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MARCH 1, 1924

Motion Picture News

Reg. U. S. Patent Office

We don't need to advertise it!

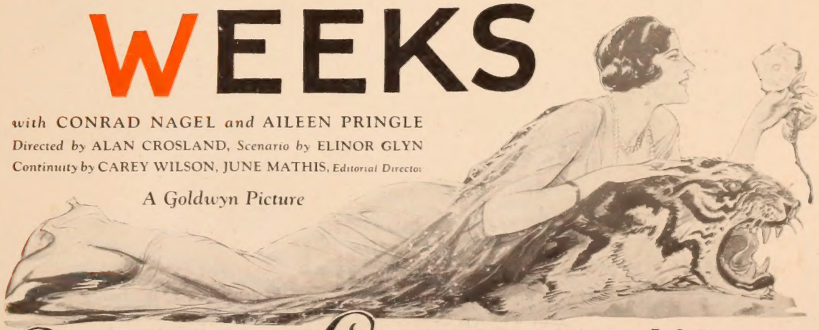
This is just to tell you we've got it

Elinor Glyn's *Production of her famous novel*

THREE WEEKS

with CONRAD NAGEL *and* AILEEN PRINGLE
Directed by ALAN CROSLAND, *Scenario by* ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, *Editorial Director*

A Goldwyn Picture



Goldwyn-Cosmopolitan

VOL. XXIX No. 9

Entered as second-class matter January 31, 1924, at the Post Office at Albany, New York, under the Act March 3, 1879

PRICE, 20 CENTS

Published Weekly — $3.00 a year

Albany — Los Angeles — New York — Chicago

A SUGGESTION TO EXCHANGE MANAGERS

THE exhibitor depends upon, and holds liable, the exchange manager for the quality of the release prints.

The exchange manager must, therefore, look to the laboratory which makes these prints to uphold him with his exhibitors.

For this reason exchange managers should be particularly gratified when the release prints they receive are made at Standard Film Laboratories.

The superior quality of these prints insures absolute satisfaction to exchange manager and exhibitor alike.

Boost for release prints "Made in Hollywood—the Standard Way."

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

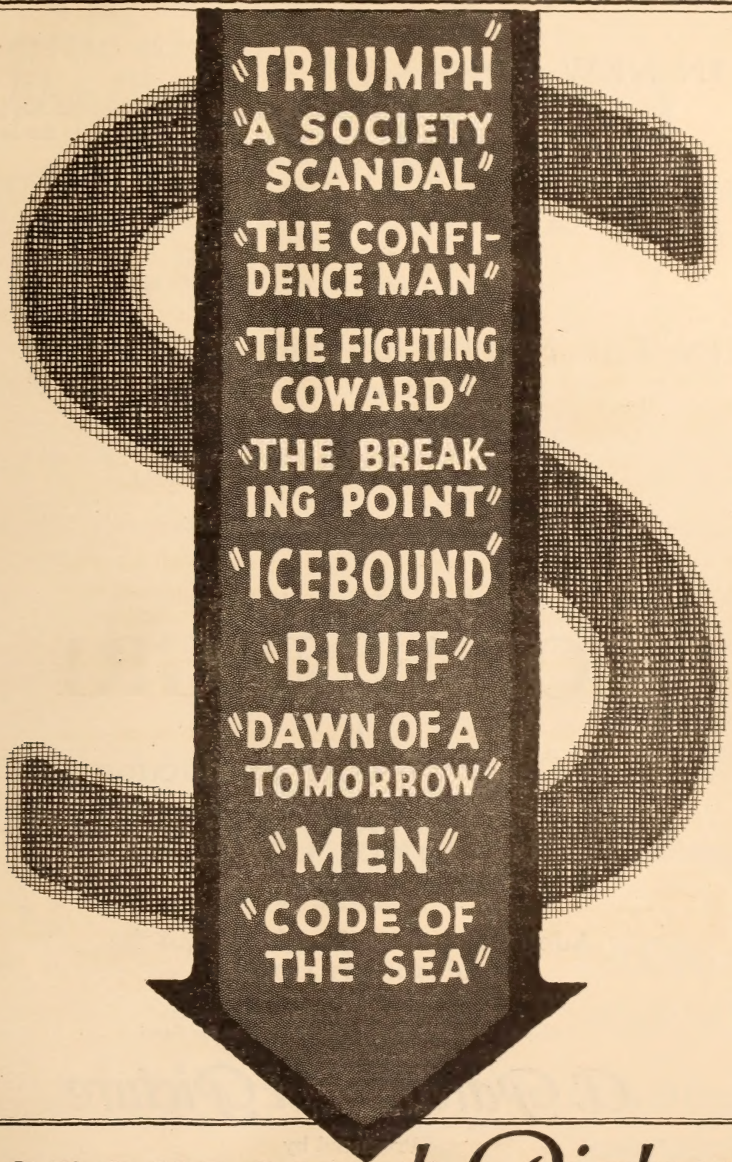
Seward and Romaine Streets

Holly 4366

Hollywood, California



Follow the Big Money Line!



Paramount Pictures

PRODUCED BY FAMOUS PLAYERS—LASKY CORP.

Pola's packing 'em in!

IN NEW YORK

The Rivoli did the biggest day's business in its history last Sunday with Pola Negri in "Shadows of Paris." Jammed to the limit day and night. In spite of strongest opposition!

IN ST. LOUIS

All records smashed at the Missouri. Nearly $10,000 in two days (last Sat., Sun.). And getting bigger by the minute!

IN THE NEWSPAPERS

"The best Negri picture made in America."—NEW YORK TIMES.

"More good acting than in ten average movies. The old fire of Pola flames again."—NEW YORK HERALD.

"Cast fine, story rapid-fire melodrama, acting couldn't be better."—DETROIT TIMES.

Adolph Zukor and Jesse L. Lasky present

POLA NEGRI

in

A Herbert Brenon Production

"Shadows of Paris"

Supported by

Adolphe Menjou, Charles de Roche and Huntley Gordon

From "Mon Homme" by Picard and Carco.
Adapted by Fred Jackson. Screen play by Eve Unsell

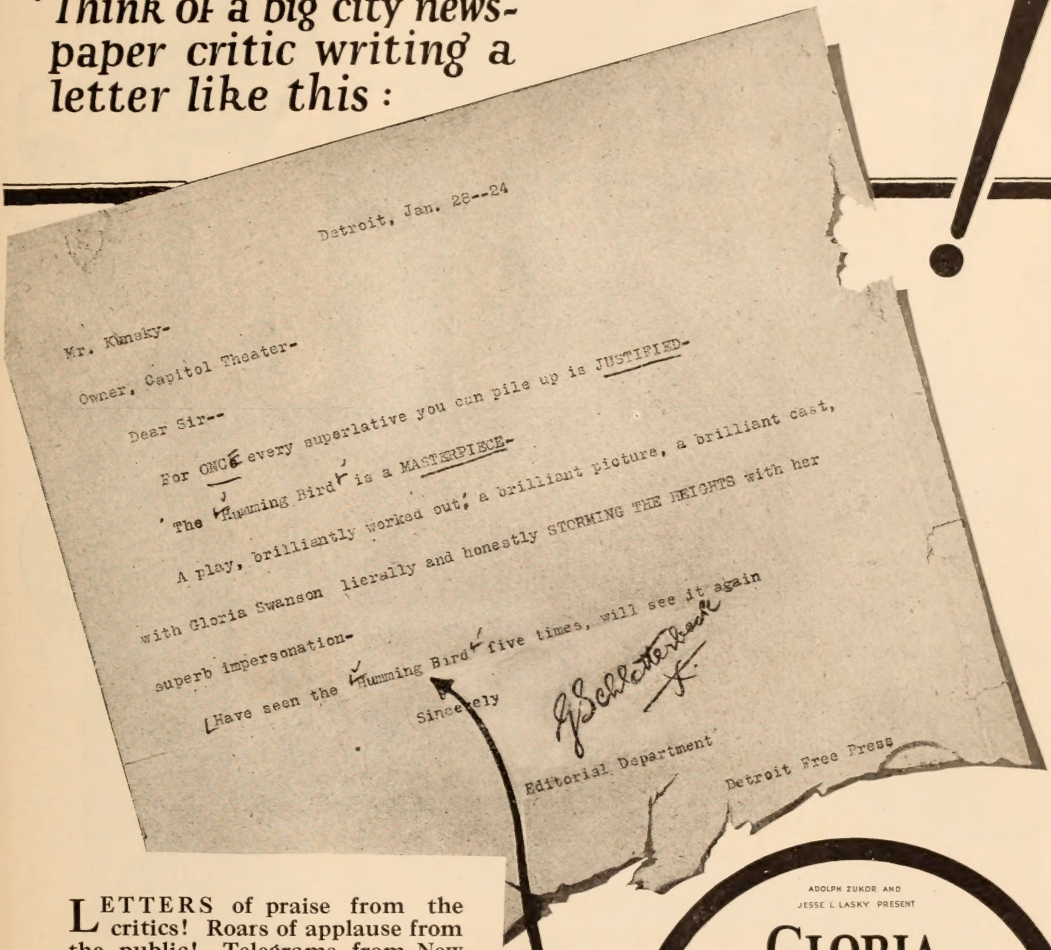
A Paramount Picture

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Well, Well, here's a Hot One

Think of a big city newspaper critic writing a letter like this:



Detroit, Jan. 28--24

Mr. Klneky-
Owner, Capitol Theater-

Dear Sir--

For ONCE every superlative you can pile up is JUSTIFIED-

The "Humming Bird" is a MASTERPIECE-

A play, brilliantly worked out; a brilliant picture, a brilliant cast, with Gloria Swanson literally and honestly STORMING THE HEIGHTS with her superb impersonation-

Have seen the "Humming Bird" five times, will see it again

Sincerely

E. J. Schlotterbeck

Editorial Department
Detroit Free Press

LETTERS of praise from the critics! Roars of applause from the public! Telegrams from New York (Rivoli), Chicago (McVickers), Washington (Columbia), New Haven (Poli's), Boston (Loew's State), San Antonio (Empire), Bridgeport (Poli's Majestic), and a score of other points, telling of records smashed by "The Humming Bird"!

Just as we said before: *The Humming Bird is the biggest box-office success in the past six months!* The business proves it.

Grab it while it's young!

ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

GLORIA SWANSON

in

"The Humming Bird"

SIDNEY OLCOTT
PRODUCTION

FROM THE PLAY BY MAUDE FULTON
WRITTEN FOR THE SCREEN BY FORREST HALSEY

A Paramount Picture

It took the Critics for a Joy Ride!

CARL LAEMMLE
presents

"Whirlwind auto race—thrills and spills. Good entertainment" FILM DAILY

SPORTING YOUTH

"Of all racing pictures—none can compare with 'Sporting Youth'" HARRISON'S REPORT

"Chock full of Action, Thrills and Suspense. Please everywhere" MOTION PICTURE NEWS

Starring

Reginald Denny

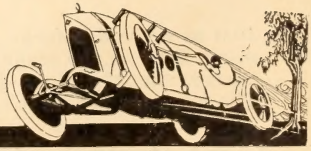
"Youthful, Thrilling and fast moving. Splendid" MOVING PICTURE WORLD

"A Genuine Gem and no mistake. A dizzy whirl of fun and excitement" EXHIBITORS TRADE REVIEW



In Byron Morgan's dazzling story of the Younger Set
Directed by HARRY POLLARD

UNIVERSAL JEWEL



Carl Laemmle
takes pleasure in presenting

Miss Laura La Plante

as a star in her own right and playing the lead in her first big feature

MISS La Plante's radiant beauty, rare talent and sincere efforts in lesser roles are responsible for her enviable promotion to stardom. Exhibitors and patrons have a surprise treat in store for them, for here is a star that is different — delightfully different. She brings to the screen a magnetism and a bright vivaciousness that will make your patrons adore her, and demand more of her pictures. Her first picture is a 'knockout — *the title tells the story!*



Directed by
ROBT. F. HILL

Excitement

A UNIVERSAL PICTURE

Clean up!



A UNIVERSAL SPECIAL

CLEAN-UP is the only word! The star, the title and the picture are ALL THERE! *ALL* ready to get the crowds into your theatre for you! Get the magic name of Valentino in lights again — cash in with the star everybody is waiting to see!

You get new prints, new titles, new accessories of all kinds — all built to get the crowds!

RUDOLPH VALENTINO

and

CARMEL MYERS

In the two-reel de luxe re-issue of

"A Society Sensation"

You can't beat them for variety, pep, and real box-office power!



Alice Howell, Neely Edwards and Bert Roach in a scene from a Universal one-reel comedy

PACKED with just as many laughs as any two-reeler, and just the right size for the comedy-spot on any program, these Universal One-Reel Comedies are making good for showmen all over the country! Try them!

THOUSANDS of showmen have found that the sure way to get pep and snap into lagging programs is to season them with Universal Short Subjects, some of which are on this page. They know that the greatest variety, together with the surest power at the box-office is to be found in the Universal Short Subject list! Book a few of them, and you'll get the returns at the box-office!

Gives "Ghost City" Enthusiastic Praise

"THE Ghost City," starring Pete Morrison, is "One of the greatest Western Serials!" according to O. L. Meister, live wire manager of the Whitehouse Theatre, Milwaukee, Wis. Mr. Meister is only one of hundreds who have found this thriller pays big returns at the box office.

Handsome Billy Sullivan in 4th Series "Leather Pushers"



Winning popularity by leaps and bounds

THIS handsome young actor leaped into screen fame with his smashing and refreshing portrayal of the character of "Kid Robertson" in The Fourth Series, The Leather Pushers. He is pulling crowds into thousands of theatres all over the country.

Fans Like Morrison in 2-Reel Westerns

UNIVERSAL has always led the field in the production of thrilling, compelling two-reel Westerns. With the addition of Pete Morrison, "The Galloping Ace," and Bob Reeves, with numerous other daring players, they are further ahead than ever! Universal Westerns get the business and hold it for any house.

"Centuries Can't Be Beat!" Says Showman

"CENTURY Comedies, for clean entertainment cannot be beat!" is the verdict of Jack Cairns, Brooklyn Theatre, Detroit, Mich., in a report to the Exhibitors Herald. Book "A Young Tenderfoot" and "Quit Kidding" starring Buddy Messinger, and "You're Next," with an all-star cast, current releases, and be convinced.

"Gumps a Knockout!" Wires Theatre Manager

"I OPENED the New Rex Theatre with a Gump comedy. It was a knockout!" wires Ed Hoefer, Sheboygan, Wis., thus voicing the sentiments of hundreds of showmen who have found that these uproarious two-reelers have a ready-made patronage of millions.

International News Pledges 1924 Service

THE presidential elections, the Shenandoah flight to the North Pole, another "International" expedition to unexplored lands, and the government airplane flights around the world, are four events in 1924 for which the wise showman will contract for International News during the year. International offers the finest service obtainable at *no extra cost* to the exhibitor. Released twice a week.

Program Pep!

UNIVERSAL SHORT SUBJECTS

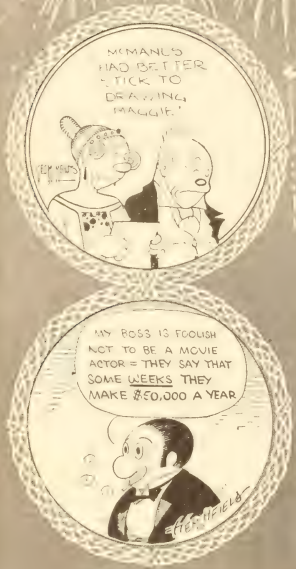
Cosmopolitan's *Surprise Picture*

THE GREAT

The Wonder Picture of

The Biggest Triumph

What the Greatest Trade Paper Critics Said:-



EXHIBITORS TRADE REVIEW: "Here is a rattling good picture—of the audience kind, any old audience. The exhibitor with perfect safety may promise unusual entertainment."

M. P. NEWS: "It is well titled, expertly directed and played with dash and authority. In all a capital sure-fire box-office picture."

EXHIBITORS HERALD: "Few were prepared for the surprise which was sprung. What they saw was a splendid melodramatic comedy of wonderful entertainment value which will make multitudes of people in every walk of life scramble to see this picture."

The Only Picture Ever Shown *in* New York That Was Forced *to* Give Midnight Performances

No One Ever Dreamed

ANITA STEWART	STANLEY FORDE	HAL COFFMAN
T. ROY BARNES	"BUGS" BAER	ARTHUR BRISBANE
OSCAR SHAW	TEX RICKARD	HARRY HERSHFIELD
TOM LEWIS	NED WAYBURN	DAMON RUNYON
DORE DAVIDSON	IRVIN S. COBB	EARLE SANDE
HARRY WATSON	H. C. WITWER	"KID" BROAD
OLIN HOWLAND	"McGURK"	JOHNNY GALLAGHER
HAL FORDE	WINSOR McCAY	PETE HARTLEY

"It's the life!"

WHITEWAY

New York's "Main Street"

N.Y. has ever known





What the Greatest New York Critics Said:~

DON ALLEN IN EVENING WORLD: "Makes the recent Firpo-Dempsey battle look like a chess match in slow motion."

F. MORDAUNT HALL IN N. Y. TIMES: "Will have difficulty in keeping the crowds away."

McELLIOTT OF THE DAILY NEWS: "Breathes the spirit of Broadway—a personally conducted tour through the metropolis."

ROBERT G. WELSH IN EVENING TELEGRAM: "The most illuminating film of gay life that has ever been made."

of Such a Cast:~

JOE HUMPHRIES
FAY KING
NELL BRINKLEY
BILLY DEBECK
BILLY GOULD
AND THE ENTIRE "ZIEGFIELD CHORUS."

Adapted by LUTHER REED
From the story by H. C. WITWER

Directed by E. MASON HOPPER
Settings by JOSEPH URBAN

A Cosmopolitan Production

Distributed by Goldwyn~Cosmopolitan



Congratulate Yourself Mr. Exhibitor because—

Palmer Photo play

"Madge in THE WH

ITS AN F.B.O. PICTURE

"THE WHITE SIN" has been pronounced by more than 250 leading exhibitors throughout the country to be one of the biggest box office "draw" titles of the season — and the picture backs it up 100%. With beautiful Madge Bellamy in the lead supported by such players as Francellia Billington, Hal Cooley, Billy Bevan, Otis Harlan, Ethel Wales and many others, Exhibitors can look forward to another box office success in "THE WHITE SIN."

723 7th Ave.
New York City

FILM BOOKING OFFI

——→IT'S HERE

The 2nd Big PALMER Photoplay

YOU exhibitors who have played the 1st PALMER picture — "JUDGMENT OF THE STORM" ***know*** what a production and what a box office smash that picture is, thus you needn't wait a second in booking "THE WHITE SIN" the 2nd PALMER picture which will have the same concentrated national advertising forces behind it as "JUDGMENT OF THE STORM" has. Thousands of exhibitors (who have already booked "Judgment of the Storm") besides those who have played that picture, welcome this second PALMER announcement.

Corporation presents

Bellamy

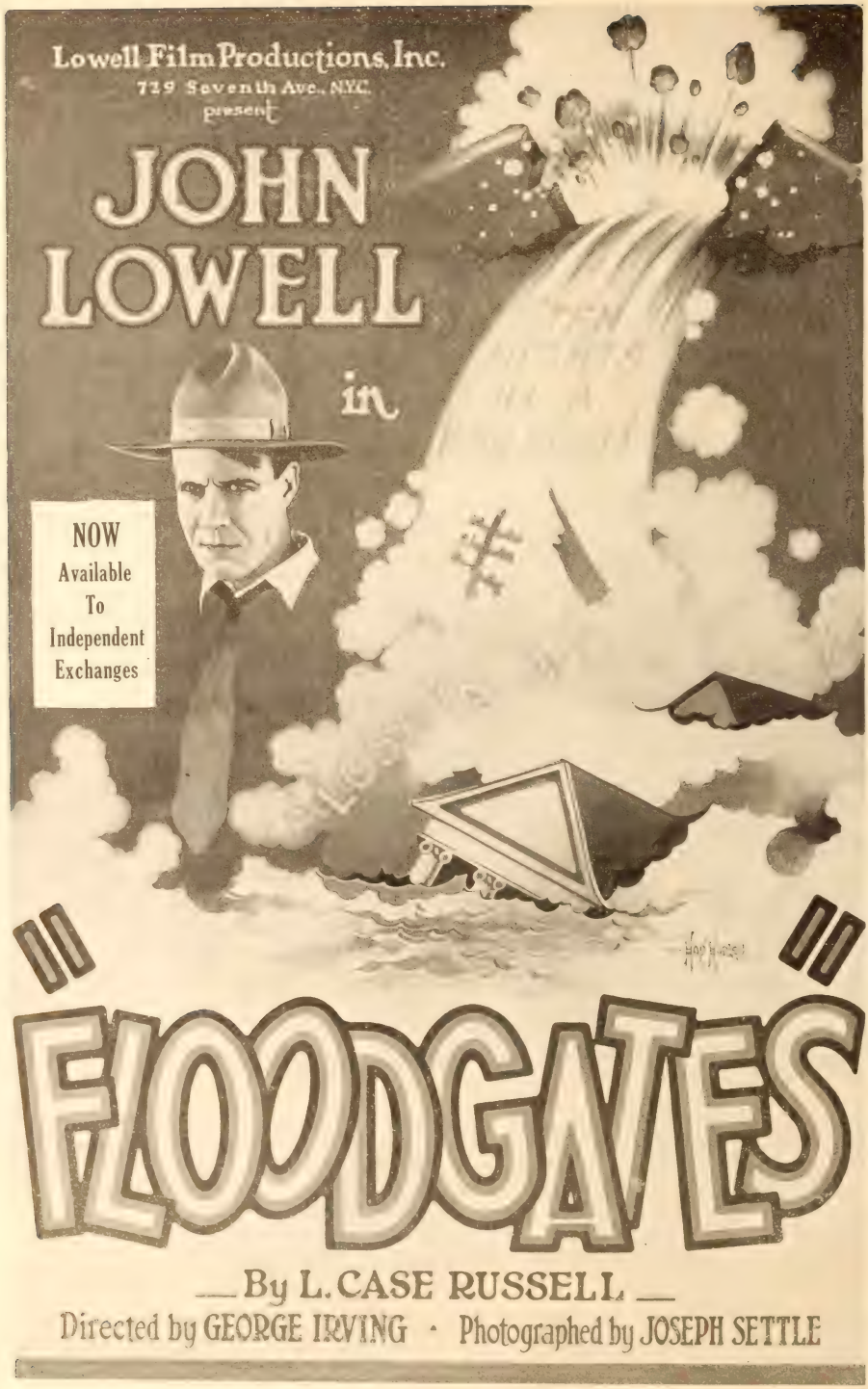
ITE SIN"

1924 belongs to F.B.O.

THE entire National advertising of 25 leading magazines reaching more than twenty-five million readers who have been and are now being advised of the coming of this 2nd PALMER photoplay will be looking for and eagerly awaiting this new production. We told you that "JUDGMENT OF THE STORM" would clean up for you. So will "THE WHITE SIN" handled along similar lines. See the Press Book. It's a gold mine of showmanship to help you get the money with this new PALMER picture.

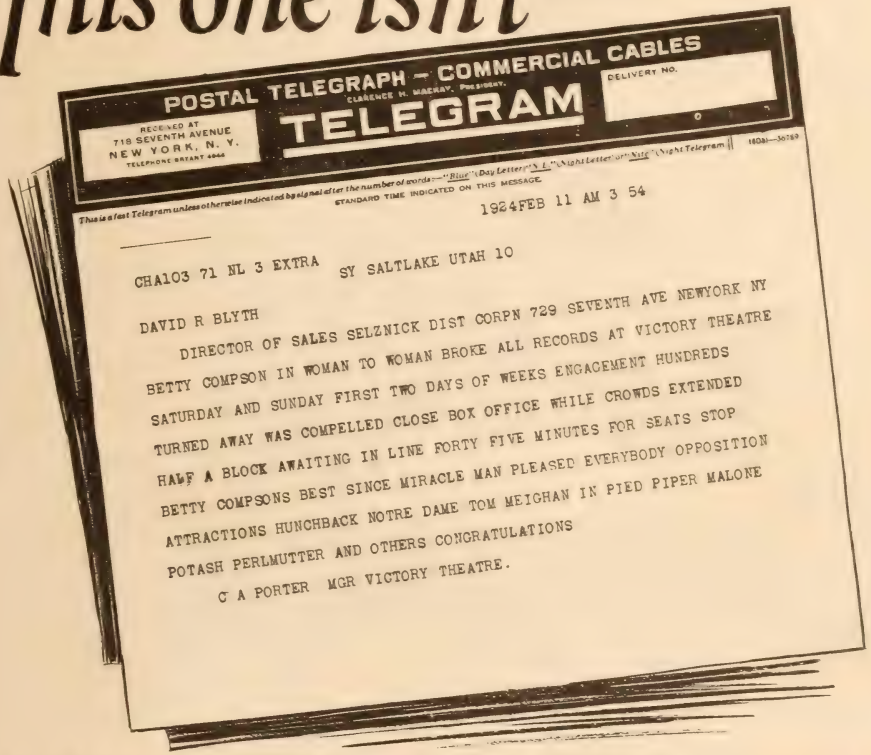
CES OF AMERICA, Inc.

Sales Office, United Kingdom
R-C Picture Corporation
26-27 D'Arblay St., Wardour St.,
London, W. 1, England


Lowell Film Productions, Inc.
729 Seventh Ave., N.Y.C.
present
JOHN LOWELL
in
NOW Available To Independent Exchanges
"FLOODGATES"
By L. CASE RUSSELL
Directed by GEORGE IRVING · Photographed by JOSEPH SETTLE

Telegrams are often the Bunk—

This one isn't



POSTAL TELEGRAPH — COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT.

RECEIVED AT
718 SEVENTH AVENUE
NEW YORK, N. Y.
TELEPHONE BRYANT 4040

TELEGRAM

DELIVERY NO.

This is a fast Telegram unless otherwise indicated by a signal after the number of words.—"Blue" "Day Letter" "N L" "Night Letter" or "Nite" "Night Telegram"

STANDARD TIME INDICATED ON THIS MESSAGE.

1924FEB 11 AM 3 54

CHA103 71 NL 3 EXTRA SY SALTLAKE UTAH 10

DAVID R BLYTH

DIRECTOR OF SALES SELZNICK DIST CORPN 729 SEVENTH AVE NEWYORK NY

BETTY COMPSON IN WOMAN TO WOMAN BROKE ALL RECORDS AT VICTORY THEATRE SATURDAY AND SUNDAY FIRST TWO DAYS OF WEEKS ENGAGEMENT HUNDREDS TURNED AWAY WAS COMPELLED CLOSE BOX OFFICE WHILE CROWDS EXTENDED HALF A BLOCK AWAITING IN LINE FORTY FIVE MINUTES FOR SEATS STOP BETTY COMPSONS BEST SINCE MIRACLE MAN PLEASED EVERYBODY OPPOSITION ATTRACTIONS HUNCHBACK NOTRE DAME TOM MEIGHAN IN PIED PIPER MALONE POTASH PERLMUTTER AND OTHERS CONGRATULATIONS

C A PORTER MGR VICTORY THEATRE.

E.C. MIX, *Selznick's Salt Lake Manager wrote:—*

"All Mr. Porter stated in the wire is based on facts; the mob was terrific and seat sales had to be stopped; the last of the line-up did not get seated until half past ten. I haven't the figures at hand just now but the total broke all records." : : : :

After all its the voice from the box office that speaks the loudest.

SELZNICK
DISTRIBUTING
CORPORATION

But Nobody

We could fill many pages with the fine things people who know are saying about~

Betty Compson *in* Woman to Woman

Reads Them

But nobody reads them. So we just affirm that this production IS GETTING THE MONEY AT THE WINDOW -and we can prove it. Mean anything to you Mr. Exhibitor?

They'll say so, too—

Rialto-Rivoli, N. Y. C.	McVickers, Chicago
Metropolitan, Los Angeles	Capitol, Detroit
Fenway, Boston	Rialto, Washington, D. C.
Kings, St. Louis	California, San Francisco
Alhambra, Milwaukee	Capitol, Dallas
Rialto, Ft. Worth	Loew's Palace, Memphis
Colonial, Indianapolis	Strand, Providence
Garrick, Duluth	Victory, Salt Lake City
Alamo, Louisville	Rialto, Denver

—and hundreds of other prominent theatres, including the Jensen-Von Herberg, Southern Enterprise and T. & D. Circuits.

Adapted from the play by Michael Morton
A Graham Cutts Production
Presented by Balcon, Freedman & Saville

SELZNICK DISTRIBUTING CORPORATION



Presented By
MONOGRAM
PICTURES CORP.
ANDREW J.
CALLAGHAN
President
Directed by
Albert Rogell
A
Harry J. Brown
Production

STARRING

FRED THOMSON

World's Champion All Round Athlete and Stunt Man

There's a tremendous public demand for Outdoor Pictures just now. Seems to run in cycles. Evidently other big Western productions have caused this big demand. "NORTH OF NEVADA" offers you a chance to give your patrons something Big.

With FRED THOMSON, world's Champion Athlete and Stunt man as an attraction as the star, special advertising accessories and a big picture you can make money on this one. Don't miss it. It is one of F. B. O.'s SIX BIG WESTERNS booking everywhere. Book them all.

Film Booking Offices

723 Seventh Avenue, New York City, New York
EXCHANGES EVERYWHERE



LILLIAN GISH *in the*
HENRY KING *Production of*
THE WHITE SISTER

Based on the story by **F. Marion Crawford**

Presented by **Inspiration Pictures Inc.**
Charles H. Duell, Jr., *President*

A Metro Picture
REG. U.S. PAT. OFF.

Unanimous Praise

Metro Picture

NEW YORK

The World.

One of the most noteworthy adventures ever made in cinema production. . . . Its photographic excellence and beauty of landscape views possibly never has been surpassed in the cinema. A grand achievement.

—Quinn Martin

The Sun and The Globe

"The White Sister" is not a movie; it is a work of art . . . a genuine artistic triumph . . . a complete and satisfying masterpiece of the screen.

The Morning Telegraph

A most palpable treat . . . Lillian Gish's performance is universal in its interest. . . . Plenty of romance, beauty, and pictorial charm. . . . Scenic effects are exceedingly beautiful. Interesting and well worth seeing.

—Louella O. Parsons

New York Evening Post

Don't miss it. . . . Never has a simple tale of love and despair been told with greater beauty, sincerity or truth. Every picture is a painting. Lillian returns to the screen with a charming impersonation.

The Evening World.

"The White Sister" contains much genuinely moving and thrilling drama. A big and a fine picture that deserves to rank with the best the movies have yet produced. It is fine entertainment. You ought to see it.

—Don Allen

The New York Times.

The players actually appear to live the parts they enact on the screen. . . . Miss Gish obtains the full effect in every situation. . . . One of the strongest love stories that has ever been filmed.

—F. W. Mordaunt Hall

THE NEW YORK HERALD

Miss Gish is always exquisite. . . . Remarkable qualities and emotional repression. . . . The exterior scenes are beautiful. . . . It is so superbly played by Lillian Gish and by Ronald Colman, and so perfectly directed by Henry King that one is entitled to assume that here is an unquestionable candidate for the Hall of Film Fame.

—Robert E. Sherwood

NATIONAL MAGAZINES

THEATRE MAGAZINE

Lillian Gish's work is extraordinary. It has something of the ardent yet ethereal quality of Eleanora Duse. If you miss it, you will lose one of the artistic triumphs of the screen.

MOVIE WEEKLY

"The White Sister" is a film which justifies motion pictures . . . highly artistic . . . the scenes are exquisite. Miss Gish enacts one of the beautifully memorable roles of screen history. The eruption of Mount Vesuvius and the subsequent breaking of a reservoir are thrilling. By all means see "The White Sister." It is excellent entertainment.

Life

Lillian Gish gives a performance that is divinely exalted. She possesses greater emotional force in her left eyebrow than all the fake thrills that the silent drama has perfected.

—Robert E. Sherwood

JUDGE

A picture of great photographic beauty. . . . Worth seeing alone for the grandeur of its natural settings. . . . A masterpiece of beauty. . . . The action is tense and the actors more than competent. The production is dignified and an ornament to the screen. Lillian Gish is all alone in her class.

MILWAUKEE

WISCONSIN NEWS

Lillian Gish better than in anything she has ever done. From any standpoint it is splendid.

MAKE AMERICA "SAFE FOR DEMOCRACY" NEW YORK JOURNAL

One of the very best productions ever made. . . . Overflows with Italian beauty. . . . Entire cast play their parts with profound sincerity. . . . For dramatic suspense, let one commend the scene in the observatory on the brow of muttering Vesuvius.

THE EVENING MAIL

In "The White Sister" where her role is most difficult, Lillian Gish acquitted herself so well that there is no denying that she is an exceptional emotional actress. . . . By far the finest thing she has done on the screen. The photography is beautiful.

CHICAGO

HERALD EXAMINER

Miss Gish gives the most gorgeous performance of her career. . . . "The White Sister" will hold your attention throughout.

THE CHICAGO DAILY JOURNAL

The genius of Lillian Gish makes a great film of "The White Sister." There is something lingeringly lovely about the picture. One of the year's important offerings. . . . It should stand near the top of the list.

—Virginia Dale

THE CHICAGO EVENING POST

Lillian Gish has made this tragedy into a story which will grip you and hold your interest. . . . Director Henry King has achieved a very unusual production and one which is intensely dramatic.

Chicago Daily Tribune

One of the most exquisite photoplays ever screened. . . . The power, the beauty, the realism, the pathos of it must strike home. . . . Lillian Gish is lovely throughout . . . her acting is excellent. . . . Ronald Colman as her lover is immense. . . . The atmosphere is all it should be.

—Mae Tinee

CHICAGO HERALD AMERICAN

"The White Sister" achieves a place by itself. Miss Gish displays a surer, more mature, more compelling —almost, it would seem, a perfect art . . . you realize you are viewing one of the screen's greatest. Locations are of great beauty. Henry King's direction and adaption are worthy of great praise.

—Rob Ree

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER

This is a picture that no one can afford to miss. . . . The entire production is marvelous. . . . Heartrending for its exquisiteness and pathos of portrayal.

—Irene

New York Tribune

Miss Gish does some of the best acting she has ever done. . . . One has come to expect perfection in a Lillian Gish performance.

—Harriette Underhill

THE EVENING TELEGRAM

Miss Lillian Gish as "The White Sister" is all loveliness and appeal. . . . The picture has not yet been equalled for scenic beauty.

—Robert G. Welch

From the Press--

BOSTON

The Boston Telegram

"The White Sister" is the biggest and best motion picture which Boston has seen in many, many years. It is the biggest picture because of the great care and skill with which the picture itself was made. The superb acting of Miss Gish has given the picture rare value and . . . has created a new standard.

—Margaret Harris

BOSTON AMERICAN

Probably nothing enhanced the beauty of the picture so much, other than Miss Gish's excellent interpretation of her role, as did the scenic effects. The glorious finale is the criterion of thrillers. Artistic seems rather an inadequate word. . . . Yo must go.

Boston Evening Transcript

Exceptionally fine photography. "The White Sister" deserves high praise. Miss Gish holds fast the interest and sympathies of her audience . . . she proves herself once more the tragic mistress of the screen.

THE BOSTON HERALD

Director Henry King with the aid of Lillian Gish and the Italian settings has produced an unusually beautiful picture, . . . dramatic and vigorous. The picture's greatest claim to distinction is the tragic wistfulness of Lillian Gish.

The Boston Daily Globe

Exquisitely poignant in its religious thrill and ecstasy, it leaves one feeling almost inspired. "The White Sister" is a classic. . . . There is no doubt of its artistry. . . . It is a fascinating photoplay.

The Boston Post

Lillian Gish is still the screen's greatest emotional actress. . . . The scenes and settings are unbelievably lovely. The pathos, the romance and the pictorial beauty are perfectly blended to make a fine film.

—Prunella Hall

The Boston Traveler

A remarkable picture . . . glorified by the very beautiful portrayal of Lillian Gish. No one but Lillian Gish could play such a role. She shares that spiritual quality; the nobility, and ethereal loveliness that belong to Eleonora Duse. Scenically . . . a most beautiful picture.

—Eleanor Very

TRADE PRESS

Motion Picture News

A picture destined to live in the memory. . . . A picture with a soul . . . wonderfully acted and directed . . . fraught with genuine heart throbs. . . . Grips the emotions . . . and holds you in a vise-like grip with the overwhelming sweep of the scenes. . . . Lillian Gish plays like one inspired . . . her scenes are unforgetable. . . . The climax is breathtaking.

—Laurence Reid

Moving Picture WORLD

Lillian Gish as the heroine is superb. . . . Never has she done anything finer. Some finely executed spectacular scenes showing the eruption of Mount Vesuvius. The film holds you in a vise-like grip because of its beauty and force.

—C. S. Sewel

EXHIBITORS Trade REVIEW

Another great picture . . . Splendidly conceived and finely executed. . . . Tightly holding the interest from the beginning to the end.

George Blaisdell

EXHIBITORS HERALD

Nothing so fine from every viewpoint has ever before been shown on the screen. . . . For photographic excellence, beauty of landscape views, wonderful settings and exquisite elaborateness of costuming the screen has yet to receive anything that surpasses this production.

THE BRADSTREET of FILMDOM Film DAILY The RECOGNIZED AUTHORITY

Gorgeously mounted. . . . One of the greatest pictures ever made, with Miss Gish giving an outstandingly notable performance. . . . Director Henry King has done a magnificent piece of work.

The Billboard

Lillian Gish does the finest acting of her career in "The White Sister." . . . Settings are beautiful. . . . The scenes of the erupting volcano and the mad scramble for safety of the villagers are splendidly done.

VARIETY

Photography is a delight to the eye. . . . It was splendidly done.

REELAND REVIEWS

"The White Sister" will prove to be one of the biggest pictures of the year and will be pointed to for many years to come. The exteriors are the most beautiful ever seen upon the screen.

Exceptional Photoplays

Published Monthly, October to June, by The National Board of Review, Committee on Exceptional Photoplays 20 Fifth Avenue, New York City

The White Sister" is a stirring memorable picture . . . beautiful and also real. . . . Angela is most sympathetically played by Lillian Gish.

A Metro Picture

PHILADELPHIA

PUBLIC LEDGER

Lillian Gish gives one of the finest performances of her career . . . with her delicate appeal, her poignant charm and pathetic beauty. It offers her an unsurpassed opportunity to depict an anguished soul, rent by sadness and misfortune. One of the few super-specials worth making.

The Philadelphia Inquirer

Truly notable production . . . exquisitely handled. . . . Lillian Gish has achieved the best work of her career and has created a part which will be long remembered. She has caught the tragic spirit of the novel.

The Evening Bulletin

A beautiful series of pictures. . . . A picturization that really puts this work in the class of pictorial rather than dramatic art. . . . So complete so poignantly beautiful and meaningful. Lillian Gish and a splendid supporting cast are excellent.

THE NORTH AMERICAN

Lillian Gish gives another of her portrait gems, and makes a highly and convincing character of Angela. The natural backgrounds are one of the rare and beautiful features of the film. The glimpses of Vesuvius are highly interesting and unusual.

SAN FRANCISCO

San Francisco Chronicle

Lillian Gish reaches an emotional pinnacle that few actresses can hope to scale. She seems an inspired creature.

—George C. Warren

THE CALL

One of the most entirely delightful picture plays of the time . . . there with a punch that will satisfy the most exacting. Lillian Gish contributes a great, if not her greatest, characterization.

Illustrated Daily Herald

A critic would have to scatter superlatives to do justice to the production and to the star. Infinitely worth while, a screen classic. Strong dramatic situations . . . smashing classic. Will go down in screen history as one of the distinct achievements of the silent drama.—*Hamilton Wayne*

First engagement in a motion picture Theatre!

CLASS OF SERVICE	SYMBOL
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Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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METRO PICTURES CORP 1540 BROADWAY NEW YORK NY

LILLIAN GISH IN WHITE SISTER OPENED SATURDAY TO ONE OF THE BIGGEST DAYS ALHAMBRA THEATRE HAS EVER HAD STOP SUNDAYS BUSINESS WAS EVEN BIGGER THAN SATURDAYS AND THE THIRD DAY TODAY MONDAY IS KEEPING RIGHT UP WITH THE TWO OPENING DAYS STOP CONCENSUS OF OPINION BY OUR PATRONS THAT THE WHITE SISTER IS NOT ONLY EXCELLENT IN ENTERTAINMENT AND SUSPENSE QUALITY BUT IS REALLY A VERY BEAUTIFUL PRODUCTION STOP I HAVE NO HESITANCY IN RECOMMENDING THIS PRODUCTION TO ALL EXHIBITORS AS ONE OF THE YEARS BIGGEST BOX OFFICE ATTRACTIONS

LEO A LANDAU

CAN WE SAY MORE?

Metro Picture

REG U.S. PAT. OFF.

Associated Authors
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy

Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper

An Elmer Harris Production

Direction by Lloyd Ingraham

"Has a Broad Appeal; Young Folk Should Like It"

"The average crowd will probably like 'No More Women!' because it has a love story with a broad appeal," says Film Daily. "It's a light farce comedy that goes along nicely from the start. Your young folk should like it."
Madge Bellamy never was prettier nor wittier, and Matt Moore does some of the best work of his career.

Now Booking

Allied Producers and Distributors Corporation

729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office Located in Every United Artists Exchange





A Swirling

A STORY that will recall those masterful, virile, heart-interest plays which made fame and fortune for Drury Lane.

"Three Miles Out"

THRILLS, of course, and action as restless as the sea itself—with stirring romance as the theme and the majestic ocean as the scene.

An Irvin Willat Production, presented by Kenma Corporation

MADGE KENNEDY

in the role of a dare-devil girl who risks life and reputation for the sake of the man she loves. And supported by a real cast, including such familiar actors as

HARRISON FORD IVAN LINOW

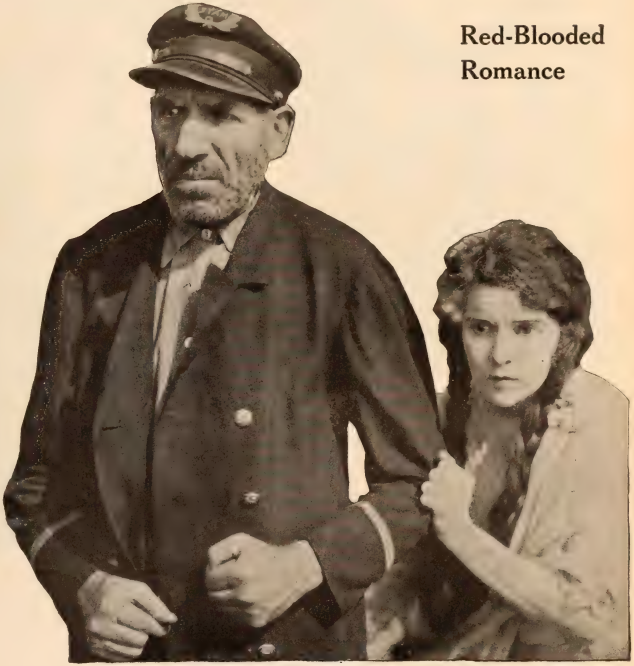
MARC McDERMOTT

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

Physical Distributors: PATHE EXCHANGE, Inc.

Sea of Mighty Melodrama



Red-Blooded Romance

IS business slow? Is your public weary of costume pictures? Tired of long drawn-out drama?

Then here's the story that's different—one that will catch the fancy of the passing crowds—that will appeal to love of romance and action—that will sell itself in the lobby display and hold your patrons' interest once they're inside. The best work yet of JOHN EMERSON and ANITA LOOS

WILD Battle of Mate and Sailor on Ship's Deck
Savage Pursuit of Girl Into Rigging High Above Water
Headlong Hurling of Captain Into Ocean
Desperate Adventures with Outcast Rum-Runners

BOOK IT TODAY AND INSURE TOMORROW'S PROFITS

ASSOCIATED EXHIBITORS

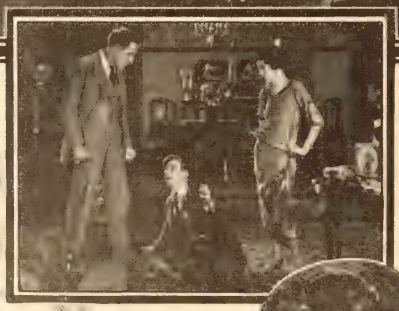
ARTHUR S. KANE, President

Physical Distributors: PATHE EXCHANGE, Inc.

"Love's Whirlpool"

with James Kirkwood, Lila Lee and Madge Bellamy



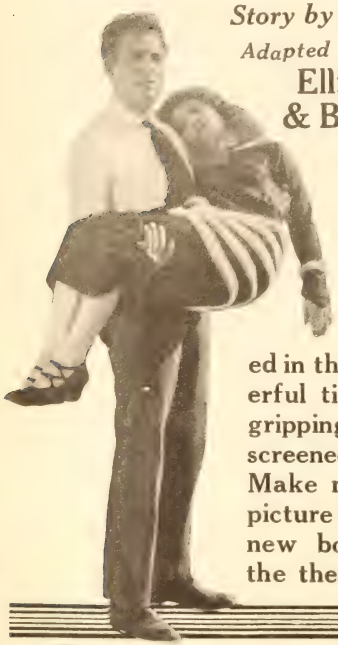


Presented by
Regal Pictures, Inc.

Story by Martha Lord

Adapted by
Elliott Clawson
& Bruce Mitchell

Directed by
Bruce Mitchell





All the ingredients that go to make a smashing first run picture are contained in this production—a powerful title—one of the most gripping cinema stories ever screened—and a brilliant cast. Make no mistake—here is a picture that is destined to set new box-office records for the theatres of the country



Distributed by Hodkinson
First Run Pictures

Read this

YOU EXHIBITORS WHO HAVE STILL TO PLAY

"THE MAILMAN"

STARRING RALPH LEWIS, Johnnie Walker and big cast —

EMORY JOHNSON'S GIANT EPIC OF THE SCREEN

OXFORD THEATRE
552 STATE STREET
BROOKLYN, NEW YORK

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RICHMOND HILL, L. I.

ROOSEVELT THEATRE
JAMAICA AVE. & 80HT ST.
WOODHAVEN, L. I.

Muller & Schwartz Enterprises

EXECUTIVE OFFICES
OXFORD THEATRE BUILDING
Phone, STERLING 1508
552 STATE STREET
BROOKLYN, NEW YORK

Feb. 6-24

Film Booking Offices of America, Inc.,
723 Seventh Ave.,
New York City.

Gentlemen:

We have just concluded a three day engagement of your film, THE MAILMAN at both our Garden and Roosevelt Theatres, in Richmond Hill and Woodhaven., and it affords us extreme pleasure in letting you know that notwithstanding that we had as opposition on all three days at houses opposite our own, MARY PICKFORD in ROSITA, we broke house records at both theatres.

We believe that when a thing like this happens, viz: big record receipts against a supposed to be record breaking opposition attraction, that the producer and exchange releasing the picture that not only holds it's own, but breaks records and overshadows the opposition, should be informed of the fact and encouraged to keep up the good work of putting out good box-office pictures, therefore we are glad to herein subscribe ourselves,

Very truly yours,
Muller & Schwartz,
Marty Schwartz

Distributed By

F. B. O.

Film Booking Offices of America Inc.,

723 Seventh Avenue, New York, N. Y.

EXCHANGES EVERYWHERE

Sales Office, United Kingdom R-C Pictures Corporation

26-27 D'Arblay Street, Wardour St.,

London, W. 1, England

IT'S AN F.B.O. PICTURE

"The MAIL MAN" is "mopping up" for all Exhibitors



SHOWMEN—

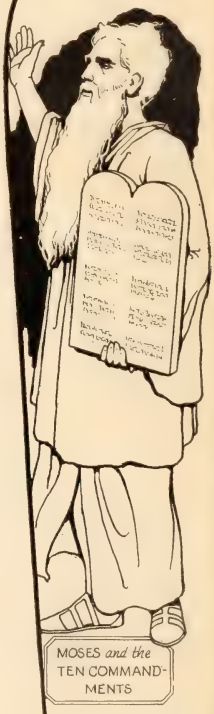
How many opportunities have you missed in this business? How many pictures at different times have you turned down—only to realize later that you made a great mistake?

"AFTER SIX DAYS"

Featuring

MOSES AND THE TEN COMMANDMENTS

Is the greatest "clean-up" this business has ever known.
It has broken every exchange record in every territory sold.
It has created new box-office records in every theatre played.
It has caused more favorable comment by exchangemen, exhibitors and public than has ever been accorded a picture.
It can't miss. It is sure-fire.



EXCHANGEMEN—

This is the greatest opportunity you have ever had. What are you going to do about it? "After Six Days" put into a road show in your territory and capably handled will make a fortune for you. Its possibilities are unlimited and what is true this year will prove to be true every year. It will live forever. "It's a clean-up."

EXHIBITORS—

When the opportunity is presented for you to book this attraction, don't think twice—if you do it might prove another opportunity lost. Book it for twice and three times your regular run and after the first smash you will re-book it for an early return date. It's a "clean-up."

SATISFIED BUYERS

KERMAN FILM EXCHANGE, 729 Seventh Avenue, New York
Greater New York and Northern New Jersey
STANDARD FILM ATTRACTIONS, 1322 Vine Street, Philadelphia
Eastern Pennsylvania and Southern New Jersey
EPIC FILM ATTRACTIONS, 808 So. Wabash Avenue, Chicago
Northern Illinois and Indiana
CHARLES LALUMIERE, 465 Sherbrooke East, Montreal
Dominion of Canada.

VICTOR BEALS

WEISS BROS.

ARTCLASS PICTURES CORP.

1540 BROADWAY, NEW YORK CITY



HERE'S THE PROOF

More than fifty representative exhibitors wrote to the Motion Picture News in answer to the editor's question, "Do 'padded' features hurt your business?" Only two of them said "No." And one of these two said his patrons complained when he ran only a long feature, with no Short Subjects.

Here is the most convincing proof that you are not satisfying your patrons unless you give them a DIVERSIFIED PROGRAM.

Build up your program with

NATIONALLY ADVERTISED

Educational Pictures

And then advertise them to your patrons so that they can work for you at your box-office.

This Ad Appears in
THE SATURDAY EVENING POST
March 1st issue

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons

President

Educational Pictures

THE SPICE OF THE PROGRAM

Are You Getting 100 Per Cent Entertainment?

When you pay your money at the picture theatre box-office, you are purchasing entertainment. And you can have assurance of getting full value for that money—of getting 100 per cent entertainment.

The theatre that shows a good feature of reasonable length and several well chosen Short Subjects, such as a comedy, a novelty and a news-reel, gives you a guarantee of value. For even if you find one picture not to your liking, you are sure to find pleasure in some of the others.

But when the feature is so long that it takes up the whole program, there is no such guarantee. If you do not like the feature, there is nothing else left in the show for you to enjoy.

The Educational Pictures trade-mark on posters and lobby-cards in a theatre entrance means that here you can count on a variety of entertainment as well as a good feature.

E. W. Hammons

The Educational Pictures trade-mark is always seen on:

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
(Jack White Productions)
JUVENILE COMEDIES
TUXEDO COMEDIES
CAMEO COMEDIES
"SING THEM AGAIN"
Series
LYMAN H. HOWE'S
HODGE-PODGE
SECRETS OF LIFE
WILDERNESS TALES
by Robert C. Bruce
and
KINOGRAMS
The Visual NEWS of all the World

When You See This Sign, Go In—
It's Your Assurance of
A 100 PER CENT SHOW

EDUCATIONAL FILM EXCHANGES, Inc
EXECUTIVE OFFICES, NEW YORK

E. W. Hammons
President

Even in Far Off India— It's Motion Picture News



Wherever you find the Motion Picture, there you will find MOTION PICTURE NEWS. Even in far off India, the constructive influence of the Exhibitors' Service Bureau for forceful exploitation has had its effect.

Fresh proof of this is furnished by the accompanying illustration, sent to the NEWS by Edwin A. Fernandez, proprietor of the Olympic Kinema, Rangoon, India. Exploitation, fostered by the Exhibitors' Service Bureau, is playing its part in India.

The Foreign Circulation of MOTION PICTURE NEWS

Includes the Following Countries:

Argentina	Columbia	Greece	Japan	Portugal	Rep. Dominican
Austria	Czecho Slovakia	Holland	Malay States	Russia	Switzerland
Australia	Denmark	Hungary	Newfoundland	Scotland	Tasmania
Belgium	Dutch East Indies	Iceland	New Zealand	Spain	Wales
Brazil	England	India	Norway	S. Africa	West Indies
Chile	France	Ireland	Oceania	Strait Set.	Turkey
China	Germany	Italy	Peru	Sweden	Trinidad

Your Message in MOTION PICTURE NEWS Goes Wherever the Pictures Go

Announcing F. B. O.'s

LATEST BOX-OFFICE SENSATION

with Warner Baxter Grace Darmond, & Ruby Miller

in

ALIMONY

Directed by
JAMES W.
HORNE



A Giant Box Office Title With a Powerful Picture to Back It Up!

That's "ALIMONY"

WE'VE put the most powerful ticket selling advertising matter behind this picture that has been seen in years. Smashing posters, wonderful newspaper ads, magical lobby photos, plenty of F. B. O.'s well known exploitation and showmanship. "ALIMONY" as a title alone will pack 'em in and now backed by F. B. O.'s showmanship, here's YOUR chance to clean up. See the material. See the Picture. To look means to book.

1924 belongs to F.B.O.

FILM BOOKING OFFICES
OF AMERICA, Inc. 723 Seventh Ave., New York City

Sales Office United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour Street, London, W. 1, England

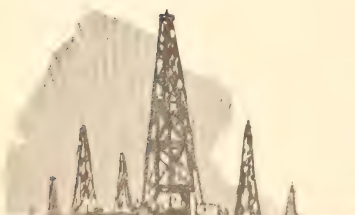


wow! — what a box-office gusher

"LO

presented by

Directed by
JOSEPH DE GRASSE
with
MILTON SILLS
and
ANNA Q. NILSSON



One of the First National
20
February to June
1924





an immediate play date

★- thousands of newspapers
★- millions of people are talking about

"WING GOLD"

RICHARD WALTON TULLY

from story by **REX BEACH**

A First National Picture

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc
383 Madison Avenue New York







means an immediate clean up.★

It's the cash a picture brings in that tells the story and

HAROLD

"WHEN A

certainly

It's the big

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER.....PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY.....EDWARD F. CLINE

One of the First National
20
February to June
1924

FIRST NATIONAL PICTURES

$6,350.00

*reports clipped from VARIETY of Thursday, Feb. 14th

N.Y. ...re
...na...
...for
...worthy ... in exploitation
Estimates for last week:
Cameo—"When a Man's a Man" (First National); 549; 55-85. Opened last week with special advertising plugging the Harold Bell Wright angle. First week showed $6,350.
Capitol—"Name ..." (Gold

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Attraction

It's the picture with 50,000

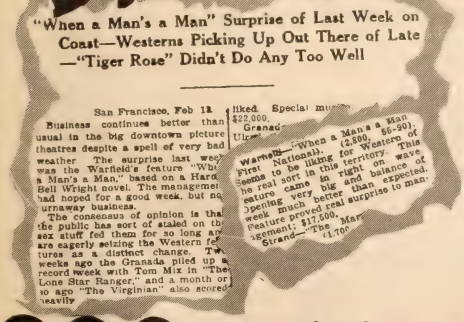
Sol Lesser's Presentation of

BELL WRIGHT'S

MAN'S A MAN"

brings in the cash getter wherever it plays

$17,500.00 $26800.00



"When a Man's a Man" Surprise of Last Week on Coast—Westerns Picking Up Out There of Late —"Tiger Rose" Didn't Do Any Too Well

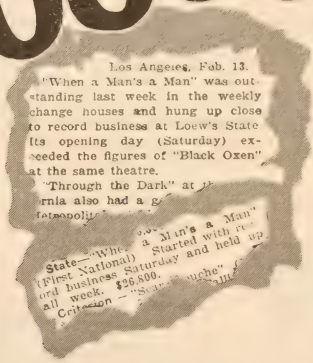
San Francisco, Feb 13

Business continues better than usual in the big downtown picture theatres despite a spell of very bad weather. The surprise last week was the Warfield's feature "When a Man's a Man," based on a Harold Bell Wright novel. The management had noped for a good week, but no runaway business.

The consensus of opinion is that the public has sort of staled on the sex stuff fed them for so long and are eagerly seizing the Western features as a distinct change. Two weeks ago the Granada piled up a record week with Tom Mix in "The Lone Star Ranger," and a month or so ago "The Virginian" also scored heavily

liked. Special mu... $22,000.
Granada ...
Ulz...

Warfield—"When a Man's a Man" (2,800, $6.60). First National). Seems to be liking for Westerns of the real sort in this territory. This feature came in right on the balance of week much better than expected. Opening very good real surprise to management; $17,500.
Strand—"The ... Mar... (1,700



Los Angeles, Feb. 13.

"When a Man's a Man" was outstanding last week in the weekly change houses and hung up close to record business at Loew's State its opening day (Saturday) exceeded the figures of "Black Oxen" at the same theatre.

"Through the Dark" at ...
rnia also had a g...
...politan ...

State—"When a Man's a Man" (First National) Started with re... ord business Saturday and held up all week. $26,800.
Criterion—"Scaramouche" ...

000 waiting ticket buyers

–he's a wonder!



Laurence Trimble and Jane Murfin present

STRONGHEART

in

"The LOVE MASTER"

with

LILLIAN RICH

Written and Directed by

LAURENCE TRIMBLE

One of the First National 20 February to June 1924

Says Lawrence Reid in the MOTION PICTURE NEWS

"IT'S a 'wow'--this picture. Sure-fire in its appeal--and carrying physical action of a high order. An excellent elemental melodrama of the frozen wastes--with dog star demonstrating his marvelous intelligence. Strong in thrills, action, suspense, incident and comedy.

Has a drawing power for any type of House, ANYWHERE."

FIRST NATIONAL PICTURES

A First National Picture

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer

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Room 616 Security Bldg., Hollywood, Calif.

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Founded in September 1913

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VOL. XXIX NEW YORK, MARCH 1, 1924. NO. 9

Prints

MR. GEORGE EASTMAN has again made a substantial cut in the price of his raw stock. This is an interesting announcement, but it might be much more than ***interesting*** if it could be hailed as the forerunner of what we honestly believe is a vital need in the proper distribution of motion pictures — a greater number of positive prints for the average picture in the average exchange.

* * *

We have talked frequently with the men who decide on the number of prints that go out to the various branches. Most of them agree that conditions are far from ideal in this connection, that many small town houses get decidedly poor service and that everybody suffers to a greater or lesser extent because of this fact.

But there is always an alibi — always the same alibi. They say that a greater number of prints is financially impossible. They talk about seven dollar and half bookings and the cost of a print, and they quote figures that, at first glance, sound logical and convincing.

Yet, if you study the matter carefully — as we have done — it is possible honestly to argue that there are two sides to the case.

* * *

The argument begins with the guess that every distributor is basing his figures on conditions of the past, when rentals were far less than they are today. It gains weight when it assumes that the average exhibitor would be willing to pay a little more for his pictures if he got first-class prints, and would raise the ante again if he could play a feature a few weeks after his nearest first run.

It scores another point when it reminds you that an extra good picture, one that gets 100 per cent distribution — say the eight thousand and some odd bookings of "The Valley of the Giants," the record holder for Paramount — should have more prints than just a fair feature that will be lucky to play three thousand theaters.

* * *

There is such a thing as a penny-wise-pound-foolish policy. There is such a thing as deciding a matter on a sound business basis five years ago, and having conditions so changed in 1924 that what was a fact in 1919 is now a fallacy.

We do not believe that the pros and cons of this matter have been fully weighed under present-day conditions.

The world moves and progresses, and certainly the motion picture business is ever-changing and we hope progressing.

* * *

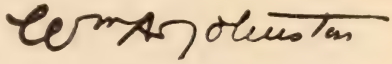
To our mind the biggest trouble with the whole proposition, the thing that has definitely killed off the more-prints idea, is the chronic disposition on the part of every one, except the small town exhibitor, to sigh gloomily and assume the " it can't be helped " attitude.

Everybody talks about old and badly adjusted projection machines, hooked sprockets, tight take-ups, etc., as the cause of poor prints. It is the cause to a considerable extent, but there are other contributing reasons.

There is a lot of natural wear and tear on eight thousand bookings. There is a lot on five thousand. And don't forget this.

The picture which plays five thousand or eight thousand theaters at present prices, even in the small towns, can afford to spend something for prints.

This is a big subject — one worthy of serious discussion from every angle — and we propose to go to it.



PICTURES AND PEOPLE

THE annual luncheon of the National Board of Review given last Saturday at the Waldorf Astoria, New York, was, as always, an interesting and constructive affair. Some four hundred persons were present, most of them delegates of the Better Films Committees from towns all over the country. Dr. William B. Tower presided and addresses were made by Orrin Winford of Minnesota, Dr. Ernest L. Crandall of New York, Joseph Dannenberg, Fanny Hurst, Robert Edmund Jones, Sven Gade, producer of "Hamlet," with Asta Neilsen, and Dr. Chester C. Marshall.

High lights of the meeting:

Dr. Crandall: "In judging what films children want, I would rather take the opinion of the motion picture fan than of the child psychologist."

"Twenty-four schoolboys went to see 'The Dramatic Life of Abraham Lincoln.' Next day at school nine of them asked for books on Lincoln."

"The motion picture, the greatest boon to humanity, also imposes upon humanity the greatest responsibility humanity has ever faced."

Fanny Hurst, who always arouses our ire, calmly divided humanity into the "Great American Public" and "the powerful minority" (presumably the intelligentsia). The G.A.P. she proclaimed as "mental delinquents." May we remind Miss Hurst that in all our picture experience no picture deserving the full appreciation of the G.A.P. ever failed to get it (save only when unadvertised) and that the more we see of the G.A.P. the more respect we have for its good taste and intelligence. As for the "powerful minority," it is impossible profitably to make books, magazines, newspapers or pictures for these self-elected intellectuals; they probably sneak along with the G.A.P. but won't admit it. And as for authors in general, our frank opinion is that they are simply disinclined — through laziness or some other similar reason — to give up enough time to learn how to express themselves in pictures.

Joseph Dannenberg, who made a most catching address, said that "Flaming Youth" went big in Minneapolis and "Boy of Mine," though more heavily advertised, fell down. But the fact is that "Boy of Mine" was not as heavily advertised as "Flaming Youth," because the latter, as a book, had been talked about by most of the female population of Minneapolis. In comparison, "Boy of Mine" was probably inadequately advertised and that's the answer with a lot of excellent pictures that sometimes don't go as they should.

Which brings us to the Better Films Committee Movement so ably sponsored by the National Board of Review and which we regard as one of the most sane, practical and beneficial movements in behalf of this industry. These committees are, after all, advertisers of good pictures. That, it seems to us, summarizes their work; and it is the most important work to be done today for the good and the progress of the picture. They get back of the picture which the public ought to know about and don't know about because it may not have a great star or a book on everyone's tongue or some other great and already made advertising asset; and they tell people about the picture when the exhibitor's posters or other lame effort tells very little to a very few.

* * *

IT is the customary scheme for certain directors (according to studio gossip) to take as much time as possible in the production of a picture. Which isn't the way Frank Lloyd works. This director has evolved a plan for saving time while taking scenes for "The Sea Hawk." He saves eight hours in the delivery of fresh film and prints of shots made the preceding day by chartering an aeroplane for his daily trips between the studio and the ocean locations.

* * *

ETHEL WALES, who has been actively engaged in production work in the East, has returned to Hollywood.

* * *

F. E. ADAMS, in a leading article in the Cinema of London, sees American banking interests out to gain control of British cinemas in behalf of the American film trade. Which gives, to say the least, a novel viewpoint of American banks, the constant criticism of which over here is that they devote themselves too much to domestic trade and have made but little effort to parallel the extension to other countries of the British and German banking systems. Again, if Mr. Adams is correct, we of the American trade have a just cause for quarrel with American banks, which, so far as production and distribution are concerned, do not by any means fill the American industry's financial void. Mr. Adams speaks of "the extension of American banking interests into every department of the film trade." Most every American film concern wishes fervently that this were true, and not one concern will claim that the "extension" is complete enough. On the other hand, some "banking interests" already in are looking for a way out of their "extension."

Just what does Mr. Adams mean by American banking interests? May we call attention to the fact that we have no central bank in this country, no chain banking system. Before the Federal Reserve Bank came along, our banks from coast to coast were largely unrelated, and all of them occupied with their local situations. That is still true. Our Federal Reserve Bank is a rediscount institution designed to facilitate trade banking operations in normal times and in crises to give elasticity to financial strain.

Now the local banks over the country do have a lot to do with their home town theatres; in fact, as these have grown in size, they have become heavily dependent upon banking aid and in order to get it, their building partakes largely of a realty operation involving stores and offices which the bank considers more stable as investments.

So much for the theatres.

In New York, through stock exchange and promotion operations, some producer-distributors have enlisted the aid of financial interests as is indicated by their Boards of Directors; again some New York and Los Angeles banks help finance certain producers. But there you have the "American Banking Interests." They don't control the film trade; they are not heavily in it; we hope they will be for credit operations are badly needed; no financial monopoly whatever exists over here, except in the minds of a few half-baked reformers who want the Federal government to gobble up the film business and put it away in a bureaucratic pigeon hole.

We have a sturdy respect for Mr. Adams, head of the Provincial Theatres, Ltd., of London, but somehow or other the British film man cannot look at the American film trade without seeing bugaboos. We have no bugaboos, Mr. Adams, other than the bad economics that infest young industries; well, yes, pictures the public don't like are bugaboos to us.

* * *

FROM Macon, Mo., comes a rare one (if true). Recent dispatches from that city stated that the patrons of a motion picture theatre there had been given an added thrill when a dog, that had accompanied his master to the show, made an attack upon a tramp flashed on the screen during

the screening of a comedy. With lusty barks and growls the animal rushed from a point in the rear of the theatre toward the screen, but was stopped before he crashed through. The tramp must have been unusually realistic to inspire a dog to chew up the scenery.

* * *

FILM PROGRESS the Monthly organ of the National Committee for Better Films, gives place to five Metro pictures in its list of best documents of 1923. We have no cause for complaint in its selection of "Long Live the King," "Scaramouche," "Trialing African Wild Animals," "Where the Pavement Ends" and "The White Sister."

* * *

THEATRE owners who are showing the Yale University Press "Chronicles of America" have declared that audiences are universally impressed with the strong resemblance of the actors to the famous historical characters portrayed in the pictures. This quality is regarded as one of the strongest reasons for the box office success of the series, since the unique appeal of the Chronicles depends upon absolute realism and authenticity.

Behind this point of outstanding excellence, however, lies a production problem to which the Yale University Press is giving a vast amount of time and effort. In "The Gateway to the West," which is scheduled for a quick release, George Washington at the age of twenty-four plays a prominent part. To locate the correct type for young Washington, several hundred actors were considered and screen tests made of ninety of the most promising candidates. For "The Declaration of Independence," which is now in production, over six hundred actors were interviewed and nearly one hundred tests made before the cast of eighteen principal players was completed. The same care is being exerted in casting the thirteen leading parts for "Yorktown."

According to Bill Wright, who is handling production for the Yale Press, elaborate tests are necessary, since a wig and a colonial costume frequently so change a man's appearance as to destroy the likeness which is apparent when he is considered in modern dress. These tests, however, are of value to the actor, since they place him in line for consideration as any one of the hundreds of historical characters used in the thirty-three pictures of the series.

The Yale University Press has declared that this matter of good casting, while troublesome and exceedingly expensive, is given most careful consideration in justice to the exhibitors of the country.

* * *

AN exact replica of Tom Mix's ranch bedroom at Mixville, Calif., was built at the William Fox West Coast Studios, Hollywood, where the star is busy making his new production. The set was dressed with twenty pairs of Tom's boots, valued at more than $800. There were ten suits and numerous overcoats hung on a clothes rack brought from Mr. Mix's home.

There was the famous Mix $1,500 leather trimmed saddle with sterling silver which he sometimes uses when riding his famous cow pony Tony, and another saddle which had seen service when Tom fought in the Spanish-American War and was U. S. Marshal in Oklahoma and other states. A Navajo blanket, given him by an Indian chief on the Oklahoma Reservation, was on the bed, and in a glass-enclosed rack, also brought from his home, were eight of his favorite rifles and several pistols given the star by numerous admirers.

* * *

*Pictures of feature length or more which have been awarded the * by the National Board of Review are First National's "Secrets," a nine-reeler, starring Norma Talmadge, and Pathe's "King of the Wild Horses," a five-reeler telling a story of the unconquered leader of a herd of wild horses.*

* * *

WHAT may be called a complete and authentic contribution to the literature of the screen is the publication by J. B. Lippincott Company of Frederick A. Talbot's book, "Moving Pictures" (How They Are Made and Worked).

Since the publication of the volume in 1912, the industry has undergone amazing development. The far-reaching changes effected through progress and invention have inspired its author to re-write the work entirely. Mr. Talbot gets away from technical phrases as much as possible — his object being to familiarize the millions of film patrons with the methods employed in production and exhibition.

It might be called an encyclopedia of the moving picture art. It introduces the reader to the innermost secrets of the silent drama. It features the preparations of marvelous ingenuity that go into the making of picture plays. It traces the development of the pioneers of the industry — and of the beginnings of Hollywood and the studios. No element which composes the photo drama is neglected. We are acquainted with the production of trick-pictures, the color schemes and inventions, the risks assumed by photographers and players, the making and costs of the elaborate films — and instructed and entertained with a host of ideas which concern the vitals of this gigantic industry.

It is a book which should prove invaluable to any one concerned with the industry and should make highly interesting reading to those not affiliated with the newes of he ars. It unfolds facts and reveals a fine technical knowledge of the forces and elements which go into the manufacture of films.

* * *

MARION DAVIES' new picture "Yolanda,"—which may be called a companion picture to "When Knighthood Was in Flower," in the sense that it is written by the same author, Charles Major, and introduces the star in a colorful tale of adventure and romance in the days of chivalry—had its premiere Wednesday night before a most distinguished audience.

Prominent among the guests were several consuls-general of foreign governments stationed in New York, numerous city officials, leaders of society, motion picture stars and celebrities of the theatrical and musical worlds. In attendance from the celluloid world were Rudolph Valentino, D. W. Griffith, Sidney Olcott, Robert G. Vignola, Gloria Swanson, John Emerson, Anita Loos, Alice Joyce, Betty Blythe, Will Hays, Bebe Daniels, Lois Wilson, Seena Owen, James R. Grainger, Luther Reid, Harrison Ford, William Brandt and a host of others.

* * *

AMONG the newly created benedicts of the West Coast film Company is Charles K. Brown, one of the younger executives —who married Helen Burns Hope of Hollywood. The ceremony took place in the presence of relatives and the immediate friends of the couple, and was followed by a dinner rendered the newlyweds by Richard A. Rowland. Bessie Love was bridesmaid.

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Sunday Case to Ohio Supreme Court

Tribunal Will Decide Whether Picture Exhibition is a Theatrical Performance

THE Ohio supreme Court, February 13, decided to hear upon its merits a case involving whether a motion picture exhibition is a theatrical performance.

The case to be heard is the appeal of Walter K. Richards, Findlay, Ohio, theatre owner, who was convicted on a charge of exhibiting motion pictures on Sunday during the Sunday closing battle that was waged several months ago.

Several previous attempts by owners or exhibitors to have the Ohio supreme court go into the merits of such cases have failed, the highest tribunal merely sanctioning the lower courts by refusing to review their action. Lower courts in Ohio have held that motion pictures are theatrical performances, and thus are prohibited on Sundays by state law.

Richards' appeal, however, raises a somewhat different question that previously has been presented in that it seeks to establish that all motion pictures are not "theatrical performances." Presented in this manner the case will become "a test case," on which the eyes of all Ohio exhibitors are being turned and if a decision favorable is handed down it will end a fight that has been waged in many Ohio cities for the past two or three years and close a "Blue Law" that has been somewhat expensive to many exhibitors.

It was charged in the complaint against Richards that he had violated the Sunday law against "theatrical performances" by operating his picture house, not designating that the pictures shown were in fact pictures of theatrical performances.

Last week the Mayor of Canton, Ohio, notified all motion picture theatres that they must keep closed the following Sunday and every Sunday thereafter. This announcement came on the heels of the arrest of eleven exhibitors, who operate the Canton movie houses, accused of operating contrary to law. As late as last Saturday, the exhibitors agreed to close on Sunday. At the last minute, however, they decided to stay open. And they are open again this Sunday and will continue to be open on Sundays until such time as the State Supreme Court has passed its verdict on the Richards case.

The Canton case was up for a hearing February 16 before Judge Bowman. Oscar Abt of Canton represented the exhibitors at the hearing. He asked for a continuation of the case until the Findlay case had been settled. The Ministerial Association opposed a continuation excepting only if the movies would remain closed until the next hearing. Attorney Abt pointed out to Judge Bowman that the exhibitor losses under such an arrangement would be tremendous, and cited precedents where the theatres were allowed to run pending a decision. Abt prevailed, and Judge Bowman granted the exhibitors a continuation of the case, with the privilege of keeping open on Sunday, further stating that he was not sure of the intent of the Supreme Court, and that he wanted to continue the case until he got more information on the subject.

To Draft Statewide Bill on Admission of Minors

THE Miller bill in New York state relating to the handling of unaccompanied children in picture theatres, originally drafted to pertain solely to New York city, is to be redrafted in order that it may embrace the entire state.

There was a hearing scheduled for the bill one day during the past week, but it attracted little attention and at the time it was stated that another bill would shortly be substituted which would make the provisions statewide rather than confined solely to New York City.

The bill provides that unaccompanied children may be admitted to theatres which maintain a matron, the children to be segregated and the theatre to have a special license of fifteen dollars annually.

Seattle Censor Board Stands Pat on Its Policy

Anonymous letters and telephone messages threatening a united church campaign to close picture theaters in Seattle and other cities in the state of Washington on Sundays, unless the Seattle Board of Motion Picture Censors banned "wilting love" photoplays, had no effect on the Board, when, at a recent meeting in Seattle, it decided to stand pat on its present policy, which it declares to be sufficiently strict.

By a majority vote, the Board also decided not to prohibit the exhibition of any Mabel Normand pictures in Seattle theaters, on the grounds that any private affairs were in no way related to the public entertainment afforded by her photoplays.

Pending the final outcome of the strife now on among the members of the Board over the question of a sterner censorship attitude toward portrayal of the human emotions and affections, it was voted to allow no reports of matters at the meetings to be made public except through the chairman. A request to the body to stop the showing of championship prize fight pictures, which were recently exhibited in Seattle, was turned down.

Ontario Fixes Wage for Women Employees

A Board of Inquiry of the Ontario Provincial Government was held at Toronto on February 14th under the direction of Dr. J. V. McMillan, chairman of the Minimum Wage Board, regarding the wages of female employees in theatres of the Province. Dr. McMillan announced that the ruling of the Board with respect to women employed by theatres in Ontario, regardless of the nature of the employment, was as follows:

"The minimum wage shall be $12.50 per week, except in the case of an employe working less than 40 hours per week, in which case she shall be paid not less than 30 cents per hour. No working period shall be reckoned for payment as less than two hours."

The Government ruling applies principally to ushers, cashiers, attendants, office employes, scrub women and a few others, many of whom already are receiving more than the minimum prescribed.

T. N. T. HOTEL ASTOR, MARCH 29.

"Keep Up Tax Repeal Fight"—MacGregor

REPRESENTATIVE CLARENCE MACGREGOR journeyed from Washington to Buffalo on February 13 to address a joint meeting of exhibitors and exchange men in the New Hotel Statler on the admission tax. Mr. MacGregor, who was the original sponsor of the bill for the repeal of the tax, impressed upon the exhibitors the necessity of keeping up the fight and continuing to send letters to their representatives in Congress until the measure has been passed.

Mr. MacGregor predicted that the entire admission tax will soon be removed from theatres. J. H. Michael, manager of the Regent theatre and chairman of the executive committee of M.P.T.O. of N.Y., Inc., introduced the speaker. The affair was planned by Mr. Michael, Sydney Samson, manager of Bond Pictures corporation exchange and president of the Film Board of Trade of Buffalo and Gerald K. Rudolph, manager of the Fox exchange.

New Theatre for Southern Enterprises

Right on the heels of the report that Jake Wells, in staging a "come back" throughout the south was negotiating for a house in Greenville, S. C., comes the announcement that Southern Enterprises, through Louis Cohen of the Real Estate Department, has closed the deal for a lot in Greenville next door to the Ottaray Hotel upon which will be built a new theatre with a seating capacity of two thousand.

Financial matters and terms of lease have been definitely settled and work is already progressing on the actual plans of the building. It will be one of the finest theatres in South Carolina, equipped to handle any kind of an attraction. Southern Enterprises already operate two theatres in Greenville.

Mysterious Personages for Naked Truth Dinner

The mysterious John T. King and the equally mysterious Henry Mann, will make their first public appearance on the night of March 29, acording to the startling announcement of A. M. Botsord, chairman of the entertainment committee of the A. M. P. A.

The occasion will be the annual Naked Truth Dinner, to take place this year at the Hotel Astor. Just what the team of King & Mann will do is being withheld as a surprise.

All indications point to the most successful Naked Truth dinner in the A. M. P. A.'s history. The tickets are limited to 1000. Ticket distribution is being superintended by S. Charles Einfeld at Associated First National Pictures.

Maibelle Justice's Mother Passes Away

The many friends of Maibelle Heikes Justice, novelist and photo-dramatist mourn with her the passing of her mrother, Mrs. Grace J. Hawkins. Mrs. Hawkins passed away in New York city on February 15, a victim of pneumonia.

In addition to her daughter, Mrs. Hawkins is survived by two sisters.

Charge Denied by Harding Secretary

Requests Nomination Withdrawn

A DENIAL that he had attempted to interfere with the Federal Trade Commission's action against Famous Players-Lasky was made in Washington, February 20 by George B. Christian, Jr., secretary to the late President Harding.

The charge had been made February 16 by Huston Thompson, Chairman of the Trade Commission, before the Senate Interstate Commerce Committee, which was considering whether it should vote to recommend to the Senate confirmation of Mr. Christian as a member of the Commission.

Mr. Christian's denial was incorporated in a letter to President Coolidge, in which he requested the President to withdraw the nomination. This the President did, transmitting the letters of withdrawal to the Senate on Wednesday last.

In his letter to President Coolidge, Mr. Christian said: "Since you sent my name to the Senate, Huston Thompson, Chairman of the Federal Trade Commission, has appeared before the Committee, and has informed the Interstate Committee in substance that in May, 1921, I had made inquiries with respect to the Commission's proceedings against Famous Players-Lasky, in such a way as to convey the impression that I was endeavoring to interfere with their proceedings.

Christian's Statement

"In view of the facts, Mr. Thompson's impression of our conference has amazed me. I called Mr. Thompson to the executive office in the performance of an official duty solely and for the sole purpose of securing information as to the status of this case. I frankly stated to him that representations had been made that this company was under investigation and that a hearing had been denied them. I further stated that I knew nothing of the method of procedure of the Commission or its rules of practice and asked him for the facts.

"Mr. Thompson was most courteous and painstaking in explaining the Commission's procedure to me and that explanation made it perfectly plain that the company involved had no reason whatever to apprehend that any Governmental action respecting it would be taken without the fullest opportunity to protect its rights. I made no request of Mr. Thompson. I made no suggestions and voiced no criticism. I expressed my appreciation for his coming to the office and thanked him for the information.

"Of course, Mr. President, I should be very reluctant to serve on a Commission a member of which was objecting to my appointment, so I respectfully request you to withdraw my name from consideration of the Senate.

"I am sure that it will please you to know that I have a very desirable and agreeable business association which holds every prospect of giving me an opportunity for useful services and future success. Permit me, Mr. President, to assure you of my warm personal regard and my steadfast political support."

Mr. Christian had been invited to appear before the Senate Committee Saturday of this week.

Chairman Thompson, in his testimony, declared that "Mr. Christian attempted to use pressure on me to prevent the issuance of a complaint against the Famous Players-Lasky Corporation."

"I was summoned to the White House by Secretary Christian in May, 1921," Mr. Thompson said, "while the Commission was discussing the issuance of an anti-trust complaint against Famous Players and affiliated companies. I was quizzed by the Secretary as to the status of the pending complaint."

"Did you feel that this proceeding on the part of Christian was improper?" queried a Senator.

"My feeling, and I believe it was the feeling of the other Commissioners with whom I talked later, was that this was pressure being brought upon us to prevent the issuance of a complaint," Mr. Thompson responded. "I do not think the President, Mr. Harding, had anything to do with it. He was not in the room at the time and I'm confident he did not know of it."

"We were told frequently by our field agents," Mr. Thompson continued, "that we would never bring out a complaint against Famous Players. We were further told that something would happen before we issued the complaint."

Thompson's Testimony

Field agents, he added, conducted an investigation to build up the case and he declared "certain parties came from New York, following the issuance of the complaint, trying to get us to eliminate certain parts of the case."

At the White House, Chairman Thompson went on, Mr. Christian said to him: "I understand you have issued a complaint against the Famous Players-Lasky Corporation. What do you mean by issuing a complaint against them without giving these people a hearing?"

"I told Mr. Christian," Mr. Thompson continued, "that we had not issued a complaint, but contemplated seriously doing so. I said repeatedly to him that I could not understand how he had learned that we were about to issue the complaint.

"I returned to the offices of the Commission and told my fellow-commissioners that I did not know what was to happen. 'We have completed an exhaustive investigation but now the White House seeks to stay our hand', I said to them. After I had told them what had happened at the White House they voted unanimously to issue the complaint."

"Did it occur to you that there was an impropriety in Christian calling you to the White House instead of his going to the offices of the Commission?" Senator Bruce of Maryland asked Mr. Thompson.

"It wasn't customary to be called to the White House," Mr. Thompson replied. "I don't recall it ever having occurred before."

"Did you think you were being sent for by the Secretary or by Mr. Harding?" Mr. Thompson was asked.

"By the President, of course," Thompson answered. "I thought the summons a move to prevent issuance of the complaint. It seemed to confirm the threatening stories brought here by field agents and persons unknown to us." He said that Mr. Christian expressed a feeling of "great seriousness when told that the usual procedure would govern the case."

Senator Bruce asked Chairman Thompson if he got "the impression that Mr. Christian was connected professionally with the film company."

To which Mr. Thompson replied: "I felt he was interested or he would not have asked the questions he did."

Eastman Cuts Price of Positive Film 25 Per Cent

THE Eastman Kodak Company has announced that, effective March 1, prices on film will be reduced as follows:

Eastman positive film, standard width, nitro-cellulose base, in black and white and tinted base, perforated—1.5 cents per foot.

Eastman news stock, standard width, nitro-cellulose base, in black and white and tinted base in three colors, perforated—1.3 cents per foot.

Announcement of the reduction, which is understood to be the largest single cut in prices ever made by Eastman was sent out to motion picture producers late last week. The reduction represents a cut of about twenty-five per cent.

Balaban and Katz Show Net Profit Increase

The report of Balaban & Katz Corporation, Chicago, for the last half of 1923, has just been issued and shows an increase of 14 per cent in the net income over the corresponding period of 1922.

For the six months ended December 20, 1923, operating profits were $1,048,946, from which $106,956 were deducted for depreciation and $106,713 for federal taxes, the net income being $734,937, equivalent after preferred dividends, to $2.40 a share on the common stock, or on an annual basis of $4.80 a share.

In addition to the five large theatres now operated by Balaban & Katz this company is engaged in the erection of a large theatre at Broadway, Lawrence and Magnolia Avenues, Chicago, which will have as large a seating capacity as the Chicago, about five thousand, and will have a long time lease on a large theatre which will be part of the new Masonic Temple on Randolph Street in Chicago's loop; also a long term lease on a south side house at 63rd and Kedzie, now in the course of construction by Fitzpatrick & McElroy.

Censors Reappointed by Portland Council

Mrs. F. O. Northrup and Gus A. Metzger have been reappointed members of the Portland, Oregon, censor board to serve for another year. The appointment was made by the City Council. It is said that the appointees will again elect Will S. Hale as the third member.

Motion Pictures and the Radio

By Alfred J. McCosker

EDITOR'S NOTE.—The author of this article for more than a year has been giving weekly talks on "Current Motion Pictures" from L. Bamberger and Company's radio station WOR in Newark, N. J. He is well-known in the industry as a writer and advertising man.

What this article will attempt to tell is the results which followed broadcasting of twenty minute intimate movie chats to the astonishingly large radio audience.

Summed up in a single sentence, it has been proved to my entire satisfaction at least, that the result of the radio talks has been decidedly beneficial to the exhibitor, hence, indirectly beneficial to every branch of the motion picture industry. It may be added this development is in contradiction to the expressed fears of a great many professional doubters who cried out in alarm when they learned that motion picture reviews and gossip were to be broadcast by radio.

These earnest men saw the advent of the radio only in its competitive phases. "How," they demanded, "can the people be expected to attend the movies and at the same time be at home listening-in to a radio programme?"

The answer is — they cannot. That is, they cannot be expected to be at both places at the same time. But it is equally unreasonable to expect them to be one place all the time. What one can do without recourse to phenomena, is to be one place and at the same time desire to be some other place. And, the more attractively the other place is painted to the imagination, the more one desires to be "the other place."

Builds Business for Theatres

Well, this desiring to be "the other place" is precisely what the radio movie chats have brought about. Stay-at-homes have figuratively been seized by the ear-pieces and information about motion pictures which the writer has attempted to make interesting then sounded in the homes of America. It will be conceded that this is the place from which most self-respecting motion picture theatre audiences start.

The information thus imparted awakened a lusty and full grown desire to witness at an early opportunity, some of the pictures described and when this takes place you have the radio audience or a portion of it in the process of transformation into a motion picture theatre audience. I know this to be true because many hundreds of listeners-in have written me they went to see pictures after hearing of them by radio. What was even more gratifying to me, because unfortunately or fortunately, I do not own a theatre, they added that they found them just as described.

Now this fact is not attributable entirely to the magic of the microphone, which is the little hard-boiled mechanical instrument into which the radio talker speaks. But, it is, in my opinion largely attributable to these frequently abused allies, Confidence and Friendship.

If you wish to learn how potent the voice is in begetting confidence and registering conviction, the blind, who are almost entirely dependent upon it in appraising casual acquaintances, will tell you. They will tell you in addition how seldom they are mistaken in judgment of character which they have estimated by the voice only.



Photo by International Newsreel

"Hollywood" McCosker, who gives the radio audience reviews and gossip of the screen each week from WOR

It happened that my voice was a confidence builder with the radio audience and on this foundation I was careful to rear a structure of dependability. The radio talker's voice has a "setting" in that it takes on dignity when it comes in by radio; just as an unimportant comment frequently is dignified when it appears in type. I have never said anything about a motion picture over the radio that I did not believe.

When I was in possession of facts concerning a production, I stated them but when I was merely expressing a viewpoint, I said so clearly. To sum up, the voice earned confidence and my words earned friendship. It is easy to "sell" a good product to a friend and he usually comes back for more.

One must be impersonal in judging anything which later is to be passed upon by a miscellaneous number of others. Although my personal tast is not for red neckwear and green suits observation has taught me that quite an appreciable number of he-men wear one or the other or both.

Good Pictures Are Helped

I have attempted to keep in mind constantly while talking over the radio, the great diversity of opinion existing as to what constitutes an entertaining, a thrilling, an absorbing or a humorous motion picture and have considered it better to "lay-off" pictures that in my opinion did not measure up to any of the diverse standards of judgment. The radio audience was alert to this and saved my joining the ranks of obnoxious "panners."

Radio talks may not have been good for all motion pictures released during the past year but they have been good for the better ones. Radio-movie fans write me asking: "Why, Oh, why, do they exhibit such pictures as, '———.' The story is inane, the characters stiff and unconvincing. Though it took an hour or more to show on the screen, the worst might have been over in five minutes, ten at the outside. Now I know why you did no air it over the WOR radio." Just try to laugh that off.

Or, a correspondent writes, "We really do rely on your opinion of the pictures and find them usually as you criticise them. I shall certainly make it a point to see, "—— ——" as I regret to say I did not while it was at the ——— theatre.

These are word for word excerpts taken from actual fan letters. Do they seem to you like testimony?

Hundreds of requests from the radio audience have reached me during the past six months asking that certain well known screen stars be induced to talk to them by radio from station WOR. You of the trade will appreciate this is not an easy order to fill. When the majority of the more important players are in the East their limited time here is occupied with conferences with the producer executives and in attending evening performances of the new stage plays either socially or as a matter of business comparison.

However, many of the stars to whom these requests were made known agreed to talk to the radio-movie fans from station WOR at Newark, N. J. The talks with one exception were made in the evening at which time it is computed the audience is much larger and in every instance their radio "appearance" was billed as the leading attraction of the programme. Also, in every instance the artists told me later that the radio effort, made without any financial compensation and in most cases at some personal inconvenience, was a pleasant experience which induced wide publicity and a large mail from the ready letter-writing radio audience.

Stars Give Talks

Among the more important players who have addressed the WOR audience are: Charlie Chaplin, Lou Tellegen, Bryant Washburn, Baby Peggy, Elliott Dexter, Mrs. Wallace Reid, Richard Barthelmess, Mickey Bennett, Charles Ray and others. Tom Terriss, John Robertson and Emory Johnson, all well known directors, have also spoken from the same radio station with very satisfactory results and Forrest Halsey, the scenarist, sent over air a series of intimate talks on writing for the screen.

Chaplin's radio work was typical. He went on the air and told the fans that they knew of only one of his abilities, "a mediocre one, my screen acting." "Do you know," he continued, "I play beautifully every instrument of a jazz orchestra?"

It had been previously arranged to have a complete jazz aggregation in the studio and one by one these artists did their stuff. Chaplin meanwhile with short comments spoken into the microphone put over the impression that it was he who was playing the various musical instruments. He appeared to be greatly enthused as the radio act was closing and he burst forth with, "By Golly, I'll play them all at once." Then followed a selection by the orchestra and Chaplin tucked in a closing word to the effect that "it was all in fun." This went over big and in addition to bringing him advance publicity and a big mail was also the occasion for the metropolitan dailies and photo news services sending cameramen for pictures which later were widely printed.

There are very definite classifications of programes from radio stations as there are in every other form of the amusement field.

(Continued on page 956)

Super-Specials vs. Varied Program

Second Installment of Survey

AS announced last week, MOTION PICTURE NEWS is conducting a survey among representatives classes of the public throughout the country on the long picture vs. the varied program. Views are also being sought on what the public thinks admission prices should be, both in the downtown and neighborhood houses.

The first instalment of these opinions was printed last week. Following is the second installment. Others will appear in subsequent issues:

KANSAS CITY—Twenty-five persons were interviewed. Of these only three voted for the ten or twelve reel feature at advanced admissions. The overwhelming majority declared for the five or six reel feature, with news reel, comedy and scenic.

As to admission prices, the majority wanted 40-50c as the maximum downtown, and 25c the minimum. The average maximum admission for the neighborhood house was 25c, with 10-15c as the minimum.

One of the interesting developments of the Kansas City canvass was that 75% of the women interviewed voted for the diversified program.

OTTAWA, ONTARIO—President of Retail Merchants' Association: I am very much in favor of short subjects. I like the news weekly as much as the feature and I appreciate anything of an educational nature. Occasionally, I see a big production that is well worth-while. I believe the average person gets his money's worth when he pays an admission of 40 or 50 cents, and I think these prices are fair for downtown theatres. Twenty-five cents is a fair price at a neighborhood theatre.

President of Business Men's Service Club: I like a great big picture occasionally, but not always, because I look for variety. I want to see the short pictures as much as the longer features. Forty cents is not too much to pay for the usual show.

Bank Manager: I never go to see a special picture of elaborate nature. The feature of ordinary length seems to be all right, and one that delighted me was "Nanook of the North." In order to give a show that is attractive, a theatre requires to charge 35 or 40 cents.

Girl fan: I always like to see a really big picture because it is always so complete in every detail. With the average five-reel picture, the story is often cut off so abruptly that the audience is left to wonder what happens. I am willing to pay 75c to see a special production but 35c or 40c is enough for the average program. I cannot see how the small theatre can get along on 15c admission.

Another girl fan: I am strong for the big picture because the producer does not leave out a lot of the story. I like a five-reel feature, too, when it finishes off well. Shorter features appeal to a man, I know, because he likes a program that is broken up. Fifty cents is enough for the average program at a downtown theatre and sometimes it is worth only 35c.

CINCINNATI—Mayor George Carroll, who is an ardent fan, prefers the shorter features at 50c maximum and 25c minimum downtown and half those prices in the neighborhood houses.

Manitoba Collects $272,324 Amusement Tax

THE revenue derived by the Manitoba Provincial Government through the amusement tax in 1923 amounted to $272,324.68, according to a report brought down in the Provincial Legislature at Winnipeg on February 12. The budget for 1924 contains an estimated revenue of $250,000 from the Provincial tax on theatre admission tickets, so it is evident that the Government officials expect the amusement houses to secure a smaller share of business during the current year than was obtained last year.

Horace Potter, Managing Editor, Cincinnati Enquirer has the same views as Mayor Carroll.

Two men fans vote for the larger features. One is willing to pay $1 top; the other $1.50 top. Both think the neighborhood scale should be 30-50c.

Woman teacher: prefers the shorter features, and accompanying short subjects at 25-40c downtown and 20-30c in the neighborhoods.

The total vote in Cincinnati was 2 to 1 for the varied program.

TAMPA, FLORIDA—The women interviewed were for the varied program by a large majority. Following are typical opinions:

Postmistress of Tampa: prefers the variety programs. Like stories of human interest and does not care for big sets and mob stuff. Thinks 35c is high enough, with 25c minimum.

Business woman: wants the varied program. Believes 25c should be the regular admission price and 50c maximum for special attractions.

Woman teacher: votes for diversified program. Thinks 25c should be the popular price.

Stenographer: prefers varied program. Believes 25c is high enough for pictures and willing to let that stand as minimum as well.

Another woman teacher: prefers the big productions and thinks fifty cents should be top for these, with about 25c for regular shows.

Girl clerk: prefers varied program. Votes for 35c as maximum, with minimum as low as the theatre can afford.

Of the men interviewed, the overwhelming majority wanted the diversified program. Mayor Percy G. Wall was an exception. He declared for big pictures at advanced prices. An interesting sidelight was given by a physician, who said he preferred the varied program, but his family wanted "the big ones." He believed that 50c was sufficient for any production, with 25c as the average price for the run of shows.

PHILADELPHIA — Col. George E. Kemp, Postmaster: I wouldn't go four blocks to see the so-called super-special, but I would walk a mile to see a good comedy and a news reel. I like the news reels best of all. Fifty cents is enough to pay for any picture. The price scale should vary to fit every pocketbook. The neighborhood house is the poor man's entertainment. The price should be within his reach at all times.

George Elliott, Assistant Director of Public Safety: I personally prefer the longer and better grade of pictures, with a short lead thrown in. The prices of admission admit of so many ramifications and conditions vary that I would not feel at liberty to suggest a scale to apply to either downtown or small neighborhood houses.

Daniel Baird, bank president: On Saturday afternoons I take in the picture show that offers me a good feature, a comic, scenic and the news of the day and a little singing and good orchastral music thrown in. I pay 75c for it, and feel I have not overpaid. People who appreciate this sort of entertainment should be able to enter for 35c. The smaller house should run its prices from 10c to 25c.

Woman lecturer: People flock to a big picture with historical significance, for many weeks, and I am always one of the crowd. Other productions come and go by the score in the meantime. If I carried home an historical event well established in my mind I do not feel I have overpaid at $1.50.

Real estate dealer: I am a regular patron of the movies. I like the sort that sends me out of the theatre lighter in heart and mind than when I went in. The varied program seems to hit the spot better than the long production. The scale for a good show should be kept below the dollar mark, with 35c as a minimum.

Financier: Candidly, I belong to the masses in my picture entertainment. A little romance, intrigue, laughter and current events make up a pleasing bill for me. When picturess get beyond 75c they reach the danger mark. 25c is enough for the small nearby house. Fifty cents should be the minimum for the downtown theatre, and 15c for the other.

George E. Fletcher, Internal Revenue Agent: I prefer the varied program to the long, and frequently overdrawn, big production. I further believe that the maximum admission charge for a program of this sort in the right atmosphere should not exceed 50c. Twenty cents should be the peak for the small neighborhood house.

Retired manufacturer: I belong to the public that likes its entertainment short and snappy. Give me a good story in five or six reels, a really funny comedy, a news weekly, and a novelty and I go home refreshed. Sit me through ten reels of one story and I want to go home. I'm tired. Keep the admission charges to the good theatre within the reach of the majority at 50c and 15c or even 25c at the neighborhood houses, and the box-office will show more at the end of the year.

Lawyer: Give me a picture of about an hour's run, a good comedy, a news reel and educational picture and I have been more refreshed than sitting through a long picture. Keep the prices from 25-50c for big houses, and 15-25c for small ones.

Further opinions from the public will appear next week.

Edison Guest of Industry at Luncheon

Three Hundred Meet Him at Ritz

SMILING urbanely and smoking as it he enjoyed it, Thomas A. Edison sat through four hours of speeches, mostly about himself and highly laudatory, Friday Feb. 15th., when he was the guest of honor at a banquet given by the motion picture industry at the Ritz Carlton hotel.

The specific reason for the function was the 77th birthday of the noted inventor, occuring the previous Monday and the fact that he has been very properly called the "father of the films."

The luncheon was conceived by George Kleine, one of Mr. Edison's oldest friends and with whom he was closely associated in the early days of the motion picture business, when Mr. Edison was head of the producng company which bore his name and Mr. Kleine a distributor.

The luncheon was also an event characterized by a number of outstanding incidents. It not only brought together practically the whole of the Eastern end of the business but all who came did so with a deep appreciation of the debt that motion pictures owe to the inventor.

Mr. Kleine was chairman of a general committee who promoted the function. Others of the committee who worked faithfully to make the affair a success are, Peter J. Brady, Paul H. Cromelin, Sydney S. Cohen, Joseph Dannenberg, Dr. Lee De Forest, George Eastman, John Emerson, William Fox, D. W. Griffith, Burton Holmes, Aaron Jones, William A. Johnston, J. J. Kennedy, Carl Laemmle, Marcus Loew, Harold Lloyd, Charles L. O'Reilly, Elmer Pearson, Edward S. Porter, Watterson Rothacker, Terry Ramsaye, S. L. Rothafel, Richard A. Rowland, Charles M. Schwab, A. E. Smith, Courtland Smith, Frank Tichenor, J. D. Williams, Adolph Zukor and William Brandt.

Pictures Are Shown

Prior to the luncheon which was given in the Ritz grand ballroom, a reception was held and afterward two of the old Edison Company's picture's were shown. The two films were "The Great Train Robbery" well known to every one in the picture business, and a short comedy strip said to have been the first photoplay telling a story ever produced. The title of this strip was "The Kiss" which if, at this late date has no other virtues, at least was descriptive of its title. That's what the picture was. A kiss, long drawn out and burlesqued.

At the luncheon Will H. Hays presided as toastmaster and a notable array of speakers were present.

Before the speech making began a number of telegrams from prominent people offering congratu'ations were read, among which were highly laudatory messages from President Coolidge and David Lloyd George.

Mr. Edison did not speak, professing stage fright but a short message written by the inventor was read by Mr. Kleine.

"I believe," Mr. Edison wrote, "as I have always believed, that you control the most powerful instrument in the world for good and evil. Whatever part I have played in its development was mainly along mechanical lines.

"The far more important development of the motion picture as a medium for artistic effort and as an educational factor is in your hands. Because I was working before most of you were born, I am going to bore you with a little advice.

"Remember that you are the servants of the public and never let a desire for money or power prevent you from giving the public the best work of which you are capable."

Among the distinguished guests present and a speaker was George Eastman of Rochester. Mr. Eastman paid high tribute to the inventor.

He was followed by Terry Ramsaye, who sketched Mr. Edison's early career in the development of pictures and picture machines, with which he has become exceedingly familiar in the course of his work of writing a history of motion pictures, running for the past two years in Photoplay.

Speakers Pay Tribute

M. J. O'Toole representing the M. P. T. O. of A. was the next speaker. Mr. O'Toole was succeeded by Prof. Hudson Maxim who contributed an original poem laudatory to Mr. Edison.

Dr. Lee F. De Forrest also paid a fine tribute to his fellow inventor when he stated that that the development of the wireless telegraph and radio in which Mr. De Forrest is an expert was founded on an earlier invention of Mr. Edison's.

Other speakers were Senator Edward I. Edwards of New Jersey, Rupert Hughes, and Senator Robert L. Owen of Oklahoma.

Senator Owen's address was of a serious nature touching on the place motion pictures occupy as an educator and moulder of public opinion.

After the last of the regular list of orators had finished Mary Pickford and Douglas Fairbanks, also special guests, were called upon for impromptu remarks. Doug responded with a characteristic story or two and then Mary made a fine, earnest little speech about "being proud to live in the same age with Mr. Edison" and said that she would try to make pictures that would live up to Mr. Edison's advice. Mary closed her remarks by throwing a double handed kiss to Mr. Edison who not to be outdone made his way, quickly, from the center of the long table to Mary at one end, where he proceeded to hold her hands, much to the delight of the audience.

Mr. Edison then wrote on Mary's menu card, "To the darling of America" after which he settled back to screen once again the two pictures from his studio mentioned in an earlier paragraph. Other guests at the speakers' table were Raymond Benjamin, Frank Munsey, Police Commissioner Enright Adolph S. Ochs, Frank H. Hitchcock and Charles Edison, son of the inventor.

Misquoted on Tax Repeal, Senator Curtis Claims

SENATOR CHARLES CURTIS of Kansas, who has received several heated letters from Kansas exhibitors following his proposed amendment to the Mellon plan, which would retain admission taxation to meet the demands for a soldiers' bonus, has shifted the blame to newspapers, alleging that he was misquoted.

A letter from Senator Curtis to Conrad Gabriel, Gerden City, Kas., exhibitor, said:

"I have your letter of January 21 and judge from what you write that the paper you read did not give my statement as I gave it out. My suggestions were only intended for consideration and I heartily agree with you that the smaller theatres should not be taxed and, so far as I am concerned, I would be willing to remove the tax on admissions below fifty cents. But my idea was to have them increase the tax on large admissions to prize fights, sporting events, clubs and other places of amusement where high prices are charged.

"I thank you for writing me and assure you that I always want to hear from my friends at home, and I have no desire to do an injustice to any industry."

Motion Pictures and the Radio

(*Continued from page* 954)

One station sends out a uniformly high class program while another broadcasts comedy and jazz entertainment. Station WOR has consistently maintained its position among the former class of stations.

I would not approve of telling the entire story of a picture in making radio talks on the new films. Neither is it well to leave the fans suspended in mid-air because this is aggravating to the average person and let it be understood right here that radio audiences are made up of "average" persons. My plan is to "sketch" the film, enumerate the cast, classify the story as society drama, comedy, romance or whatever the fact is, and never assume the facetious or the know-it-all attitude. The so-called "breezy" style of presentation appears to be most approved by radio listeners which isn't strange considering the method of reception.

The letter from the radio audience which to me had the biggest wallop was sent by a matron of a home which houses 700 blind persons. She wrote the appreciation of the patients saying the movie-radio talks were the only connecting link between the stricken inmates and the world of motion pictures.

"Advertising" is positively taboo at the station from which I talk and this is not only a 99 per cent radio broadcast law but it is a wise policy. Therefore I contend the radio is one of the strongest allies of the motion pictures. The public has had ground for suspicions of film news that reaches them in many ways but not so with radio broadcasting from a non-commercial station.

Direct "selling" of motion pictures by radio is neither permitted nor attempted but it follows after the fashion of the prayer offered by the Old Maid, who kneeling down each night and morning was overheard to say: "Please, God, I do not ask anything for myself, but do send Mamma a son-in-law."

Austrian Film Conditions Change

Special by Jerome Lachenbruch

WITH the gradual, but sure economic recovery of Austria, a revived market for American photoplays presents itself to enterprising producers. The recovery of Austria has been due to direct aid by the League of Nations and a group of international bankers. Business men can now borrow money easily; pictures can be financed; and all legitimate enterprises can find financial support. This does not apply only to Austria proper, especially when one speaks of Austria as a film market. In a business sense, one thinks not only of the comparatively small territory known as Austria, but also of the several states (some of them new), that lie geographically close to her. The Austrian territory consists of Austria proper, Hungary, Zeecho-Slovakia, Poland, Jugo-Slavia and Roumania, with their clearing house and commercial capital in Vienna. This is quite a large territory, and now supports 2,200 motion picture theatres. It can support a great many more. Vienna, with its 200 theatres, is the centre of trade for all these states, and what is successful there usually is successful in the surrounding territory.

There is business to be done in this territory, now at last reawakening to full commercial activity after the sterile days of the war and the slow reconstruction period.

Unfortunately for American business interests in Austria, our producers have not exploited this market with the care and the diligence it deserves. They have contented themselves with local Austrian agents who have disposed of American pictures for whatever they were able to obtain; and in pursuing this policy they have been laying down a principle of low prices. Heretofore, Austria has not been as good a market as it should have been; and that for two reasons which react upon each other. Concisely stated, these reasons are poor theatres and low admission prices.

Theatres Old-Fashioned

The theatres, for the most part, are about ten years behind those of other large countries. They are sloppily run, not nearly as clean and as well decorated as they should be, and charge admission prices ranging from 7 cents to about 25 cents. Consequently, they draw only the poorer population and exclude the large middle class which would attend better kept theatres and better conducted shows. The interest of this large body of the public has not been sufficiently engaged, and the film business suffers thereby. By not asking slightly higher admission prices, the theatre owners and managers are unable to pay higher prices for pictures. The few exceptions to the rule have found that it pays to cater to the middle class; and these progressive managers can pay good prices and make good profits.

That the attitude toward their public is a false one is being proved daily by the splendid beginning which Mr. P. N. Brinch, the American manager of the newly opened Paramount branch office in Vienna has already made. He has actuallyl created a demand in certain localities for Paramount Pictures, and at prices that are extremely high for the Austrian territory. Together with his selling campaign, which is conducted through a selling arrangement with the large Sacha concern, Mr. Brinch is conducting a heart to heart educational campaign for better theatres.

Huffman Re-Elected Head of Clorado M. P. T. O.

H. E. Huffman. owner of the Blue Bird and Bide-a-Wee theatres, Denver, was re-elected President of the Motion Picture Theatre Owners of Colorado at a state convention held last week.

Other officers elected were: Harry T. Nolan, Denver, first vice-president; C. E. Marguand, Loveland, second vice-president; F. W. Bronte, Yuma, third vice-president; Max Schaback, treasurer; and Charles Gillan, secretary.

Paramount has again demonstrated its business sagacity by sending over a personal agent to study the field and to adapt its selling campaign to the conditions he finds. Nearly, if not all the other American companies represented in this market, depend upon Austrian agents who have not the detached vision of a representative trained in the world's best film school. Besides, if an Austrian agent writes to his American headquarters, his reports are not taken with the seriousness they merit. The American parent concerns often conclude that their Austrian agent is apologizing for his own poor salesmanship when he reports that certain American pictures are not suitable for the Austrian market.

Poor Presentation

In the matter of theatres, Austria lags far behind Germany. And so far as presentation goes, she is a novice. A pianist, and occasionally one or two additional instrumentalists, furnish all the music. No special care is given to the selection of a musical program, to the decoration of the house, or to the comfort of the audience. With real understanding of the situation, Mr. Brinch, in an interview, hit the nail on the head when he said that Austria and the surrounding territory is showing 1924 pictures in the 1912 manner and in 1912 theatres.

So far as the city of Vienna is concerned, there is a very good reason for not building new theatres now or remodeling old ones. Building restrictions are innumerable. The housing situation is deplorable; and all efforts to rebuild old theatres or to construct new ones are turned aside by the authorities who urge the building of apartments and other dwellings instead. The housing shortage is the result of the large influx of population from Hungary, Germany, Zeecho-Slovakia and other neighboring states, a condition resulting from changed business and social conditions which have their causes in the war. In time, the shortage of theatres will be remedied.

What is more important than temporary difficulties, however, is the fact that Austria and the surrounding countries are overcoming their former psychological antagonism to American films. Everyone in Vienna speaks or is learning to speak English; through the banking affiliations with England, the relations with English speaking peoples has become very close, and you can always delight an Austrian by talking English to him. And when the housing conditions improve and new theatres are built, I look for a very active consumption of American films.

Heretofore, all Central Europe has been hostile to our films because their subjects and treatment did not correspond to the thoughts and the depressed conditions of the people. They had lost a war; they were starving; their thoughts played with scenes of violence and excesses of all kinds. (We have seen this in America in various German pictures that have been sent over.) It is quite understandable, therefore, that they should turn away from lighter, more cheerful and hopeful subjects, however well presented, with the comment that life as America presents it, is neither true nor real. Their own sorrows made the glamour of American pictures seem false. However, the Austrian nature is fundamentally gay and pleasure loving; it is elastic and rebounds quickly from sorrow to gladness; and now that material conditions have improved tremendously, Austrians are now beginning to look forward to every new American production.

Demand for American Films

American pictures for Austrian consumption must nevertheless be selected with care, for European psychology, bound up as it still is with conceptions of monarchy, cannot grasp our indifference to titles of nobility. Consequently, American pictures which ridicule the ancient order of things are likely to injure other American productions that might be highly acceptable.

One indubitable advantage that American films have over all continental ones is in the superior prints we use. A picture printed on Eastman stock is incomparably better than anything I have seen in Germany, France and Austria. American producers who want to break into the Austrian territory should bear this in mind and not send over negatives, but first class Eastman prints.

The few large Austrian producing companies, chiefly Sacha and Vita, know their local markets thoroughly and are well established. There are fewer fly-by-night companies in Austria than in America or in Germany; and the solid companies have no trouble in obtaining financial backing from the banks. Last November, the Vita concern, whose American agent is Alfred Weiss (formerly with Goldwyn), reorganized on a large scale, and it is now exploiting the European market with considerable success.

None of the Austrian companies pursue a definite policy of underselling one another in a mad scramble for business supremacy. It is done, to be sure, but not to any great extent. And I hold it extremely unwise for any American company to enter the field and try to compete by underselling. In conclusion, let me emphasize again that price cutting to kill competition will not bring business to American producers who are seeking a Central European market. It will merely place all film prices on a level so low that no one can obtain a satisfactory return on his investment. No single concern is strong enough to inaugurate a price-cutting policy in the hope of killing off competition. The company that pursues such a course will chalk up a big deficit as a result of so poorly advised a program.

To Broadcast All But Food at Naked Truth Dinner

THE Press Agents are going to whoop it up on the night of March 29th at the Hotel Astor so that they will be literally heard all over the United States, Canada and England.

The A. M. P. A. has completed arrangements whereby Station WJZ will broadcast by radio the program of entertainment that will feature their annual festive gathering and at the same time provide the general public with an earful of "naked truth" about the movies.

It will not be the usual "Naked Truth" dinner. It will, in fact, be forty Naked Truth dinners given simultaneously, with the activities centering at the Astor, because in forty of the key cities of the United States, as well as in London, members of the local film exchanges will gather at their usual meeting places and listen in at the entertainment in New York. Everything but the food will be broadcast, it is announced.

Harry Reichenbach sailed from New York Saturday to complete arrangements for the London entertainment via radio, while the branch managers will look after the local festivities in the various key cities.

Oklahoman Charges Fraud Against Concern

S. B. Callaham, proprietor of the Callaham Telephone and Electrical Company of Broken Bow, Oklahoma, reports that he has been the victim of an alleged bunko concern, said to be operating out of Los Angeles.

According to Mr. Callaham he was approached by a Mr. Montgomery and contracted to have some local views taken. Prints were supposed to have been forwarded to Chicago three months ago. They have not yet arrived. Mr. Callaham in the interim has not been able to locate the concern.

Sunday Opening Measure Defeated in Jersey

Despite the fact that the Assembly Judiciary Committee of the New Jersey Legislature has rejected a measure giving municipalities authority to choose Sunday amusements, exhibitors of Hudson County declared they would continue to operate on Sunday, as no definite interference had appeared.

It is expected some kind of action will be taken by the authorities shortly, but the theatres have been open the past five Sundays. The state "blue laws" are supposed to prohibit Sabbath shows.

Dominick Retires from Famous Directorate

At a board meeting of Famous Players early in the week Gayer G. Dominick tendered his resignation from the board of directors because of pressure of business. Mr. Dominick is of the firm of Dominick and Dominick, Wall street brokers, who have handled Paramount stock issues. No successor has been named to Mr. Dominick on the board.

EVERYBODY'S STEPPING OUT. MARCH 29. T. N. T.

In and Out of Town

DR. W. E. SHALLENBERGER, President of Arrow, has returned from a trip to Boston.

E. RUSSELL, of London, a director of Educational Films Corporation, arrived last week from London.

HARRY RATHNER, sales representative for Principal, is on a six weeks' sales trip through the West.

HIRAM ABRAMS, who has been to the Coast and visiting United Artists' exchanges en route East, was expected back in town the end of the week.

ALLEN MORITZ, special representative for Preferred, has returned from a business trip which included Pittsburgh, Cincinnati, Cleveland and Detroit.

JOHN C. FLINN, vice-president of Hodkinson, has returned from a flying trip to the Middle West.

JOE BRANDT, President of C.B.C., is back in New York after a short visit to nearby exchanges. He will leave shortly for an extended trip throughout the country.

ADOLPH ZUKOR, President of Famous Players-Lasky, and S. R. Kent, distribution manager, attended the premiere of "The Ten Commandments" at the Aldine Theatre, Philadelphia, February 18.

FIRST National executive committeemen in town this week included Sam Katz, of Chicago; A. H. Blank, of Des Moines; M. L. Finkelstein, Minneapolis; and Harry M. Crandall, Washington.

SIG SAMUELS, of the Metropolitan Theatre, Atlanta, has returned home after a short visit.

EDWARD GROSSMAN, state right buyer of Chicago, is in town looking over the independent market.

AL. LICHTMAN, general sales manager of Universal, has gone to Los Angeles. He will be away from New York about a month

MAJOR H. C. S. THOMSON, managing director of F. B. O., and Vice-President Joseph I. Schnitzer, are on the coast.

German Authorities Cut Entertainment Tax

FOR the first time in the history of German film production the German authorities have voluntarily reduced the high entertainment tax the exhibitors of that country have to pay on the admissions received.

It has just been reported that the senate of Hamburg has decided to cut the cinema entertainment tax for the leading Hamburg house, where the Decla production of the Ufa, "Cinderella" is running at present, to 10 per cent.

The Hamberg senate has made this step in order to make it possible for every citizen, rich or poor, to view this picture.

Broadcasters Put Ban on Taxable Music

MEMBERS of the National Association of Broadcasters from all parts of the country, met at the Hotel LaSalle, Chicago on February 15th, to discuss plans for the fight against the "music tax" imposed on broadcasters, as well as motion picture theatres, hotels, dance halls and other places of public amusement, by the American Society of Composers, Authors and Publishers.

In order to bring the composers, authors and publishers to terms it was proposed to refrain from broadcasting or playing any of the society's copyrighted music, and motion picture theatres were urged to co-operate in this movement.

Plans also were discussed for the formation of a bureau which would supply music to the broadcasters and others interested, such as motion picture theatres, at cost. The bureau, according to the plans, will assemble a large library of suitable vocal and instrumental music, and authors contributing to this library will do so under contract to refrain from placing a "tax" on this music at any future date.

Rothacker Slogan Contest Awards Due Soon

Selecting the prize winner in the Rothacker slogan contest is proving a bigger job than the judges anticipated. Yet the announcement of the awards may be expected in the very near future.

The task of deciding who is to get the gold is a hard one for two reasons: First: So many slogans were submitted, that the list which the judges have to consider is a very long one. Second, so many good slogans were found in the list that elimination is somewhat difficult.

Watterson R. Rothacker offered $100, $50, and $25 in gold for the three slogans best expressing Rothacker Prints and Service. The Judges are James R. Quirk, William A. Johnston and Martin J. Quigley.

Cosmopolitan Leases Park Theatre in Boston

Announcement has been made that Goldwyn Cosmopolitan has leased the Park Theatre in Boston until September 1st in order to assure itself a big first run theatre in the New England territory.

Cosmopolitan's Marion Davies picture, "Little Old New York," is now in its fourth week at the Park.

When it has completed its run there, it will be followed by Cosmopolitan's "The Great White Way," now running at the Cosmopolitan Theatre in New York, then by Cosmopolitan's "Under the Red Robe," and by Goldwyn's Elinor Glyn production of her novel, "Three Weeks."

Keith Interests Acquire Union Hill Houses

Keith interests have taken over the Capital and State theatres in Union Hill, N. J., according to report. The houses were built by the Capital Theatre and Amusement Company two years ago.

JOY'S BIRTHDAY. MARCH 29. T. N. T.

Eddie Silton Opens Own New York Offices

EDDIE SILTON, formerly of the Edward Small organization, has gone into business for himself.

Joining forces with Mr. Silton, is Miss Rebecca, also of the Small organization. The new company will be known as Rebecca & Silton, Inc. They have well equipped offices on the fifth floor of the Powers Building, 723 Seventh Avenue, New York City.

The foundation principle of this new organization will be dependable service with intelligent originality and specialization will be made in the direct needs of the producer.

Previous to his association with Small Silton was in the exchange end of the business where he acquired a composite knowledge of picture values and of the various artists.

David Smith Will Direct "Captain Blood"

David Smith will direct "Captain Blood," Rafael Sabatini's novel which President Albert E. Smith, of Vitagraph, purchased while in London last fall.

The selection of David Smith was announced at the executive offices last week by President Smith. Plans for the production have been going forward rapidly. C. Graham Baker submitted the first outline of his continuity to Mr. Smith and George H. Smith, managing director of Vitagraph in London.

Production will begin about April and "Captain Blood" will be one of the early fall releases.



Scenes from a current Universal production, "The Man from Wyoming," featuring Jack Hoxie



Richard Talmadge is the star in the Truart production, "In Fast Company." The supporting cast includes Mildred Harris, Sheldon Lewis, Charles Clary, Douglas Gerrard, Lydia Yeamans Titus, Snitz Edwards and Jack Herrick

Rowland Defines 1st National Policy

Door Will Always Be Open, He Says, to High Class Product from Independents

RICHARD A. ROWLAND, who returned from the Coast this week, after conferences with First National production heads and allied producers, declared that "any rumors to the effect that First National plans an extension of its own producing units, thereby lessening its need for pictures from outside sources are without any basis of fact.

"We are going ahead with our own production," Mr. Rowland said, "but I want to take this opportunity to correct any false impression concerning our policy. The door of First National will always be open to high class product from independent producers.

"As stated in the past, I believe that more pictures should be made in the East, and my last visit to the Coast in no way altered this decision. Within the next six months, I hope to bring several First National units East where there will be closer contact between headquarters and the producing staffs. This does not mean more production activity on our part, merely a change of base."

Mr. Rowland spent considerable time with Frank Lloyd, who was making the sea scenes for Sabatini's "The Sea Hawk", and saw enough of the production to convince him that it is destined to be the biggest picture ever released by First National. It is planned to give "The Sea Hawk" a Broadway showing at a legitimate theatre in the spring and it will be placed in long run theatres in other large cities by Frank Lloyd Productions, Inc.

First National's production manager is no less enthusiastic about the Corinne Griffith production, "Lilies of the Field" and Richard Walton Tully's "Flowing Gold."

"The Woman on the Jury" looks like another winner, according to Mr. Rowland, as does Colleen Moore in "The Perfect Flapper." "I have seen 'Secrets' and feel that in her wonderful portrayal of the elderly woman, the middle aged mother and the girl, Norma Talmadge, surpasses anything that she has ever done", he continued.

Film Guild Directors are Named at Meeting

At the annual meeting of the Film Guild held last Friday, the following Board of Directors were named:

Maude Adams, H. J. Cook, vice-president of Equitable Trust Company; Francis W. Crowinshield, Editor of Vanity Fair and director of the Conde Nast publications; Walter Fahy of the firm of Lyman D. Smith & Co., Townsend Martin, R. L. Skofield, director of the American Can Company; Louis E. Stoddard, Frederick Waller and Dwight Deere Wiman.

Present officers of the Guild are: Dwight Deere Wiman, president; Frederick Waller, treasurer; Townsend Martin, secretary; Frank Tuttle, first vice-president; Osgood Perkins, second vice-president.

Paramount Signs Menjou to Long Contract

Famous Players Lasky Corporation has signed Adolphe Menjou to a long term contract, according to an announcement made this week by Jesse Lasky, vice president of the company.

Mr. Lasky said that one of Mr. Menjou's vehicles will be the romatic comedy-drama, "The King," which, starring Leo Ditrichstein, had a successful engagement at the George M. Cohen Theatre in the season of 1917-18.

Motion Pictures as Banking Market

Cecil De Mille Declares Industry Profitable Field for Banks in Every Community

THE connection between banking and the motion picture industry from the business viewpoint is set forth by Cecil B. De Mille, director-general of Famous Players-Lasky, in the January number of *The Bank Director*.

Mr. De Mille is vice-president of the Commercial National Bank of Los Angeles; vice-president of the Federal Trust and Savings Bank of Hollywood; and a director of the Bank of Italy, Los Angeles.

Pointing out that "entertainment has been one of the best paying industries for thousands of years," Mr. De Mille says: "Speaking purely as a banker, with a knowledge of the entertainment industry, I would consider a loan on a Mary Pickford or a Harold Lloyd production far more safe and less fragile than the apples or wheat mentioned. The sole difference is that I can touch the apples while the thing that makes the names of Lloyd and Pickford worth any amount demanded is intangible, is the insatiable demand of 100,000,000 people willing and anxious to pay from ten cents up, to see the reflection of their personalities on the screen."

Discussing loans to exhibitors, Mr. De Mille writes: "Suppose a man appears before your board with a proposition to build a theatre in a certain section. He shows you title to or lease on a certain piece of real estate. That part is simple. You know in an instant just how much you safely can loan on that portion of his assets.

"Then he presents to you contracts indicating that he has signed up with reputable wholesalers of amusement for types of entertainment particularly adapted to the clientele of the district he serves.

"He has, in these contracts, assets just as valuable as bills of sale for goods en route. For, while he cannot actually line up in front of you one thousand people and say, 'These will all pay fifty cents to see my show, on such an such an evening,' past experience of entertainment has proven that when arrangements have been made for a steady flow of the amusement they like, the public can be depended upon for a certain average of attendance just as the haberdasher knows his customer has to buy collars every so often. Entertainment is a necessity. Man must have it. If you cannot supply the kind he likes, he will go elsewhere—but he must have it.

"There is just one thing to be demanded of a dealer in amusement, and that is a consistent record of success in giving the public something which renders it ready and willing to surrender money in exchange for two or three hours of relaxation."

It is Mr. De Mille's belief that "there is money in entertainment for banks in every community. But a small percentage, however, is tapping the profits to be had in this field. And the reason lies in the fact that the manufacturers, merchants and professional men, who make up the average bank board, do not understand the distinctive patois of the entertainment industry.

"Progressive banks will do well to place on their boards at least one representative from the amusement field. They will then be enabled to handle intelligently an important banking market. Where a merchant or a manufacturer might find his search for loaning facts obscured by unfamiliar terms and assets, a man whose life has been spent in purveying amusements would find absurdly simple problems which have befuddled his uninitiated associates."

Elsewhere in his article, Mr. De Mille declares: "As chairman of the Motion Picture Loan Committee of the Bank of Italy, I would, all things being equal, vote for a loan on a Douglas Fairbanks picture just as quickly as upon a shipment of Gillette razors. The names of Fairbanks and Gillette are equally potent as money-getters in their particular lines."

Penn. Censorship Board Cuts Down Expenses

IN an effort to keep the budget of expenses of the Pennsylvania Board of Motion Picture Censors within the limits prescribed by the last session of the State Legislature it was announced at the capitol in Harrisburg on February 11, that four inspectors, one picture machine operator and one file clerk, employed by the bard, have been dismissed.

The original law fixing the number of employes provided for thirteen inspectors at $1.800. Their duties are to visit theatres in all parts of the state and report violations of the censorship laws.

The censorship board is now a bureau of the Department of Labor and Industry, having prior to the Pinchot administration been a separate department.

No Request for Hearing on Censorship Repeal

Up to the present time there has been no request received at the State Capitol at Albany, N. Y., for a hearing on the bills introduced calling for the repeal of the present motion picture censorship law in that state. There has been no progress in the bills which are still in committee.

Samuel I. Berman of the M. P. T. O. of New York state, visited the capitol during the past week, but had nothing to say relative to censorship. Chairman George H. Cobb, of the New York State Motion Picture Commission, was also at the State Capitol during the week, but it was said that his visit was entirely in connection with the budget from which the expenses of the commission are met.

New Charters Granted in Delaware

Charters granted at Dover, Delaware, recently include the following: Victor Ford Productions, Inc., making and producing motion pictures, etc., $100,000.

Pennsylvania Dance Promoters' Association, Inc., to conduct dances, orchestra and other amusements, etc., $20,000; James C. Eyler, Reading, Pa.; Patrick J. Maher, Shenandoah, Pa., and Peyer F. Sharp Lansford, Pa.

The Electric Pier and Amusement Company, Inc., to conduct amusements, etc., capital, $3,750,000.



Cecil B. De Mille

New Companies Formed in N. Y. State

Motion picture companies incorporating in New York state during the past week showed the following directors and capitalization: Phillips-Sussman, Inc., Pleasantville, $30,000, G. H. Rome, Brooklyn; L. L. Phillips, Herman Sussman, Pleasantville; Leeshow, Inc., capitalization not stated; Rosalie Stewart, Alice French, O. W. Weinig, New York City; Frosk, Inc., capitalization not stated; Joseph Klaw, Rosalie Stewart, Alice French, New York City; Rosalie Stewart, Inc., capitalization not stated; Rosalie, Lee and B. S. Stewart, New York City; Clarence Williams Booking Agency, Inc., $5,000; Clarence Williams, Charles A. Matson, Daniel L. Haynes, New York City.

Yeggs Steal $500 from Seattle Theatre

Thieves who gained entrance by breaking in one of the rear doors early one morning last week, knocked off the combination of the safe, pried it open with a crowbar and escaped with more than $500 in cash from the Princess Theater, one of the leading downtown second-run houses in Seattle.

The robbery was discovered by a policeman, who immediately notified Manager O. R. Hartman. Investigation disclosed that the robbers had also ransacked the office, looting desks and drawers, before their departure. The looted safe was a small steel cabinet affair, which did not offer serious resistance to the burglars.

Clemmer Elected Head of Washington M. P. T. O.

Dr. Howard S. Clemmer of the Clemmer Theatre in Spokane was re-elected president of the Motion Picture Theatre Owners of Washington for the ensuing year, at a recent meeting of that body held in Seattle. L. A. Drinkwine of Tacoma was chosen vice-president, and J. M. Hone was retained as executive secretary and treasurer.

First National Month Sets Sales Record

"First National Month," the drive which introduced five First National pictures to exhibitors during January, was the most successful sales campaign in the history of that organization, according to the tabulation of returns recently completed at the Home Office.

E. A. Eschmann, First National's general manager of distribution is now in the field and is personally congratulating the managers in the twenty branches he will visit. "Team work, confidence and enthusiasm were staunch allies during the month," Mr. Eschmann wired, "Everybody put one shoulder to the wheel to get started and both shoulders as the pace increased.

"With the conclusion of First National Month, the 'First National 20' are now presented."

Camera Work Completed on "Clay of C'lina"

Camera work has just been completed at Universal City on Herbert Rawlinson's April release, "Clay of C'lina," a story of high class gamblers written by Calvin Johnston and published last year in the Saturday Evening Post. Alice Lake plays opposite Rawlinson. It is an Irving Cummings production, and was adapted for the screen by Raymond L. Schrock.

The east includes Robert Walker, Jim Blackwell, Edwin J. Brady and Harmon MacGregor.

"Clay of C'lina" is scheduled for release April 21st. It is now being cut and edited at Universal City.

Dorothy Farnum to Prepare "Babbitt" for Warners

Dorothy Farnum, who was brought to the Warner Bros., West Coast Studios to prepare the screen version of Clyde Fitch's "Beau Brummel" and "Lover's Lane" has been signed by the Warner Bros., to write the scenario for "Babbitt"—Sinclair Lewis' novel. This is to be Miss Farnum's next work.

"Babbitt" is soon to go into production on the Warner lot under the direction of Harry Beaumont. Willard Louis has already been cast for the role of George Babbitt.

Woods Signs Harron With Dorothy Mackaill

Frank E. Woods announces that John Harron has been signed to appear opposite Dorothy Mackaill in the production he is starting this week at the Fairbanks-Pickford studio for release through the Hodkinson Corporation. No title has been selected for the subject.

New Producing Company in Hollywood Field

ANOTHER film producing company has entered the West Coast field. Hollywood Photoplay Productions is its name; it is headed by Leland Stanford Ramsdell, nephew of the founder of Stanford University and owner of the Bullock-Jones chain of stores. Its financing backing is placed at $1,000,000. Mr. Ramsdell's organization is to begin production as an independent film company in the immediate future, starting operations with a single unit.

Gordon White has been selected to star in Hollywood Photoplay Productions' pictures, and Randall H. Faye is to prepare and edit the scripts. Other members of the new organization have not been named, but work is already under way to select supporting players, and screen tests are being made. Negotiations for studio space have not yet been closed, but according to a statement by Mr. Faye, the F. B. O. studios, formerly Robertson-Cole, will probably be chosen.

Clergymen See Shooting of "Never Say Die"

Some 300 members of the Ministerial Association of Los Angeles representing all denominations, witnessed the shooting of the first scene of "Never Say Die," Douglas MacLean's next production for Associated Exhibitors.

Through their action this picture became, it is believed, the first photoplay ever launched with the official God-speed of an organized body of clergymen.

Dr. W. E. McCullough, president of the Ministerial Association, made a short address, congratulating Mr. MacLean on his production of only clean, wholesome photoplays in the past and bespeaking success for him in the new picture. The gathering marked the first visit of the association to a motion picture studio and it is expected to cement friendly relations between the picture industry and the churches of southern California. The clergymen, Douglas MacLean's father among them, and the star himself in their midst, had a group photograph taken at the studio.

Paramount to Start Work on "Code of Sea"

Jacqueline Logan and Rod La Rocque will be co-featured in Victor Fleming's Paramount production, "The Code of the Sea," which soon will be started at the Lasky studio. Bertram Millhauser is now engaged in writing the scenario of this original screen story by Byron Morgan, which deals with the thrilling life of those engaged in the United States Lightship Service.

Truart Completes Deal for "Fires of Fate"

A deal was consummated this week whereby Truart Film Corporation has acquired the production "Fires of Fate," produced by Tom Terriss for A. C. and R. C. Bromhead. This production, was pictured almost entirely in Africa, the scenes being laid in Cairo and in the Libyan Desert. In making "Fires of Fate," which is an adaptation of Sir A. Conan Doyle's novel "The Tragedy of the Korosko," Director Terriss is said to have had the co-operation of the British Government in Egypt.

Wanda Hawley is the star of the production and in the support are Nigel Barrie and Pedro de Cordoba.

"Fires of Fate" will be franchised by Truart on the independent market. The picture is now being edited and titled and will be ready for release within thirty days.

Baby Peggy Starts Work on "Helen's Babies"

Having completed "Captain January," from the story by Laura E. Richards, Baby Peggy, star for Principal Pictures Corporation, has started work on "Helen's Babies," the narrative by John Habberton, according to advices from Los Angeles just received by Irving M. Lesser, vice-president of Principal.

William Seiter is directing "Helen's Babies." The continuity is by Hope Loring and Louis Leighton. Production is under the personal supervision of Sol Lesser and the business management of Mike Rosenberg, secretary of Principal.

"Beau Brummel" Premiere Set for New York

The Broadway premiere of "Beau Brummel," Warner Brothers screen version of the Clyde Fitch play, is set for sometime in March, according to the announcement from the home office. John Barrymore will be seen in the title role.

Willard Louis Signed to Play "Babbitt"

Willard Louis has signed to play the part of George Babbitt in the forthcoming Warner Brothers production of the Sinclair Lewis novel, "Babbitt."

Mayo Seriously Ill with Tonsilitis

Frank Mayo, has been seriously ill at his home with a severe case of tonsilitis. He escaped pneumonia only by a very narrow margin.



Pola Negri as She Appears in Her Latest Production for Paramount, "Shadows of Paris"

Rock Vitagraph General Manager

Son of Company Founder Will Fill Vacancy Left by John M. Quinn Death

JOHN B. ROCK has been appointed general manager of Vitagraph, Inc., to succeed the late John M. Quinn, according to an announcement made by President Albert E. Smith at the executive offices in Brooklyn last week. The announcement was in the form of a telegram addressed to all members of the Vitagraph organization by the president. It read:

"The history of Vitagraph is well known to all. Started a quarter of a century ago by Mr. William T. Rock, Mr. J. Stuart Blackton and myself, Vitagraph for many years stood at the head of the industry. The death of Mr. Rock in 1916, plus the loss of Mr. Blackton in 1917, handicapped Vitagraph for a time. Last year I announced Mr. Blackton's return to the fold and now I take great pleasure in informing you that Mr. John B. Rock will try and fill his father's shoes by filling the vacancy caused by the death of Mr. Quinn, who, I am sure, if he knew, would be happy at my choice."

The return of Mr. Rock to active service in Vitagraph whom he represented for ten years from 1906 to 1916 in Chicago, restores to the film industry three pioneer names. His father, William T. Rock, was active in Vitagraph from 1897 when he, with Messrs. Smith and Blackton, organized the company until his death in 1916.

Mr. Rock assumed charge in his new office immediately. The business policy of Vitagraph will undergo no change under his management.

At the time of the announcement of Mr. Rock's appointment, President Smith also announced that A. Victor Smith would return to active service as assistant to Mr. Rock. Mr. Smith is well known to the trade as well as in the production field of pictures. He served as general sales representative and as assistant to the president and production manager at the Brooklyn Studios. He left that office to enlist with the Motor Transport Corps in 1917, where he served as Adjutant in the Chief Purchasing Office, A. E. F., after which he returned as special sales representative in the home office.

"I am sure Vitagraph men all over the world will welcome the return to active service of the son of one of the founders," said President Smith before his return to Los Angeles last week. "There is hardly a picture making unit in the United States that has not within its membership at least one 'Vitagrapher.' For many years our own staff has been as one family. For that reason, and because Vitagraph has an established reputation for stability in personnel, I am more than happy that Mr. Rock returns to active duty.

"My short visit East in spite of the sad mission which brought me to New York has given me no little gratification in my review of the business progress Vitagraph is enjoying."

Cosmopolitan Productions Open on Coast

Two Cosmopolitan productions received their first showings in Los Angeles last Sunday when "The Great White Way" opened at the California Theatre and "Under the Red Robe" at the Rialto Theatre.



Scenes from "Daughters of Today," Now Being Released by Selznick Distributing Corp.



John B. Rock (left), and A. Victor Smith, newly appointed executives of Vitagraph

Brenon Coming East to Make "Mountebank"

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who arrived in New York this week after having spent the last two months in Los Angeles, announced that Herbert Brenon, who has just completed filming Mary Roberts Rinehart's story and play, "The Breaking Point," is on his way East to begin production in the Long Island studio on "The Mountebank," from W. J. Locke's novel.

Mr. Lasky also made it known that the title role of the clown who becomes a brigadier-general has been awarded to Earnest Torrence. Anna Q. Nilsson will play the feminine lead.

Release Dates Set for New Hodkinson Pictures

Definite release dates for the new Hodkinson pictures announced this week, places the James Kirkwood-Lila Lee production "Love's Whirlpool" as the first to go to the exhibitors during the month of March. It is set for release on March 2nd; followed by the Samuel Grand super-comedy special, "Try and Get It" with Bryant Washburn and Billy Dove, on March 9th.

"His Darker Self" the blackface comedy feature starring Lloyd Hamilton is set for definite release on March 16th.

Hodkinson Makes Changes in Branches

Lester Tobias formerly associated with the Goldwyn sales staff located in the New England territory, has been appointed manager of Hodkinson's New Haven, Conn. subbranch, to fill the vacancy caused by the transfer of Sam Friedman, to the post of manager of the Hodkinson office at Albany, N. Y.

"Wild Oranges" Booked for New York Capitol

The screen version of Joseph Hergesheimer's novel, "Wild Oranges," directed for Goldwyn Pictures by King Vidor, has been booked for the Capitol Theatre, New York, for the week of March 2.

Beaumont Directing "Don't Doubt Your Husband"

Harry Beaumont is back under the Metro banner again directing Viola Dana in "Don't Doubt Your Husband." Miss Dana's fifth Metro starring picture this season.

Bushman on Way to Rome for "Ben Hur"

Francis X. Bushman, who will play Messala in Goldwyn's production of "Ben-Hur," left Culver City early this week for New York, from which he will sail on Saturday, March 8th, on the S. S. Berengaria for Rome, where he will join George Walsh who will act Ben-Hur, Director Charles Brabin and June Mathis, Goldwyn editorial director, who are ready to begin photography on the film.

Mr. Bushman will be accompanied by his sister, Miss Bernadetta Bushman. Mrs. Bushman, known professionally as Beverly Bayne, will remain in Hollywood with their four year old son.

Curwood's "Alaskan" Next for Meighan

James Oliver Curwood's "The Alaskan" will be Thomas Meighan's next Paramount picture, according to an announcement made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, who has just returned to New York after having spent the last two months in Hollywood.

Mr. Meighan is now engaged in producing "The Confidence Man," a novel by L. Y. Erskine and Robert H. Davis, which will be published next month in the Argosy All Story Magazine.

Mr. Meighan will begin production on "The Alaskan" after the completion of "The Confidence Man."

Pathe Appoints Two New Branch Managers

Oscar Hanson, who has been in charge of the Pathe branch-office at Omaha for the past two years, has been appointed manager of the Pathe exchange at Detroit.

T. G. Meyers, who has been serving as salesman from the Pathe office at Chicago for over seven years, has been promoted to the managership of the Omaha exchange, succeeding Mr. Hanson at that post. These changes become effective at once.

Vitagraph Chief Welcomes Brother from London

GEORGE H. SMITH, managing director of the Vitagraph Film Company, Ltd., of London, arrived in New York on the Berengaria last week to visit his brother, Albert E. Smith, president of Vitagraph. President Smith arrived in New York from Hollywood and met the head of the British distributing corporation upon his arrival

The visit celebrates the twenty-sixth anniversary month of the organization of Vitagraph. President Smith established the foreign office in London in 1905 under the direction of his brother. Mr. Smith will go to Hollywood with President Smith and this will mark the first reunion the family has held in several years. President Smith's father now resides in Hollywood, W. S. Smith is studio manager, and David Smith is now directing "Borrowed Husbands" there.

Pathe Appoints Feature Representative

A further indication of the elaborate plans which Pathe has under way for the launching in the near future of its new feature product comes this week in the form of an announcement that Frank Harris, formerly branch manager for Pathe at St. Louis, has been appointed as a special feature representative.

Part of the feature product which will engage Mr. Harris's attention in his new capacity includes the new Harold Lloyd comedy production, "Girl Shy;" the Hal Roach novelty feature, titled "The King of Wild Horses," which presents an untamed stallion in the title role; and another forthcoming Hal Roach feature release, "Somewhere in Kansas."

Cruze to Start Work on "Enemy Sex"

Betty Compson will shortly return to Los Angeles from New York to play the principal featured role in the forthcoming James Cruze production, "The Enemy Sex," which is an adaptation of the novel by Owen Johnson.

Cruze will start the picture early in March.

"Thy Name is Woman" to Open at N. Y. Lyric

"Thy Name is Woman," Fred Niblo's Metro-Louis B. Mayer production, opens an engagement at the Lyric theatre, New York, on March 3d.

The cast is headed by Ramon Novarro and Barbara La Marr, with Robert Edeson, William V. Mong, Wallace MacDonald, Edith Roberts and Claire MacDowell in the more important supporting roles. It is an adaptation of Benjamin Glazer's American version of Karl Schoenherr's play.

The adaptation and continuity is the work of Bess Meredyth. It was personally directed by Fred Niblo and photographed by Victor Milner with the art direction under the supervision of Ben Carre.

Selznick Acquires "Right of Strongest"

The Selznick Distributing Corporation announces that it has acquired and added to its list of releases for the coming month "The Right of the Strongest," a Zenith Pictures Corporation production featuring E. K. Lincoln.

The cast supporting the featured player, includes George Siegmann, Helen Ferguson, Tully Marshakl, June Elvidge, Niles Welch, Tom Santschi and Robert Milasch.

"The Right of the Strongest" is adapted from the novel of life in the back-woods of Alabama, written by Frances Nimmo Greene, author of the screen success "One Clear Call." The adaptation was made by Doty Hobart, and the titles are the work of Katharine Hilliker. Edgar Lewis directed.

Will Novelize "Shooting of Dan McGrew"

Arthur Sawyer, who is supervising the production of "The Shooting of Dan McGrew" which Metro will release in March, has engaged James J. Tynan, well known newspaper man and writer of Los Angeles to novelize Robert W. Service's famous poem. The book will be published by Grosset and Dunlap, New York publishers.



Scenes Descriptive of "Woman Who Give," A Reginald Barker Production, Presented by Louis B. Mayer and Released by Metro.

Independent Plan Would Stop Piracy

Secret Code Number for Each Release Suggested by Special Committee

THE piracy of film as well as disputes or court actions regarding the ownership of positive prints which often get outside of territory, will be a thing of the past in one important branch of the industry at least, through the adoption of the recommendations of the committee on film identification of the Independent Motion Picture Producers and Distributors Association.

A special committee composed of Arthur N. Smallwood, chairman, Jack Cohn and John Lowell Russell, has been investigating the situation for the past few weeks having conferred with George A. Blair, Manager, motion picture department of the Eastman Kodak Company, and with representatives of some of the laboratories.

It was agreed during these conferences that nothing could be accomplished in the way of a protective measure, by photographic or mechanical processes, either at the source of raw stock manufacture, or at the film laboratories.

Mr. Blair related to the committee some of the experiences of the Eastman company, in connection with experiments conducted by it, also the attempts of the older producing and distributing companies to promptly identify their prints before release from the laboratories.

The committee finally decided that each company should adopt a secret code for each release, which is to be inserted at different intervals on the margin of all reels. The form in which the secret code is to appear on the film will be carefully guarded by each company, which will keep a record of the particular code assigned to each release.

Such action will not only prove of direct advantage to each concern but will be a great step forward in the united effort to eliminate film piracy, as this new means of identification will make it possible to promptly restore any lost print to its lawful owner.

The recommendations of this committee have been approved by the Independent Association, and each company member has been requested by President I. E. Chadwick to inaugurate the new system at the earliest opportunity.

The adoption of this practical plan should effect a very great saving to the distributors, exchanges and state right buyers handling independent products, eventually solving one of the most trying problems with which the motion picture industry has been confronted since its inception.

Gruman Assistant Sales Chief of Selznick

David R. Blyth, director of sales and distribution of the Selznick Distributing Corporation, announces the appointment of S. Edward Gruman as assistant director of sales.

Mr. Gruman is well known in film sales circles, with which he has been associated for the past five years. For more than two years he was connected with the sales department of film booking offices. His first position in the Selznick organization was as secretary to General Manager Woody. After Mr. Woody left the organization, Mr. Gruman transferred to the sales department, where he has been ever since, acting as assistant to Mr. Blyth for some time past.



Scenes from "Nellie, the Beautiful Cloak Model," Goldwyn's Film Version of the Owen Davis Melodrama.

Ruth Roland and Browning Form Own Company

ANNOUNCEMENT was made in Los Angeles this week that Ruth Roland, well-known serial star, and Tod Browning, the director, have formed Co-Artists Productions to star Miss Roland under Browning's direction.

"Extravagance" will be the initial production, and it will be filmed at the F. B. O. studios, according to the announcement.

Miss Roland is one of the best known stars on the screen, having appeared in a number of Pathe serials and several features. Mr. Browning has directed many successful productions, notably for Universal.

Sigrid Holmquist Signs with Chadwick

Sigrid Holmquist, international star, has been signed by Chadwick Pictures Corporation for a principal role in "Meddling Women," which will be produced jointly by Ivan Abramson and Edmund Lawrence.

Lionel Barrymore, who is now starring in "Laugh Clown Laugh" at the Belasco theatre, New York city, will head the cast of players. Another star who will also appear in "Meddling Women," is Dagmar Godowsky.

The engagement of Miss Holmquist was consummated this week, contracts having been signed in Mr. Chadwick's offices in New York.

"Meddling Women" is one of a series of twelve productions that Chadwick Pictures Corporation will produce and release in the independent market during 1924-25.

"King of Wild Horses" Due April 13

"The King of Wild Horses," the love story of an untamed stallion, will be available for showing on April 13. This is a Hal Roach feature produced under the direction of Fred Jackman.

The picture presents a beautiful black stallion in the title role. The cast includes Edna Murphy, Leon Barry, Pat Hartigan, Frank Butler, Charles Parrott and Sidney de Gray.

Universal Will Start on Race Track Story

Irving Cummings will start production at Universal City in a few days of Gerald Beaumont's Tia Juana race track story, "When Johnny Comes Marching Home." Creighton Hale, Ethel Shannon and George Cooper will head the cast of players.

The story, originally published in the Red Book magazine, will be filmed as a feature production and released in five or six reel length.

Vitagraph Names "Between Friends" Cast

President Albert E. Smith of Vitagraph has announced the all cast selected for "Between Friends," a picturization of Robert W. Chambers' novel, which J. Stuart Blackton is producing at the Hollywood Studios.

Lou Tellegen has the principal role. Alice Calhoun has the leading feminine role. Others selected are Norman Kerry, Stuart Holmes, and Anna Q. Nilsson.

Grand Meeting Independent Producers on Coast

FOR the purpose of meeting independent producers and signing up with them for eighteen features and a number of special productions, Samuel V. Grand, President of the Grand-Asher Distributing Corporation, accompanied by Edward M. James, attorney for the organization, arrived in Hollywood from New York this week.

According to Mr. Grand, the system of distribution which will be put into effect by Grand-Asher Distributing Corporation is a development of and improvement upon that recently outlined by General Manager Samuel Bischoff. On or before March 15th, he states it will be in full working order and will afford practically 100 per cent distribution for independent productions.

Fox Starts Production on "Circus Rider"

Production was started this week on "The Circus Rider," the latest program feature in which William Fox will star Charles Jones. William Wellman is directing this picture at the Fox West Coast Studios. The story was written by Louis Sherwin and the screen adaptation is the work of Doty Hobart.

Marian Nixon, who played opposite Jones in "The Vagabond Trail," which will be released March 9th, also has the leading feminine role in "The Circus Rider." The others in the cast include: Jack McDonald, Ray Hallor, Marguerite Clayton and George Romain.

Le Saint Chosen to Direct "Pal O'Mine"

Edward J. Le Saint has been chosen to direct C. B. C.'s forthcoming production, "Pal O'Mine" according to a report just received from Harry Cohn on the coast. Mr. Le Saint has directed several of C. B. C.'s feature productions in the past, including "Innocence," "Discontented Husbands" and "The Marriage Market."

Foreign Rights Sold for "Floodgates"

John L. Russell, President of Lowell Film Productions, Inc. announces that he has closed a contract with David P. Howells, Inc., the terms of which give that organization the sole distribution rights to their picture "Floodgates" for all territories outside of the United States of America and Canada.

Two More by McDonald For First National

J. K. McDonald, producer of "Penrod and Sam" and "Boy of Mine" will make at least two more pictures for First National under a new contract awarded him by that company in recognition of the success of his first two productions.

The forthcoming story tentatively titled "The Goof," is a comedy in which Lloyd Hamilton and young Ben Alexander will share starring honors. A director is yet to be named.

Production on the third McDonald picture for First National will start as soon as a cast is assembled.

Fitzmaurice Starts Work on "Cytherea"

Following the arrival on the coast of Lewis Stone, Alma Rubens, Irene Rich and Constance Bennett, George Fitzmaurice has started "shooting" the Joseph Hergesheimer novel, "Cytherea" at the United Studios.

In accordance with Samuel Goldwyn's recently announced policy of confining his production to the Pacific Coast, Mr. Fitzmaurice has established permanent producing headquarters at the United plant where the majority of western-made First National pictures are produced.

The new adaptation of "Cytherea" has been finished by Frances Marion and the picturization will be staged in its entirety in Southern California where the necessary locales of the story can be reproduced effectively.

Robert Schable continues with Fitzmaurice as business manager as do Arthur Miller, chief photographer and Sheridan Hall, assistant directors. Ben Carré, recently art director for Joseph M. Schneck Productions, has been engaged by Fitzmaurice in a similar capacity.

Rau is Again Managing Universal Units

"Billy" Rau, veteran unit production manager at Universal City, who for months has been absent from his desk on account of illness which necessitated weeks in the hospital and a long trip to regain his health, is again managing units at Universal City. He resumed his old desk last week.

Rau will manage four units, one to be the Robert Hill unit, producing Laura LaPlante plays. Another, directed by Edward Laemmle, feauring Billy Sullivan in "Fast Steppers" series adapted from Gerald Beaumont's racing stories. The other two have not yet been assigned.

Marie Prevost, Monte Blue Sign with Warners

Co-incident with the announcement of an even larger production schedule for the year 1924–1925 than the eighteen features outlined under the 1923 program comes word from the Warner Brothers studio that Marie Provost and Monte Blue, whose contracts expired this month, have been signed to new contracts covering a period of years.

"Yankee Consul" Composer Directs at Premiere

Dr. Alfred G. Robyn, composer of the melodies in the original musical comedy, "The Yankee Consul," directed the Central theatre orchestra in New York at the Broadway premiere of Douglas MacLean's picture of the same name. All of the song hits of the original production were played. MacLean expressed his appreciation in a wire to Dr. Robyn.

GIRLS' GLAD RAGS NIGHT. T. N. T. MARCH 29.

TO THE LADIES. T. N. T. HOTEL ASTOR, MARCH 29.

BAD TIME STORIES AT 8. T. N. T. ASTOR.

DON'T BE LATE. T. N. T. Soup at 7. MARCH 29.

Selznick Fixes Release Dates on Features

THE Selznick Distributing Corporation announces that release dates, have been set on the following features, to be issued within the next month:

February 23—"Flapper Wives," the Jane Murfin production with Rockcliffe Fellowes, Mav Allison, Vera Reynolds, Edward Horton, Harry Mestayer, William V. Mong and Brawn, son of Strongheart.

March 8—"Pagan Passions," by Grace Sanderson Michie, with Wyndham Standing, Rosemary Theby, June Elvidge, Tully Marshall and Raymond McKee.

March 15—"The Right of the Strongest" a Zenith picture with E. K. Lincoln, Helen Ferguson, Tully Marshall, June Elvidge, George Siegmann and Tom Santschi.

Talmadge Studios Leased by Chadwick

Announcement was made this week by I. E. Chadwick, President of Chadwick Pictures Corporation, of the leasing by that independent producing and distributing firm of the former Talmadge studios, East 48th street, New York City.

There the eastern unit of the Chadwick producing organization will turn out four of the twelve productions slated for release in the independent market during 1924-25. The first production will be "Meddling Women," starring Lionel Barrymore. It will be started next week.

Ivan Abramson will make this picture.

John Gorman, who signed with Chadwick to produce a series of four specials, has selected "The Painted Flapper" for his first vehicle.

Lewis Allan Browne has been engaged to write the continuity.

De Luxe of Philly Gets "Lost in Big City"

"Lost in a Big City," the Arrow Special starring John Lowell and featuring Jane Thomas and Baby Ivy Ward, has just been secured by the De Luxe Film Company of Philadelphia for Eastern Pennsylvania, Southern New Jersey and Delaware. De Luxe is working out an extensive exploitation campaign for the larger places in the territory which will include the personal appearance of Baby Ivy Ward.

Warren Joins Paramount Sales Board

FAMOUS PLAYERS-LASKY CORPORATION announces the engagement of F. B. Warren, effective immediately. Mr. Warren will have a seat on the sales board of the company, which is headed by S. R. Kent, General Manager of Distribution, and will serve in a consulting capacity in the merchandising end of the company's business. He was one of the original vice-presidents of Goldwyn at the time of its formation and later the chief operating executive of Associated Producers.

Three Universal Jewels for Spring Release

UNIVERSAL has definitely scheduled three big Universal Jewel productions for Spring release. They are "Fools Highway," the Mary Philbin picture, "The Law Forbids," the second feature producton with Baby Peggy, and "The Storm Daughter," Priscilla Dean's last Universal picture.

These Jewels will afford one release a month during the Spring. "Fools Highway" will be the March release, "The Law Forbids" the April release, and "The Storm Daughter" the May release. Together with "A Lady of Quality," Universal January Jewel, and "Sporting Youth," that company's February Jewel, they make a strong aggregation of releases for the opening months of 1924.

Paramount Month Sponsored by Government

Official governmental sponsorship has been given Paramount's first greater movie season in Australia, according to cable advices received by Joseph H. Seidelman, acting manager of the Foreign department of the Famous Players-Lasky Corporation. Dr. Page, the acting prime minister of Australia, has just issued a proclamation designating the month of March as Paramount Greater Movie Season and has urged all of the citizens of the country to join the Paramount organization in its campaign for better motion pictures.

New Salesmen Named on Hodkinson Staff

The Hodkinson Corporation announces the appointment of "Doc" Smith, former salesman for Pathe and Universal, as a member of their field organization in the Pittsburgh territory, and the appointment of Henry Wilkinson, former Buffalo branch manager for Realart, as a member of the sales staff in Hodkinson's Buffalo branch.

Will Reproduce Battle of San Juan Hill

The battle of San Juan Hill will be reproduced in the picturization of the romantic life of Theodore Roosevelt, according to announcement by Alf Goulding who will direct the production. It is said that approximately two thousand ex-soldiers will be used in the battle scene. Release of the picture will be through United Producers and Distributors.

Record First Runs Claimed For "Lilies of Field"

"LILIES of the Field," the initial production of Corrine Griffith Productions, Inc., distributed by First National Pictures promises to surpass records for simultaneous first runs, according to First National. This picture, with Corinne Griffith and Conway Tearle in the featured roles, was completed several weeks ago. Its general release date has been set for the third week in March. According to the First National Home Office, fully one hundred first run theatres will present the picture beginning March 16th.

Paramount and Hodkinson Exchange Stars

Under a temporary exchange arrangement between the Hodkinson Corporation and Famous Players-Lasky, Betty Compson will return to Los Angeles to appear in a Paramount production under the direction of James Cruze, while Lois Wilson will be loaned to the Hodkinson Corporation to star in the Cosmo Hamilton story "Another Scandal" to be produced at Miami, Florida, under the direction of E. H. Griffith.

Betty Compson will leave for the coast immediately upon completion of the Alan Crosland production "Miami" now being made in Florida for release through the Hodkinson Corporation, and under the agreement she will return East when the James Cruze picture is completed to star in her second picture for the Hodkinson Corporation, under the direction of E. H. Griffith.

Miss Wilson is now appearing opposite Rudolph Valentino in "Monsieur Beaucaire" and as soon as this production is completed she will leave for Florida to begin work in "Another Scandal."

Two Fox Specials Being Edited on Coast

Two William Fox special productions scheduled for early release are now being edited at the Fox West Coast Studios, "The Arizona Express" and "The Plunderer."

"The Arizona Express" is a Tom Buckingham production adapted from the stage melodrama by Lincoln J. Carter. David Butler and Pauline Starke have the leading roles. It will be released March 23d. "The Plunderer," a George Arehainbaud production, is the picturization of the novel by Roy Norton. Frank Mayo and Evelyn Brent are the featured players. This picture will be released on March 30th.

Keaton Progressing With "Sherlock Junior"

Buster Keaton reports progress with his latest feature length comedy for Metro, "Sherlock Junior." Keaton is directing the picture, which was written by Jean Havez, Joe Mitchell and Clyde Bruckman. It is a Joseph M. Schenck presentation.

Included in the cast are, Kathryn McGuire, Ward Crane, Jane Connelly, Erwin Connelly, Dad Keaton, Fort West, John Patrick, Horace Morgan, George Davis and Ruth Holley.

New Theories Are Claimed For "Visions"

Final scenes are being shot by United Producers and Distributors at the Hollywood Studios on a picture being made under the working title of "Visions." It is said by the producers that the picture is being made under new theories by which they hope to revolutionize the industry.

Delbert E. Davenport is the inventor of new processes said to be involved. He is an executive of United Producers and Distributors. Previews of the picture will be given in Los Angeles and New York in the near future.

JOIN THE SOUP CHORUS AT 7. T. N. T. MARCH 29.

MAKE IT SNAPPY—SOUP AT 7—T. N. T. ASTOR.

William Farnum Signs Long Paramount Contract

WILLIAM FARNUM, one of the best known screen and stage stars, has signed a long-term contract to star in Paramount pictures, it was announced yesterday by Jesse L. Lasky, first vice-preseident of the Famous Players-Lasky Corporation.

Mr. Farnum, who has been resting for the last year, will leave for Hollywood Thursday to begin preparations for his first picture. The title has not yet been announced, but Mr. Lasky made it known that the picture will be produced by Wallace Worsley, whose latest production, "The Hunchback of Notre Dame," has been acclaimed as one of the biggest successes of the season.

"Wandering Husbands" New Hodkinson Title

"Wandering Husbands" is the final title selected for the second James Kirkwood-Lila Lee production in the series of Hodkinson releases.

The working title of this picture, "Love and Lies" was originally scheduled for its release title but owing to its similarity to the title of a production already on the market, it was deemed advisable to change it to a name more distinctive.

"Wandering Husbands" will follow "Love's Whirlpool."

Metro Picture Features Film Carnival

One of the important features of the Film carnival at the Plaza Hotel last week was the presentation in the Plaza projection room of the technicolor reel of the Metro picture, "The Univited Guest" which is released this month. Miss Jean Tolley who appears in "The Uninvited Guest," made a personal appearance after the presentation and related some of the incidents of production.

Cosmopolitan Releases "Great White Way"

"The Great White Way," Cosmopolitan's surprise picture which has played for three months at the Cosmopolitan Theatre, New York, closing its engagement last week, was released on Saturday, February 16th, for general presentation in the leading cities of the country.

Goldwyn to Make Second "Potash, Perlmutter"

SAMUEL Goldwyn, releasing through Associated First National Pictures, Inc., left New York last Sunday for Los Angeles where he will produce a second "Potash and Perlmutter."

This second production titled "Potash and Perlmutter in Hollywood" will bring Abe and Mawruss back to the screen in a film version of "Business Before Pleasure." Montague Glass' stage play which depicts the famous partners engaged in the complexities of the motion picture business.

Director, cast and scenario writer will be announced when Mr. Goldwyn arrives on the Coast.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—

Film Numbers—Scaramouche (Metro).

Musical Program—Prologue to feature, in two scenes (Divertisements).

Mark Strand Theatre—

Film Numbers—The Hunchback of Notre Dame (Universal), Mark Strand Topical Review, Selected).

Musical Program—Prologue to Feature (Mark Strand Ensemble) Solo (Organ), Prelude (Orchestra).

Rivoli Theatre—

Film Numbers—Shadows of Paris (Paramount), Rivoli Pictorial (Selected), Temple Dance and Bubble Dance (Phonofilm), My Friend (Educational).

Musical Program — "Robespierre" (Overture), "Caro Nome" (Soprano Solo), "Golliwog Cake Walk" (Divertisement).

Rialto Theatre—

Film Numbers—Twenty-one (First National), Rialto Magazine (Selected), He Loops to Conquer (Universal).



Loew's Park and Mall theatres used this ad in Cleveland on "Black Oxen" (First Nat'l).



Effective art and type ad on "Reno" (Goldwyn) used by the Des Moines theatre, Des Moines, recently.

Musical Program—"The King Hath Said" (Overture), Riesenfeld's Classical Jazz, (Orchestra), Lillian Powell (Divertisement).

Cosmopolitan Theatre—

Film Numbers—Yolanda (Cosmopolitan), premiere.

Central Theatre—

Film Numbers—The Yankee Consul (Assoc. Exhibs.), premiere.

Cameo Theatre—

Film Numbers—When a Man's a Man (First National), continued.

Gaiety Theatre —

Film Numbers—The Dramatic Life of Abraham Lincoln (Rockett).

Geo. M. Cohan Theatre—

Film Numbers—The Ten Commandments (Paramount), continued.

Lyric Theatre—

Film Numbers—The White Sister (Metro), continued.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

BROOKLYN

Mark Strand Theatre—

Film Numbers—The Marriage Circle (Warner Brothers) Topical Review (Selected).

Musical Program—"Evolution of George M. Cohan", including "I'm a Yankee Doodle Dandy", "Mary Is a Grand Old Name", "Till My Luck Comes Rolling Along", "It's a Grand Old Flag" and "Over There", (orchestra, chorus and ballet). "Viennese Impressions", including "The Old Refrain", "Vienna Beauties", "Paradise" and "Aug Wiedersehn" (Prologue to feature).

CHICAGO

Chicago Theatre—

Film Program—Painted People (First National) Literary Digest, (Hodkinson) News Weekly, Flying Finance (Educational).

Musical Program—"La Boheme," (Overture) The Ritz Quartette singing, "Easy Melody," "Way Down Yonder in the Corn Field," "Old Medley," and "The Gospel Train." (Specialty) "I wonder Who's Dancing With Her Now," (Organ) "At Valley Forge," (Presentation).

Tivoli Theatre—

Film Numbers—(Assoc. Exhib.) Weekly, Digest, Scenic, Going Up, About Face, (Educational).

Musical Program—"Slavische Rhapsodie," (Overture) "Blue Grass Blues." "The Great Lovers," (Presentation) "The One I Love Belongs To Somebody Else," (Organ Solo).

Riviera Theatre—

Film Numbers—Why Worry, (Pathe)

Musical Program—"American Fantasy," (Overture) "In A Rose Bower," (Presentation)

Roosevelt Theatre—

Film Numbers—Scaramouche, (Metro).

Woodlawn Theatre—

Film Number—The Humming Bird, (Paramount) New Weekly, (Pathe) Topics of the Day, (Pathe) No Noise, (Pathe).

Musical Program—Clippings from the Jazz Bag, (Overture) Xylophone Solo, Musical Bon Bons, Specialty).

McVicker's Theatre—

Film Numbers—Fun From The Press, (Hodkinson) Pied Piper Malone (Paramount) Aesop Fable, (Pathe).

Musical Program—"Chopiniana," (Overture) "George Washington" (Presentation) Prologue from "Pagliaccia," (Specialty) "A Grecian Legend." (Presentation)

Stratford Theatre—

Film Numbers—Weekly, (Pathe) The Humming Bird (Paramount) No Noise, (Pathe).

Musical Program—"I Love You," "Every Night I Cry Myself To Sleep Over You," (Overture). Brooks & Ross, (Specialty) "On The Radio," (Organ Solo).

Randolph Theatre—

Film Numbers—Sporting Youth (Universal), International News, (Universal) An Oriental Game, (Universal).

NEWARK

Branford Theatre—

Film Number—Name the Man (Goldwyn), Sunday Calm (Pathe), Topics of the Day (Pathe). Branford Review of Events (Selected).

Musical Program—"Humming Scene" (Overture), 'Massa's in de Cold, Cold Ground" and "Old Black Joe" (Baritone Solo).

LOS ANGELES

Grauman's Metropolitan Theatre—

Film Numbers—The Love Master (First National) Inbad the Sailor (Pathe).

Musical Program — "Raymond" (Overture) "Faust" (Popular Presentation).

Grauman's Million Dollar Theatre—

Film Numbers—The Humming Bird (Paramont).

Musical Program—Overture from "Mignon" and Film

Film Numbers—Under The Red Robe (Cosmopolitan), One Spooky Night (Pathe).

Musical Program—Musical Score for Feature.

Loew's State Theatre—

Film Numbers—Twenty-One (First National) Uncle Sam (Educational), Pictorial Review

Musical Program—Selections from "Madame Sherry" "Orange Blossoms" (Musical Comedy with Knickerbocker Syncopators).



Striking hand drawn ad on "Pleasure Mad" (Metro) at the Strand theatre, Des Moines.

California Theatre—
Film Numbers—The Great White Way (Cosmopolitan), Magazine News.
Musical Program—"Light Cavalry" (Overture), "Serenata" (Orchestra).

Mission Theatre
Film Numbers—The White Sister, (Metro).
Musical Program—"Kamenoi Ostrow" (Orchestra).

Clune's Theatre—
Film Numbers—George Washington, Jr., (Warner Bros.), Done In Oil, (Educational).
Musical Program—"When You and I Were Young Maggie" (Organ Solo).

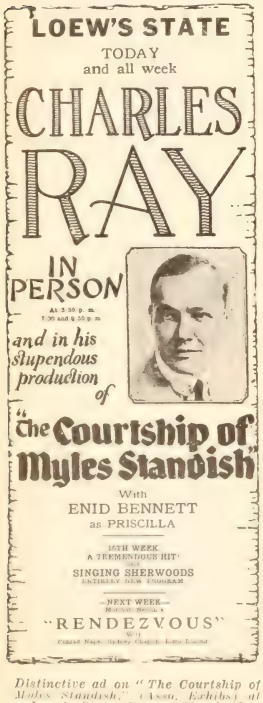
Hillstreet Theatre—
Film Numbers—Madness of Youth (Fox), Cap'n Kidd (Serial), Universal Comedy, International News, Aesop Fable (Pathe).
Musical Program—Vaudeville.

Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Criterion Theatre—
Film Numbers—Scaramouche (Metro), continued.

Tally's Theatre—
Film Numbers—When a Man's a Man (First National), My Friend (Educational).
Musical Program—Vaudeville.

Miller's Theatre—
Film Numbers—Throught The Dark (Cosmopolitan), Uncensored Movies, (Pathe).



Distinctive ad on "The Courtship of Myles Standish," (Assn. Exhibrs.) at Loew's State theatre, Cleveland.

Musical Program—Selections from "Bombo" (Overture), "When Irish Eyes Are Smiling" (Orchestra).

SALT LAKE CITY

American Theatre—
Film Numbers—A Woman of Paris (United Artists), Fox News, Felix the Cat (S. R.) Fun From The Press (Hodkinson).

Kinema Theatre—
Film Numbers—St. Elmo (Fox), Quit Kidding (Universal), International News, Topics of the Day, (Pathe).

Pantages Theatre—
Film Numbers—Fashion Row (Metro).

Paramount-Empress Theatre—
Film Numbers—Shadows of Paris (Paramount), Fighting Blood, (F. B. O.), Pathe News.

Victory Theatre—
Film Numbers—The Virginian (Preferred), Aesop Fable (Pathe), Pathe News.

ST. LOUIS

Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—Little Old New York (Cosmopolitan).
Musical Program—Special orchestral music score, "At Dawning," "I Love Mizzoura" (Organ).

Delmonte Theatre—
Film Numbers—Fashion Row (Metro), International News, Fun From the Press (Hodkinson).
Musical Program—Band Box Girls Revue. Orchestral numbers.

Missouri Theatre—
Film Numbers—Shadows of Paris (Paramount), Pathe Comedy. Missouri Magazine.
Musical Program—Special stage presentation. "Queen of Sheba" and "Sweet Butter" (orchestra), "Chansonette" and "When Its Night Time in Italy." (Organ Solo).

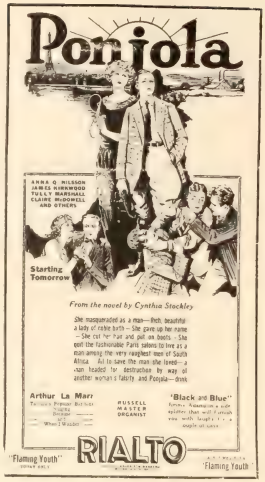
King's Theatre—
Film Numbers—The Rendezvous (Goldwyn), International News, Felix Cat Cartoon, (Fine Arts S. R.), The Weakling, (Fox).
Musical Program—Orchestral and organ numbers.

Rivoli Theatre—
Film Numbers—Jack O' Clubs (Universal), International News, Fun From the Press (Hodkinson), Universal Comedy, Felix Cat Cartoon (S. R.).

William Fox Liberty Theatre—
Film Numbers—The Shadows of the East (Fox), The Weakling (Fox), Fox and Educational News.
Musical Program—Orchestral and organ numbers.

ROCHESTER

Eastman Theatre
Film Numbers—The Marriage Circle (Warner Bros.) Olympic Mermaids (Pathe), Eastman Theatre Current Events, (Selected).
Musical Program—Selections from "The Nutcracker" Suite (Overture), Prologue from "Pagliacci" (Specialty), "Capriccio" (Three Flutists).



Ad on "Ponjola" (First Nat'l) at the Rialto theatre, Tacoma.

KANSAS CITY

Newman Theatre—
Film Numbers—The Eternal City (First National), Newman News and Views (Pathe and Kinograms.)
Musical Program—"Il Trovatore" (Overture), Bernard Ferguson and Helen Newitt (Vocal), Karl Karey, Raymond and Lyte (Society Entertainers), Novelty Singing Orchestra, Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—Rosita (United Artists), Girls Will Be Girls (Universal) International News Pictorial.
Musical Program—Special Selections (Overture), "Adoration Waltz Song" (baby soprano), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—In The Palace Of The King (Goldwyn) Royal Screen Magazine (Pathe and Kinograms).
Musical Numbers—Atmospheric Selections (Overture), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—George Washington, Jr (Warner Bros), Pathe news.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Pleasure Mad (Metro), Pathe News.
Musical Program—Selections (Overture), Recessional (Organ Solos).

INDIANAPOLIS

Colonial Theatre—
Film Numbers—In Search of a Thrill (Metro), Horseshoes (Pathe). Pathe News.
Musical Program—American Harmonists and Melody Sextette playing popular selections.

Apollo Theatre—
Film Numbers—You Can't Get Away With It (Fox); Be Yourself (Fox); Fox News Weekly.
Musical Program—"Sam Jones Blues" (vocal).

Circle Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal); International News.
Musical Program—"Ave Maria" (cello solo).

CINCINNATI

Capitol Theatre—
Film Numbers—The Eternal City (First National) Capitol News
Musical Program—Orchestra.

Walnut Theatre—
Film Number—Little Old New York (Cosmopolitan) continued, Pathe News, Aesop Fable (Pathe),
Musical Program—Orchestra.

Gifts Theatre—
Film Number—Richard the Lion Hearted (Allied P. & D.) continued, Fun From The Press (Hodkinson).

Strand Theatre—
Film Numbers—Maytime Preferred) Pathe News, Aesop Fable (Pathe).

Lyric Theatre—
Film Number—The Humming Bird (Paramount) International News

ST. PAUL

Capitol Theatre—
Film Number—Shadows of Paris (Paramount) Capitol Snickers (Selected) Capitol Digest (Selected) Neck and Neck (Educational).



G. B. Ten Eyck's Orpheum theatre, Trenton, used this on "Under the Red Robe" (Cosmopolitan).

Musical Program—"The Beautiful Galathea" (Overture) Leigh and Plante (Novelty Musical Skit) "Gianina Mia from "The Butterfly" (Soprano solo). "Spring Song" (Organ Solo).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—The Love Master (First National) Neck and Neck (Educational) Kinograms (Educational) Pathe News.
Musical Program — Music of the North to correspond with picture, Aileen Stanley (Vocal).

Imperial Theatre—
Film Number—The Humming Bird (Paramount) continued.

California Theatre—
Film Number—Unseeing Eyes (Cosmopolitan) Here and There (Educational) International News.
Musical Program—"Martha" (Overture) "I Hear You Calling Me (Vocal) "Evening Star" (String Bass Solo) "Rigoletto" (Quartette) Violin Solo).

Granada Theatre—
Film Numbers—Heritage of the Desert (Paramount) So this is Hollywood (F. B. O.) Fox News.
Musical Program—Selections from "Faust" (Overture) Meditation from "Thais" (Specialty "Sittin' In A Corner" "You're In London With Everyone" (Vocal) "American Patriot" Under the Chandelier" (Russian Ballet and Singing).

Cameo Theatre—
Film Numbers—Jack O' Clubs (Universal) Quit Kiddin' (Universal) International News.
Musical Program—"Irish Moon" (Overture) "Cohan Medley (Selection by San Francisco Police Quartette).

Strand Theatre—
Film Numbers—The Isle of Vanishing Men (S. R.) Some Nurse (S. R.) Kinograms.
Musical Program—Selections from "Prince of Pilsen" (Overture).

SEATTLE

Blue Mouse Theatre—
Film Numbers—Scaramouche (Metro) continued.

Coliseum Theatre—
Film Numbers—Boy of Mine (First National) Fun From The Press (Hodkinson) Oh Girls (Educational) Kinograms and Pathe News.
Musical Program—"Poet and Peasant (Orchestra).



Showing how the Rialto theatre, Omaha, advertised "Flaming Youth" (First Nat'l).



The Blue Mouse theatre, Seattle, used this ad on "Name the Man" (Goldwyn).

Columbia Theatre—
Film Numbers—Hook and Ladder (Universal), Felix out of Luck (S. R.), The Tough Tenderfoot (Comedy), International News.
Musical Program—"La Boheme" (Overture) Monocle Dance (Specialty) Spring Fashion Show (Specialty).

Hellig Theatre—
Film Numbers—The Way of a Man (Pathe), Topics of the Day (Pathe) That Oriental Game (Comedy), International News.
Musical Program—"Old Folks at Home" (Specialty), "Somebody's Wrong (Specialty).

Liberty Theatre—
Film Numbers—Pied Piper Malone (Paramount) Jean of Hecita Head (Scenic) Dogs of War (Comedy) International and Liberty News.
Musical Program—Specially Arranged Prelude, "I Love You" (Vocal).

Strand Theatre—
Film Numbers—Shadows of Paris (Paramount), Animal Athletes (Pathe), Fool Proof (Educational), Kinograms.
Musical Program—Selections from "Up She Goes" (Orchestra).

Winter Garden Theatre—
Film Numbers—The Gun Fighter (Fox), Canadian Alps (Fox), The Night of Nights (Fox), Fox News.

BUFFALO

Shea's Hippodrome—
Film Numbers—Big Brother (Paramount), Going Up (Associated Exhibitors), Current Events, (Pathe and International News).
Musical Program—"The Bartered Bride" (orthestra overture), Vocal selections by Frank Corbett, tenor.

LaFayette Square Theatre—
Film Numbers—You Can't Get Away With It (Fox), "Snub" Pollard comedy, Current Events (Fox News). Personal appearance of Mrs. Sidney Drew.
Musical Program—Selection from "Lolly Pop" (orchestra), "Minding My Own Business," (Comedy organ number).

Loew's State Theatre—
Film Numbers—The Man Life Passed, by (Metro), The Speeder (Educational), Current Events (Pathe News).
Musical Program—Medley of Popular Airs by (Orchestra).

New Olympic Theatre—
Film Numbers April Showers (Preferred) The Mandarin (comedy), Current Events, (International News).
Musical Program—Old time Irish Songfest by Charles Sanders, vocalist and William Wirges, organist.

Palace Theatre—
Film Numbers—Salome, (United Artists) first half; Monna Vanna, (Fox), last half.

Shea's North Park Theatre—
Film Numbers—Little Old New York (Cosmopolitan), (first half), Rouged Lips (Metro) last half; The Chronicles of America, Columbus (Pathe), Current Events, (Pathe and International News).

OMAHA

Strand Theatre—
Film Numbers—Pied Piper Malone (Paramount), About Face, (Educational), Current Events, (Fox News).
Musical Program—"I Wonder Who's Dancing With You Tonight," (baritone solo) "Poet and Peasant," (Overture).

Rialto Theatre—
Film Numbers—The Call of the Canyon (Paramount), The Broncho Express (Educational), Current Events, (Kinograms).
Musical Program—"The Village Orchestra," "March of the Toys," (Overture), "The West, the Nest and You," (Organ solo), "Where the Lazy Daisies Grow," (Exit March).

World Theatre—
Film Numbers—Purple Highway (Famous Players), Cornfed Sleuth (Universal), Shooting the Earth (Educational).
Musical Program—Six acts of vaudeville. "Hoola Lou," (Organ solo).

Empress Theatre—
Film Numbers—Luck (S. R.), Watch Papa (Universal), Gump Comedy No. 1 (Universal), Ogling Ogre (Educational).

Sun Theatre—
Film Numbers—Rosita (United Artists), Current Events (International News), The Flower Girl (Universal).

CLEVELAND

Stillman Theatre—
Film Numbers—White Sister, (Metro), continued.
Musical Program—Score to "White Sister."

Allen Theatre—
Film Numbers—The Yankee Consul (Associated Exhibitors) Uncensored Movies (Pathe), My Friend (Educational), Pathe News.
Musical Program — "Symphonic Bananas" (Jazz overture for Jazz Week, jazzing well-known selections). Other Jazz selections.

State Theatre—
Film Numbers—Rendezvous (Goldwyn), One Spooky Night (Pathe), Fun From the Press (Hodkinson) International News.
Musical Program—"Maybe She'll Write Me, Maybe She'll Phone Me, Maybe She'll Radio" and "Why Did I Kiss That Girl?" (Band numbers), "12 O'Clock at Night" (Vocal) Special score of all-Russian numbers (orchestral).

Park Theatre—
Film Numbers—The Love Master (First National), Such is Life (Universal), Fun from the Press (Hodkinson), Kinograms.
Musical Program—"Poet and Peasant" (overture), "The Whistler and His Dog," "Mamma Goes With Papa" (Jazz).

Reade's Hippodrome—
Film Numbers—No Mother to Guide Her (Fox), Leather Pushers (Universal), International News.
Musical Program—Selections from "The Music Box Revue" (overture).

Standard Theatre—
Film Numbers—A Breathless Moment (Universal), You're Next (Universal), International News.

DES MOINES

Des Moines Theatre—
Film Numbers—Name the Man (Goldwyn), News (International), Wide Open (Educational).
Musical Program—Orchestra overture.

Strand Theatre—
Film Numbers—Big Brother (Paramount), Kinograms (Educational), Hot Sparks (Educational).
Musical Program—"Easy Melody," "When Lights are Low," (Vocal Solo).

Rialto Theatre—
Film Numbers—The Extra Girl (Pathe), Please Arrest Me (S. R.).

Capitol Theatre—
Film Numbers—Our Hospitality (Metro).
Musical Program—Musical Revue.



Decorative ad on "The White Sister" (Metro) at the Stillman theatre Cleveland.

YOUR IDEA

AN example of the sort of managerial thoughtfulness that pays was given recently by Manager Oral D. Cloakey of the Regent theater, Ottawa, while the crowd was waiting for the second evening performance of "The Hunchback of Notre Dame."

The night was bitterly cold as hundreds of people were lined up in a queue from the entrance of the Regent, the lobby of which is comparatively small, so that the expectant patrons could not be accommodated within the outer doors, and when Manager Cloakey sized up the situation he immediately sponsored a "treat on the house."

He got into touch with the proprietor of the Belmont Pharmacy, just across the street, ordering "all the coffee that the crowd wanted." The hot drinks were soon forthcoming, individual cups and saucers being provided on trays which attendants carried down the line. At first the people in line were shy and did not seem to quite catch the offer until Manager Cloakey announced that the coffee was being presented as a special treat by the Regent theater without charge.

Eventually 200 cups were dispensed and, literally, many warm friends were made for the theater by the kindly act. The people stuck to their waiting after they had had the hot drink, and Manager Cloakey believes that, apart from the advertising value of the treat, many of the people continued to wait for admission who otherwise would have decided that it was too cold to do so.

An unusual added attraction was the appearance nightly of the entire choir of the Basilica, the large French Roman Catholic church of the Canadian Capital.

* * *

While you're selling pictures, don't forget to sell your theatre as a community institution.

* * *

A NOTEWORTHY piece of community service on the part of theatre managers in Toledo has come to our attention, done in connection with National Thrift Week.

The Toledo Blade each year gets behind this movement energetically, and this year its campaign consisted of four pages of advertising. One of these was on the day designated as "Share-With-Others Day," and urged systematic giving to schools, churches, hospitals and the like. W. E. Myers, advertising manager of The Blade, realized that if the page were underwritten by these institutions themselves, it would have little effect, since such a message would have to come from disinterested parties. He decided to approach the theatres, in company with the theatre man on the Blade staff.

The result was that the page was oversubscribed in a few hours. There was no theatrical advertising on it; merely the notation that the page was paid for by the Alhambra, B. F. Keith's Ohio, Empire, Loew's Valentine, Pantheon, Princess, Rivoli, Savoy, Horater's Temple, World and The Toledo theatres.

This sort of public spirited activity goes a long ways toward establishing the theatre in the community and overcoming the effect of unfavorable publicity.

* * *

Any stunt is new if it's never been done in your town.

* * *

FOR the purpose of issuing instructions to members of the theatre staff, correcting errors and carelessness, and making each person feel his full responsibility, Manager E. D. Turner of the Imperial theatre, Asheville, N. C., has worked out an admirable memorandum system.

Turner believes that sending a general notice from the manager's office and allowing it to filter through the deparment heads, or posting it on the bulletin board, does not carry sufficient weight, because the notice or instruction is after all only general, and loses its force.

When he is obliged to issue instructions he has an original and a sufficient number of copies made to reach every employee in the theatre. The original goes with the carbon copy, and serves as sort of receipt, so that in Turner's file he knows that every member of the staff has received the instructions, because the original, which is returned to him, is so initialed.

In turn, everybody in the theatre has a binder, in which they keep the instructions under the classifications by which they are issued. That is to say, there are three classes of instructions. The first is known as general. It defines the policy of the theatre in relationship to the patrons, and in regard to the type of entertainment that the house is specializing in. The instructions in this classification are permanent. Every member of the staff is required to know them, and every new addition to the staff must learn them before being regarded as a permanent member of the theatre organization. This is a strict rule.

The second classification is known by Special Instructions, and covers breaches in theatre discipline, such as leaving a post without relief, failing to report exit lights out, or some weakening of the chain in a particular spot. No names are ever mentioned on this type of memo, but the instruction carries a polite reminder that a repetition of the offense will mean dismissal.

Memo Instructions is the third of the series. These are issued when there are last-minute changes in the program requiring a revision of the usher's schedule because of the consequent change in the running time of the show. They are "spot" notices taking effect only over a given time.

This system, according to Turner, has welded his organization together. When everybody in the theatre knows what is expected of him, and those around him, he can work intelligently and with a sense of responsibility possible to achieve no other way.

* * *

White space costs as much money as the other kind, but it's worth it.

* * *

THERE is perhaps nothing more effective, when it is desired to make an extra "flash" in the lobby, than the building of a set-piece on the order of a small stage. It is really an amplification of the silhouetted shadow box idea, with all the effectiveness of that form of display plus the added value of size.



Elaborate lobby piece used by the Hamilton theatre, Lancaster, Pa., on "Potash and Perlmutter" (First National).

Such displays need not of necessity be especially expensive. The principal item of labor, and if the exhibitor is himself handy with the brush so that he can do the work himself, the cost is little, for the compo board, light sockets, and other paraphernalia can be used repeatedly.

The display here shown is that built by the management of the Hamilton theatre, Lancaster, Pa., during the showing of "Potash and Perlmutter."

Built of compo board, it was ingeniously painted so as to present an artistic appearance. The stage was built in the center, and posters of the fashion models and dancers were cut out and mounted to decorate this space. Turrets at each side contained cut-outs of Abe and Mawruss, each holding a telephone. All around the stage, turrets and the platform in front were rows of lights, producing a brilliant effect that could not be passed by.

AND OURS

An idea of this sort might be supplemented by the loud speaker idea, having, instead of the familiar phonograph, a man at the other end of the wire quoting some of the sayings of Abe and Mawruss culled from the subtitles of the picture.

* * *

Good pictures are the fuel in the gas tank, but exploitation is the lubricator that keeps it running along smoothly.

* * *

NOW and then a real human interest angle develops in connection with a publicity stunt that gives it an unexpected "kick." Such a one happened the other day in Toronto during a popularity contest.

Manager J. Bernstein of Loew's theatre, Toronto, was conducting the familiar "Popular Shop Girl" contest to publicize his showing of "Only a Shop Girl."

The winner of the competition proved to be a 70-year-old widow who had been employed in a Toronto laundry since 1902. She won by a majority of 3,000 votes over her nearest competitor, an attractive young lady. Her candidacy met with popular favor and thousands of patrons who had never heard of her before cast their votes for her.

Toronto newspapers devoted prominent space to her victory, giving the details of her life. It developed that she had been born in Toronto, near the place where she was employed, and had never been more than 45 miles from the city. Since the death of her husband, 23 years before, she had supported a grand niece and grand nephew.

She was given an overwhelming ovation when she stepped onto the stage to receive her $100 prize. Such a human interest angle gives a flavor to a stunt of this kind which it seldom possesses, and when such can be found it should be played to the fullest.

* * *

Send us that latest exploitation stunt of yours. If it's worth doing, it's worth passing along to the other fellow.

* * *

ABOUT a year ago, R. J. McLean of the Palace theatre, Washington Court House, Ohio, started a policy of using a permanent 24-sheet stand with changeable spaces for a three-sheet and four one-sheets. That it has proved profitable and successful is shown by the fact that he is still using it.

The latest attraction on which he used this 24-sheet stand was "Flaming Youth," but unfortunately the photograph was not suitable for reproduction here.

The board has a permanent white background, with the slogan in large letters: "You Always See a Good Show at the Palace." Borders have been printed on this background, in which the one-sheets and three-sheet are placed.

This stunt permits of the use of a variety of paper; if desired, a one-sheet on a short subject may be used, or a special block one-sheet for an added attraction; there is an economy in paper, since only seven sheets are used, and the bill-posting problem is simplified and cheapened.

In addition, where a theatre desires to build up a permanent community prestige, there is a certain value in the uniform appearance of this board, week after week.

* * *

Have you used the German mark ballyhoo yet?

* * *

IT is often the simplest and least expensive stunt that brings the most publicity, an instance of which is shown by the recent experience of Manager Dewey Mousson of the Knickerbocker theater, Nashville, in putting over "Potash and Perlmutter."

The idea, which is applicable to any comedy picture, was that of offering a prize to anyone who could sit through the picture without smiling. Those who wished to compete were given a special ticket, and were watched during the showing.

So much word of mouth publicity developed that Nashville merchants were glad to donate the prizes. Mousson saw to it that there were a few winners, and the publicity more than repaid him for the few passes.

MORE practical than many accessories, and filling a genuine need, something new in the line of advertising material has been gotten out by Film Booking Offices. This is a series of Special Merchandising Window Cards, to be issued on F. B. O. pictures.

The first samples to reach this desk is the series gotten out on "The Lullaby." There are six cards in the group, each designed to be used with a particular sort of window display. The cards are ready for use, the addition of the theatre imprint being optional, and easily done if desired.

Each card centers around a tie-up between Jane Novak, the star, and a particular line of merchandise. One, for instance, reads: 'A Film Star's Shoes. A film star must wear the best in shoes. Footwear that is not only in vogue but practical. We carry footwear for the entire family—mother, father and the children. See the Stylish Shoes Worn By Jane Novak in "The Lullaby." The billing of the picture is in red, occupying nearly the lower one-half of the card, and the other matter is printed in black, including a cut of the star.

The cards are of a convenient size, 11 x 14 inches, and the exhibitor should have little difficulty in placing them. They are neater in appearance than the average hand lettered card, unless done by a professional, and represent a considerable economy.

* * *

Even in the badly over-seated town you'll usually find at least one live showman who keeps his house filled regardless.

* * *

PLEASINGLY different from the usual run of advertising is the accompanying display on "Maytime," picture, by the way, which has been receiving somewhat more than the usual amount of artistic advertising.



Art ad on "Maytime" (Preferred) used by James' Grand theatre, Columbus Ohio

The use of the eccentric style of drawing has resulted in ample white space within the figures themselves, and the hand lettering is light in tone. The ad has not been cluttered up with excessive billing credits, and the copy used has been well chosen.

The theatre name has been placed conspicuously at the top of the display, which ran three columns in width by seven and one-half in depth.

James' Grand theatre, Columbus, Ohio, was responsible for the advertisement in question, which appeared in the Sunday issue of the Columbus papers, on the date of opening.

There is often a tendency in these hand lettered displays to use a fancy, "trick" lettering, resulting in an ad next to impossible to read, but this has happily been avoided here through the use of a plain, line letter.

* * *

UNUSUALLY far reaching in its scope, a new national tie-up has been arranged by the exploitation department of Metro. The concern involved is Vivaudou, Inc., maker of beauty preparations, and the campaign will embrace all of the feminine stars appearing in Metro pictures.

The tie-up is already in effect. Full page ads on Barbara La Marr appear this month in *Pictorial Review*, *Delineator*, *Vogue*, *Harper's Bazaar*, *Red Book*, *Motion Picture Magazine* and others, hooking up closely with "Thy Name is Woman."

Other players who will appear from time to time in this series are Mae Murray, Viola Dana, Alice Terry, Jean Tolley, Kathryn McGuire, Enid Bennett and Norma Shearer. The arrangements extend over a period of one year.

The manufacturer is having designed a series of window displays, tying up with each star and picture, which will be furnished to their dealers at the time of playing of the picture Metro is informing exhibitors of the tie-ups, and Vivaudou is writing its dealers, so that cooperation may be as close as possible. In addition, each package of the manufacturer's products will contain a minature booklet with pictures of the stars.

Exhibitors Box-Office Reports

GOLDWYN-COSMO.

Name the Man—
An intensely interesting picture that pulled well. (East.)

Unseeing Eyes—
One of the best snow pictures yet produced, yet nothing exceptional outside of that. A little slow at times, and patrons were somewhat disappointed at Lionel Barrymore's performance. Business just fair. (West.)

In the Palace of the King—
Opinions divided somewhat, but held up splendidly throughout run. (Middle West.)

Little Old New York—
A great picture, but it was a bad week in town, and it did only fairly well. (Middle West.)

Reno—
This picture did a fair week. Title attracted interest. Picture brought favorable and unfavorable comment from press and fans. (Middle West.)

FOX

You Can't Get Away With It—
Poor picture. Business fair. (Middle West.)

Kentucky Days—
Great picture. (East.)

Cameo Kirby—
Just an average picture which held its own and nothing more. (Middle West.)

The Governor's Lady—
An excellent film. Well received. Good receipts. (Middle West.)

Cupid's Fireman—
A good picture but the wrong title. Business was pretty good. (Middle West.)

Mile-a-Minute Romeo—
Excellent Mix picture. (East.)

South Sea Love—
An entertaining little picture, revolving on rather a well-worn theme. Did a very nice business however. (West.)

FIRST NATIONAL

Twenty-One—
Attendance for the week was better than the average. (Middle West.)
Patrons were glad to see Richard Barthelmess get away from the costume picture and return to a modern story. This one was well liked and did a very pleasing business. West.)

Black Oxen—
Big attraction that drew large audiences and sent them away satisfied. (Middle West.)
This picture attracted very good houses, due to reputation of book large advertising campaign, and popularity of the star. Picture itself was well liked by some, but others did not care for it. Held over for the start of a second week, however. (West.)

Her Temporary Husband—
Pleased our audience and in connection with anniversary week, it did big business. (Middle West.)

METRO

Scaramouche—
On second week's showing the box office showed a return that warmed the heart. Everybody liked it. Was shown at smaller theatre. (Middle West.)
Did splendidly with it. First showing at popular prices here. (Middle West.)

Fashion Row—
Very good and considered Mae Murray's best. Box office receipts very good. (West.)

Rouged Lips—
A good drawing card, which held up well all week. (Middle West.)

In Search of a Thrill—
Fair picture. Business fair. (Middle West.)

The White Sister—
Picture is lauded on all sides. It is doing satisfactory business, but nothing startling. (Middle West.)

Pleasure Mad—
This picture is the sort that appeals to those who like the elaborately gowned kind. It was good and did a very good week. The weather was also favorable. (Middle West.)

PARAMOUNT

Humming Bird—
Many considered this best thing Gloria Swanson has done. She has a large local following and they all supported her royally. Middle West.)
Very good picture. Attracted attention and held over for second week. Receipts very good. (West.)
Splendid picture that pleased the immense crowd. (East.)

Pied Piper Malone—
Thomas Meighan always draws well here. The picture played to a good week's attendance. (Middle West).
Hit a popular chord. Should take well most anywhere. (Middle West.)

Flaming Barriers—
Better than average picture of its kind. Played to average business. (Middle West.)

Ruggles of Red Gap—
An entertaining picture, well acted and mounted. Well liked by patrons. Business excellent. (East.)

Don't Call It Love—
Picture pretty good, but business only fair. (Middle West.)

UNIVERSAL

Hunchback of Notre Dame—
Wonderful picture. Business fair. (Middle West.)
The best box office attraction in many months. Played for three weeks to large crowds. (Middle West.)
A winner from every angle. (East.)

Sporting Youth—
Plenty of speed and action in this one, and that, combined with the star and good cast, was responsible for very good business. Held over for a second week. (West.)
Fast moving, entertaining, racing story. Went over big. (Middle West.)
Biggest audience picture we have played this year. Coupled with Jazz Week, we filled the house continuously. (Middle West.)

Darling of New York—
Fairly diverting comedy drama which drew well for a week. Baby Peggy quite popular at this house. (East.)

Thundering Dawn—
Very good. Proved popular attraction. (Middle West.)

The Jack of Clubs—
Good program picture. We had very good business with this picture. (Middle West.)

VITAGRAPH

Leavenworth Case—
Fair picture, but considered too sensational by many. Receipts fair. (West.)

SELZNICK

Modern Matrimony—
Fair picture. Receipts good, aided by other attractions. (West.)

Woman to Woman—
Betty Compson fans pleased with this feature. Did big business. (Middle West.)

ALLIED P. & D.

Richard the Lion-Hearted—
Failed to make good under bad conditions. Somewhat disappointing. (Middle West.)

PATHE

Call of the Wild—
Fairly good business for the week on this one. (Middle West.)

WARNER BROS.

Conductor 1492—
Johnny Hines' best effort to date. A very entertaining comedy that pleased the patrons and did a very favorable week's business. (West.)

F. B. O.

Lights Out —
A good melodrama that appealed to audiences that were in search of that type of entertainment. Business pretty good. (West.)

Judgment of the Storm—
The storm scene attracted the crowd and brought business. (East.)

After the Ball—
Not a good drawing card. (East.)

Alimony—
A mediocre offering from every viewpoint, but patrons thinking it sensational flocked in and box office recorded fair business for a seven day run. (East.)

ASSOC. EXHIBS.

Courtship of Myles Standish—
Splendid audience picture as well as educational production, with Ray appearing in person was a hit. Capacity business. (Middle West.)
Did better than expected, mostly on account of curiosity. (East.)

Going Up
A real laugh-getting comedy success. Full of pep and clean. Good business. (Middle West.)

STATE RIGHTS

Broken Hearts of Broadway—
Nothing extra on this. Business only fair. (Middle West.)

Temporary Marriage—
By playing up Mildred Davis as Mrs. Harold Lloyd, was able to arouse some interest in an otherwise average program picture. Business good for week. (East.)



Newspaper ad on "Judgment of the Storm" (F.B.O.) at the Apollo theatre, Indianapolis.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

DISTRICT OF COLUMBIA

IN WASHINGTON, moving picture business; 360 seats; good neighborhood; for sale. Address C. W., Box 1313, Motion Picture News.

THEATRE WANTED; to lease, with option of a later purchase; state full details first letter. Address O. O., Box 1314, Motion Picture News.

ILLINOIS

FOR SALE—MODERN, up to date motion picture theatre, in Chicago, north west side. Thoroughly equipped. Excellent location and doing good business. Owner leaving for Europe. Address A. B., Motion Picture News, 725 S. Wabash, Chicago. 9–1.

WANTED, theatre or theatres to manage. Pictures or vaudeville. Only first class houses considered. Address John Flaherty, Danville, Ill. 9–1.

500-SEAT picture theatre for sale; fully equipped. In town of 25,000. Selling account of illness. Price right for quick sale. Address S. F., Box 1205, Motion Picture News.

NORTHWEST SIDE Chicago house for sae at a bargain. 300 seats. Address H. C., Box 1206, Motion Picture News.

PICTURE THEATRE for sale, South side, Chicago. 900 seats. Clearing around $400 weekly. Books open. Must sell. $7,500 handles. Address C. C., Box 1207, Motion Picture News.

IOWA

FOR SALE, in Iowa Sunday town, good movie. Bargain for right party. Cash and terms. Address I. S., Box 1315, Motion Picture News.

MOVIE, fine layout; a snap at $3,000. Terms. Address B. R., Box 1316, Motion Picture News.

FOR SALE

Contents of

Criterion Theatre

Buffalo

Complete Equipment for Moving Picture Theatre, including

Eleven Thousand Dollar

Wurlitzer Organ

All in perfect condition. Must be removed week April 1st as building is to be torn down.

STRAND SECURITIES

Corporation

407 Iroquois Building, Buffalo, N. Y.

A nationally known technical executive recognized as an authority on photo-chemistry, photographic practice, studio technique, optics, color work, laboratory methods, etc., desires connection with important studio or producing company—either permanent or on consulting basis.

Box 435, Motion Picture News

729 SEVENTH AVENUE NEW YORK CITY

PICTURE THEATRE and real estate, for sale or exchange. 500 seats capacity. Open Sunday. $1,000 cash required, or will exchange for real estate. Address B. O., Box 1317, Motion Picture News.

POSITION WANTED by projectionist. Reason—house sold. Will go at once. Nine years experience. Want steady position where capable and dependable projectionist is needed. Understands care and repairing of Powers, Simplex, Motiograph and all equipment. Address J. C. Edmonson, Perry, Iowa.

INDIANA

BARTOLA ORGAN for sale. Cost $3,000. Fine shape. Bargain at $500. Must be moved during March. Theatre closing. All equipment for sale. Address Lincoln Theatre, Mishiwaka, Ind. 9–1

ORGANIST, employed, desires change; ten years experience; exceptional education; salary, organ must be worthy competent man; state salary, organ, particulars, first letter. Address O. E., Box 1312, Motion Picture News.

KANSAS

GOOD BUY in Kansas, town of 6,000. Big monthly payroll in town. No competition. An unusual proposition. Address B. C., Box 1310, Motion Picture News.

LOUISIANA

MANAGER WANTED; energetic young man to operate a modern, up-to-date, thoroughly equipped motion picture theatre in a town of 2,500; thickly settled adjacent country; good roads. Salary and commission. Do not apply unless you are a live wire and can produce results. Send references and full particulars to The Palace, Inc, Marksville, La.

MARYLAND

HAVE two theatres for sale, doing excellent business. Sale, lease or exchange. Address E. L., Box 1200, Motion Picture News.

MASSACHUSETTS

WANTED, Italian films to lease. Subtitles must be in Italian or Italian and English. Send list, synopsis. Address William Bosse, Jr., 170 Shrewsbury St., Worcester, Mass. 9–1

EQUIPMENT, 360 5-ply folding chairs, booth, two machines, piano, etc., for sale. Will sell all or any part. All in good shape. Would able be suitable for church or school. Address T. M., Box 1112, Motion Picture News.

MICHIGAN

ONLY THEATRE in Clawson, Mich., for lease. References required. Address M. C., Box 1300, Motion Picture News.

IN DETROIT—Theatre in fine location; lease; flat. $150 profit weekly. Crowded every night. Sell tickets yourself. Investigation welcomed. Small down payment; balance easy. Address T. F., Box 1301, Motion Picture News.

DETROIT theatre, long lease, good location and business. For sale. $1,000 will buy for quick turnover. Address L. T., Box 1208, Motion Picture News.

THEATRE, fine location, long lease, flat; half down, balance easy. In Detroit. Address H. B., Box 1209 Motion Picture News.

MISSOURI

KANSAS CITY house; price $5,000. Central suburban location; 7-year lease. $82.50 monthly rental; fully equipped; no competition. Address L. S., Box 1302, Motion Picture News.

PICTURE SHOW for sale in Kansas City. 750 seats. Good location. Address C. P., Box 1303, Motion Picture News.

COUNTRY town, close to Kansas City; theatre for sale. No competition. Address C. C., Box 1304, Motion Picture News.

FOR SALE, in Missouri town of 2,500; theatre with no competition. Good equipment. Cash or terms. 500 seats. Address D. M., Box 1305, Motion Picture News.

IN MISSOURI town of 2,000; picture theatre, no competition; making money. ($1,500). Address T. P., Box 1306, Motion Picture News.

FOR quick action; theatre in Missouri town of 2,200 people; only house in the town; making money; $2,500 buys it for immediate sale. Address M. T., Box 1307, Motion Picture News.

SUBURBAN theatre, in Kansas City; big show going neighborhood; good future; priced to sell; terms on half. Address W. S., Box 1308, Motion Picture News.

ONLY theatre in town of 1,800. Guarantee yearly profits of $1,800. Price, $2,400. Terms on part. Address G. O., Box 1309, Motion Picture News.

NEW YORK

SITUATION WANTED by Moving Picture Operator, any machine, long experience. Desire position in film exchange, studio or projection room. Address, Box 460, Motion Picture News. 9–3.

EQUIPMENT for sale—400 theatre seats, one Simplex and one Powers machine. Address Daniel Keegan, 313 19th st., Watervliet, N. Y. 9–1.

NEW JERSEY

PICTURE THEATRE for sale, house and real estate. Seating capacity 500. Open Sunday. In Newark. $1,000 cash required, or will exchange for real estate. Address E. E., Box 1201, Motion Picture News.

FULLY EQUIPPED theatre for sale in Hightstown, fully equipped. Four year lease. $2,500. Address E. T., Box 1211, Motion Picture News.

OHIO

425 SEAT house; no competition; Cleveland; lease 6 years; $1,350; terms, $950. Address, P. W., Box 1311, Motion Picture News.

OPERATOR, experienced and reliable, wants position. Will go anywhere. Address Ivan Fry, Box 382, Minerva, Ohio.

FOUR houses for sale, seating 365, 495, 650 and 800. Will stand investigation. Good lease. Terms to responsible parties. Address P. W., Box 1203, Motion Picture News.

CLEVELAND theatre must be sold at once. Right price. Address A. S., Box 1204, Motion Picture News.

SOUTH CAROLINA

OPENING for movie theatre in growing South Carolina town. Good location for sale. Industrial growth rapid. A great opportunity. Address T. C., Box 1210, Motion Picture News.

Exhibitors Service Bureau



CONVERTING THE FRONT OF THE THEATRE INTO A FUR TRADING POST FOR "WHERE HE NORTH BEGINS"
Unusual in its completeness and realism, this front was prepared by E. M. Berg for the Empress theatre, Wichita Falls, Texas, during the showing of "Where the North Begins" (Warner Bros.)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre Sandusky.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Nathan Gordon Circuit, Boston, Mass.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Production listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News — first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Big Brother	—	—	9	3	77	7 reels
Call of the Canyon	—	3	5	2	67	6,993 ft.
To the Ladies	2	3	7	2	61	6 reels
Wild Bill Hicock	1	3	7	3	66	6 reels
FIRST NATIONAL						
Anna Christie	—	—	8	9	86	7,631 ft.
Black Oxen	—	1	6	7	83	8 reels
FOX						
North of Hudson Bay	—	—	8	2	76	6 reels
UNIVERSAL						
Darling of New York, The	—	2	4	8	83	6 reels
Hunch Back of Notre Dame, The	—	—	2	9	94	12 reels
Near Lady, The	—	1	9	—	67	5 reels
WARNER BROTHERS						
Lucretia Lombard	—	—	5	6	86	7,500 ft.
Tiger Rose	—	—	8	2	76	8 reels

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manger, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

Ace Berry, Managing Director, Circle theatre, Indianapolis.



The best known stories of American adventure ever written now filmed in a classic of thrills—

LEATHERSTOCKING

with Edna Murphy and Harold Miller

From the world-famous novels by

JAMES FENIMORE COOPER

For nearly a hundred years school children and adults alike have read and re-read Cooper's marvellous tales of Romance and Adventure.

Now Childhood's favorite hero, Natty Bumppo, the "Deerslayer," has been re-created in a picture that will appeal to the whole family.

The title alone will bring them in droves.

Directed by
GEORGE B. SEITZ

Pathéserial
TRADE MARK

Produced by
C. W. PATTON

One of the greatest Dramas of Motherhood ever produced



A William Nigh Miniature

E. L. SMITH *presents*

"Among the Missing"

with Lucille LaVerne and William Nigh

One part

If every feature was as well produced, directed and acted as is this little Short Subject, the average quality of features would be a lot higher than it is today.

"Among the Missing" is one picture in a thousand.

It is short and it is perfect. It will get more favorable comment than any picture you have had in a Blue Moon.

Pathépicture

TRADE MARK

Strong Selling Copy Tells of "Ashes of Vengeance"

George Schade reverted to "just plain talk" without explanations or adjectives when he showed "Ashes of Vengeance" at the Schade theatre, Sandusky, Ohio. He announced it in advance as "the biggest attraction in Sandusky" that week. All he mentioned after that was Norma Talmadge's name, the story adaptation and some of the characters.

He worked on public psychology by repeating this ad for several days before the opening, prefixing each bit of copy with a line as to how many days it would be before the picture reached his house.

Schade made one distinctive touch that shows how important it is for a theatre manager to be a part of his community and to know who's who. He saw the name of Kenneth Gibson in the cast. Knowing Gibson's real name and the fact that he was a Sandusky boy, with relatives in the town, Schade played this up.

"Her Temporary Husband" Given Teaser Stunt

Milton D. Crandall, head of the publicity department of Rowland and Clark theatres, Pittsburgh, proved that the classified columns of newspapers are a mighty medium when the time is ripe, to exploit a picture. One day in the week previous to the showing of "Her Temporary Husband," he had inserted in all of the newspapers of Pittsburgh a three-inch classified ad, calling attention to the fact that a young lady twenty-two years of age, desired a mate in matrimony. The heading of the ad was "A Temporary Husband" in bold type. The ad contained some humorous lines, such as "prefer a man who does not expect to live longer than a week."

And then the returns. The ad was inserted on Wednesday the address given being "Burns and Burns, Liberty theatre." Thursday morning at ten o'clock there were telegrams from towns so far distant as Akron, Ohio, special delivery letters from all parts of Pittsburgh and surrounding towns. It was almost found necessary at times to install a special telephone operator in the Liberty to take care of the innumerable calls from aspirants willing to be a temporary husband to the young lady for a monetary consideration.

One young man, an inventor from the West, while touring through Pittsburgh, saw the ad and came to see Crandall in person. He was deadly in earnest, which attitude he maintained even when interviewed by newspaper reporters. It was strictly a "business proposition" with him, as with all the others. Everyone connected with the management of the Liberty was besought to use influence in behalf of aspiring claimants.

The Pittsburgh Post made quite a story out of the whole procedure, quoting verbatim excerpts from a few of the hundreds of letters and telegrams that were received. The whole transaction demonstrated what big returns may come from small beginnings. That little ad caused a bigger flurry in Pittsburgh than anything that has happened in quite some time. Crandall did not allow the temporary husband discussion to die, for he kept it alive by running an ad on the opening day of "Her Temporary Husband" recalling some of the incidents that had occurred during the few previous days.



"BIG BROTHER" LOBBY PIECE
Manager Howard Waugh of Loew's Palace theatre, Memphis, used this display recently on "Big Brother" (Paramount).

Mission Theatre Campaign on "Judgment of Storm"

When "Judgment of the Storm," played at the Mission theater, Los Angeles, the engagement was preceded by an intensive campaign. One hundred and fifty 24-sheet stands were posted. Advance and regular newspaper space was enlarged and printers' ink carried the announcement of the opening in press columns and illustrations. Representative bookstores in Los Angeles and Hollywood gave window displays of the book, "Judgment of the Storm," with stills and a card announcing that the picture was now playing at the Mission theater. Every big department store also gave considerable floor space to a showing of the book with stills and card.

One of the most effective exploitation angles was a letter, mailed by the Palmer Photoplay Corporation to each one of their students in Los Angeles with the request to mail a copy, or similar letter, to at least three of their friends. The letter called attention to the coming engagement of "Judgment of the Storm" at the Mission theater, and, in addition, carried a message to aspiring screen writers with the suggestion they see the picture.

Large Beaverboard Bottle Aids "Brass Bottle"

In addition to a quantity of paper, posters and lobby frames, Manager Dewey Mousson of the Knickerbocker theatre, Nashville, Tenn., had an enormous brass bottle ballyhoo tour the city in connection with his showing of "The Brass Bottle."

The construction of this ballyhoo was an achievement. Made of beaverboard and measuring eight feet in height this vase shone in the sunlight. It had been painted gold. The sides were covered with silk cloth also painted gold. On the front was a one sheet on the production.

The color alone attracted attention and, while it lacked sensational features, the ballyhoo got notice simply by its originality.



WELL ARRANGED WINDOW DISPLAY GIVEN TO "SCARAMOUCHE" SHOWING IN DES MOINES
This window tie-up with a photographic store brought attention to the showing of "Scaramouche" (Metro) at the Rialto theatre, Des Moines.

"Long Live the King" Well Exploited by Contest

The newsboy contest, widely used to exploit "Long Live the King," was put over with good effect in Charleston, S. C., for the Princess theater recently. The campaign was executed by C. D. Haug, Metro exploitation representative in that section.

Haug tied up with the News and Courier and the Charleston News. These papers printed coupons daily with instructions for their readers to clip and either mail to the editorial offices or deposit in front of the Princess theater in a box for that purpose. The stunt interested thousands of people. The winning newsboy—the one the votes acclaimed as the most popular was given a Jackie Coogan suit of clothes while the four others in order of popularity were given a proportionate number of passes to see Jackie in "Long Live the King."

Haug also went to the schools and arranged for the thousands of children to see "Long Live the King" at reduced prices. The Princess management printed tickets which, with half the price of the usual admission, permitted all children under 12 to see "Long Live the King."

Silhouette Guessing Stunt On "Little Old New York"

Manager Harry F. Storin of the Leroy theatre, Pawtucket, R. I., employed an excellent publicity stunt for his showing of "Little Old New York." He took a 50-line advertisement in the Pawtucket Times, offering admission to the theatre to the writers of the letters received in which the silhouette reprinted in the advertisement was correctly identified.

Hundreds of letters were received from Pawtucket and the surrounding towns such as Ashton, Valley Falls, Abbot Run, Manville, Attleboro, North Attleboro, Plainville and other villages. The silhouette of Miss Davies as "Pat" O'Day in "Little Old New York" was easily identifiable and most of the replies were correct but the publicity received through the stunt was worth many times the cost.

Mr Storin took a photograph of the letters received in this contest and it was published under a two column head in a later issue of the Times, together with a little story about the contest.

Another feature of Mr. Storin's campaign was the Marion Davies slipper contest which was put on in co-operation with one of the shoe stores of Pawtucket. The store gave a special display of the shoe for two weeks together with stills and cards. Other merchant tie-ups were made with stills from the production which were used in window displays, such as a special card advertising the showing of the picture.

A prologue which proved very attractive to the patrons consisted of two children, one dressed as Marion Davies in girl's clothes and the other as Miss Davies appears in boy's clothes. The costumes were copied from production stills at a very slight cost, the mothers of the children making the costumes.

A full page advertising tie-up was obtained with the Times, which had accepted nothing of that nature for several years.



KENOSHA "BLACK OXEN" FRONT

Front of the Orpheum, Kenosha, Wis., under the management of Edward Dayton, during "Black Oxen" (First Nat'l). Willard C. Welch designed the display.

Six Pictures Exploited at Australian Movie Ball

American exploitation methods introduced recently into Australia have aided greatly in putting over campaigns for the pictures which have been released to the Antipodes this season.

Six of the latest pictures were publicized at the movie ball held recently in Melbourne, Australia. A herald, in costume, announcing the various attractions at the ball, carried a long trumpet from which hung a banner with the inscription "William Fox presents: If Winter Comes, Six Cylinder Love, The Silent Command, The Shadow of the East, Nro and The Shepherd King."

Each attraction was represented by a member of the Fox exchange staff in Melbourne, Ray Howe, the manager, was dressed as the admiral in "The Silent Command", Mrs. Rowe represented "Six Cylinder Love", Miss Hilda Laidlaw, an accountant, portrayed "The Shepherd King"; Miss Agnes Roe, "If Winter Comes" and Tom Lee, salesman, dressed as "Nero".

Radio Broadcasting Tie-Up Aids "The Acquittal"

At the suggestion of Jean Belasco, Universal exploiteer at Kansas City, Mo., Manager Balsley of the Liberty theatre in that city, arranged for the broadcasting of his theatre program over the local station.

This stunt, worked during the showing of "The Acquittal" and "The Darling of New York," attracted considerable attention not only to the picture being shown but to the house as well. The Western Radio company with whom Balsley made his arrangements, wrote him to the effect that hundreds of telephone calls were received daily regarding the reception of the Liberty theatre program, during the three weeks. This, they added, did not include the local and out-of-town retailers and customers that come into their store daily and mention the Liberty programs. In addition they received many post cards and letters from listeners-in in different parts of the country.



TWO OF THE WINDOW TIE-UPS OBTAINED BY WAUGH IN HIS RECENT "BIG BROTHER" CAMPAIGN

When Howard Waugh ran "Big Brother" (Paramount) at Loew's Palace theatre, Memphis, he concentrated on window tie-ups. Two of the displays he arranged for are here shown.

"Hunchback of Notre Dame" Idea

Photoplay Basis of Many Tie-ups

SEVERAL novel exploitation ideas were put over by A. J. Sharick, Universal exploiter, in connection with his campaign for "The Hunchback of Notre Dame" at the Savoy theatre, Asbury Park, N. J.

Tying-up with the U. S. Navy, Sharick arranged to have all their street boards, used for recruiting purposes, carry a picture of the cathedral set from the Universal production and a legend advertising "The Hunchback of Notre Dame" and is presentation at the local theatre. This assured the very best locations in town for the attractive and colorful displays.

The exploiteer arranged with Steinbach's (the leading department store) to give a theatre party to the members of the establishment having the most sales during the week. The store posted bulletins on each floor, donated a fine window display, and used stills from "The Hunchback" in all their regular newspaper advertising. "Hunchback" heralds were wrapped in all bundles sent from the store.

Window tie-ups were arranged with the leading book store, druggist and camera goods emporium; special lobby displays were placed in three of the town's other theatres, and a lavish distribution of paper was made. Asbury Park and its environs were billed for a radius of twelve miles, and heralds broadcasted throughout the territory.

Three thousand dodgers were put out in the schools offering a prize of five dollars to the boy or girl under 14 who brought in the longest list of names of Asbury Park residents who didn't know "The Hunchback of Notre Dame" was playing at the Savoy theatre. Children canvassed their neighbors and friends, assuring word-of-mouth advertising in their endeavors to obtain the prize, which was paid by the theatre.

A special showing for teachers and school boards was held the Saturday preceding the opening. Nearly two hundred educators attended, and arrangements were made to accommodate special school parties at Thursday and Friday matinees. This resulted in the schools being closed early on Friday to permit the children to attend the matinee.



"BLACK OXEN" STREET STUNT

Manager C. R. Sullivan of the Fair theatre, Amarillo, Texas, used this street bulletin on "Black Oxen" (First Nat'l).

Sharick spoke before the Aerial Club and several women's organizations. Although unable to decide upon a day whereon to attend in a body, a sizeable contingent from the Aerial Club attended the Wednesday matinee. By means of the talks made to the women's clubs, hundreds of women were informed of the production, who helped to spread verbal advertising on "The Hunchback of Notre Dame".

Splendid advance newspaper publicity was obtained, and effective advertising placed. A carefully rehearsed five-piece orchestra, simple but artistic stage setting, attractive lighting and appealing chimes accompaniment assured a splendid presentation.

Novel Shopping Stunt

James Geller, "Hunchback" exploiteer in the St. Louis territory, obtained considerable free advertising in the St. Louis Times by tying up with one of the novel features of that newspaper. The daily conducts a half-page headed: Betty the Shopper, wherein that young woman chattily suggests bargains available in town, and offers household suggestions of interest to woman.

The exploiter inserted a small ad to the effect that "Screen Shopping for Entertainment, a New Fad. Had Brought Thousands to the Pershing Theatre where 'The Hunchback of Notre Dame' was playing to Capacity, etc." Betty the Shopper devoted twelve of her fifteen paragraphs to the Laemmle masterpiece. The paragraphs devoted to "The Hunchback" by the young woman were written in such a way as to fit in with her style of interpolating big secrets of human interest.

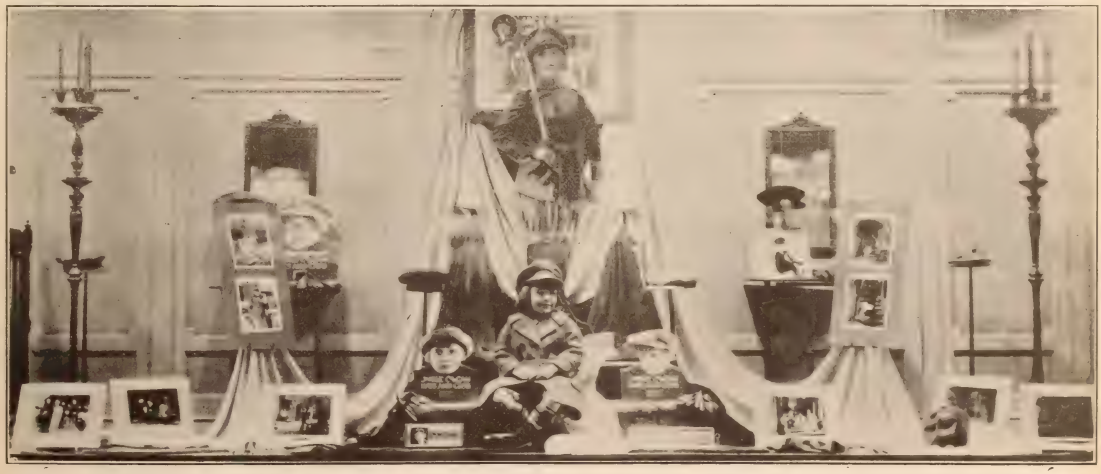
The stunt is recommended as being one sure of reaching women thus building up the matinees. Exhibitors are advised to tie-up with any similar features in their local newspapers when playing "The Hunchback of Notre Dame", as the production readily lends itself to exploitation of this sort.

Advertised for Circus as "Circus Days" Stunt

On "Circus Days" Manager R. E. Eady of the Palladium, Plymouth, England., staged a campaign along the lines of sound showmanship.

It was the circus parade that put the picture over but the oddity lay in the manner in which Manager Eady got his parade. He advertised for the lion and keeper, the elephant and keeper and a dromedary, even though he knew his chances were about 100

The parade did consist of a van wagon, six musicians, two mounted jockeys, four trained goats, a bear, fourteen clowns, the smallest Shetland pony in England, and an army of sandwich men and advertising signs.



ATTRACTIVE USE OF CUT-OUTS, STILLS AND OTHER DISPLAY MATERIAL ON "LONG LIVE THE KING"

Window display in Richmond, Va., where "Long Live the King" (Metro), played at the Bijou theatre. H. S. Ansley, Metro exploiter, arranged the tie-up

Boston Campaign on "Black Oxen"

Unusually Attractive Windows Given; Theatre Front Hand Painted for Run

USING a judicious mixture of old and new campaign stunts, a strong exploitation smash was put over for the showing of "Black Oxen," at Gordon's Olympia, Boston. Manager Frank Hookailo handled all the details around the theater and had the assistance of Jack Pegler, First National's Boston exploitation representative, who also looked out for the street angles.

Six special windows were arranged that deserved unusual comment. The Jordan-Marsh store made its debut in motion picture exploitation by contributing a full window for the book display. The Kresge stores and musical contemporaries featured window displays of "When Romance Wakes," the Waterson, Berlin and Snyder song that was tied up with the picture. Lampell's millinery store on Washington street made a display of women's hats duplicated from Corinne Griffith's headpieces in the picture. A handsome back drop of oxen heads, reproduced from the cover of the book, was painted for the exclusive use of this window. The Lenox Jewelry Shop dressed up a window on strings of pearls and offered a set of passes to the purchasers of each string. For this purpose the theater gave the first 20 passes and any over that amount were bought by the store at box office prices. Teddy's shoe store saw that Corinne Griffith's footwear was not neglected, for it displayed a complete line of the shoes worn by the star of and in "Black Oxen."

Owing to the large width of the Olympia's front Manager Hookailo was unable to use the 24-sheet cut-out. Instead he had the entire front hand painted in one of the most impressive fronts the Olympia has ever had. The letters of "Black Oxen," raised and shadowed, stood out in bold relief while a 20-foot figure of the Black Oxen figure stood in prominent display. Special spotlights were installed to flood this front at night time.

Five billion German marks were distributed as handbills, with the simple caption printed on them: "Mark This 'Black Oxen' at the Olympia is a Sensation." The mark may be of little value but the value of the stunt is that very few, if any, of the recipients threw this handbill away. The marks were in 100,000 denominations.

A man-flying kite was put in the air, first above the Commons and later above Washington street. The title was painted on the banner which measured 20 by 15 feet.

A pair of jet black oxen were being imported from Worcester, at the time of writing, for a street exploitation stunt during the second week.

Ties Up with Ice Carnival on "Hunchback" Showing

Manager O. D. Cloakey of the Regent theater, Ottawa, secured a tie-up with the Ice Carnival at the large new hockey auditorium in the Canadian capital on the "Hunchback of Notre Dame" by offering a special prize for the best "hunchback" character on the ice.

At the same time, the management of the auditorium invited Cloakey to be the chief judge in the fancy dress competitions. The carnival was held Friday evening, February 1, and the "Hunchback" opened at the Regent on Saturday, February 2. The result was that the Regent got some very timely advertising in the newspapers.



This snappy display on "If Winter Comes" (Para.) was designed by Arthur Swanke, ad manager of the Rialto, El Dorado, Ark.

Juvenile Circus Parade Is "Circus Days" Stunt

"Circus Days" was exploited from many angles when it was played at the Hamilton theatre, Lancaster, Pa. George Kruppa, manager and owner of the theatre, worked in conjunction with C. C. Pippin, exploitation man out of the First National exchange in Philadelphia.

Kruppa first worked up a big circus parade for the kids and not only ran announcements in the newspapers on Thursday and Friday preceding the opening on the following Monday, but had many thousand circulars printed and distributed over the entire city. The circulars were worded in the form of an invitation to the kids to join the big circus parade and march to the Aldine theatre. The latter theatre is also owned by Kruppa. At the Aldine they were awarded prizes for the best clown, best fat lady, best bearded lady, best skinny man, best snake charmer and best float.

On Saturday morning at nine o'clock more than a thousand children of various ages were at the starting point, where they fell in line behind a brass band and ten prancing white ponies. At the theatre the winners were selected and given an order for their prize to be secured at Donovan's sporting goods store. The kids then marched to the store followed by all those who were not lucky enough to secure a prize. At the store the prizes were awarded in the following order: First prize, air rifle; second prize, basket ball; third prize, boxing gloves; fourth prize, big sled; fifth prize, football. The tie-up with the store enabled Donovan's to get an enormous crowd of children in their store, many of which probably saw something that they liked and played on their parents sympathies until they purchased it.

During each day of the engagement the ponies were kept on the streets covering practically the entire city. Four were attached to carts and four were ridden by youngsters garbed in clown costume.

The lobby of the Hamilton was all dressed up like a real circus, it being arranged to represent a circus tent and toy animals perched in conspicuous places. A victrola was secured with a "cooch" dancing doll attachment. This proved to be a wonderful drawing card and no sooner than it was started than a great crowd swarmed around the entrance to watch the little doll move in unison with the music.



LARGE ROCKET AND SET-PIECE IN HART'S "GOING UP" ARRANGEMENT
The idea of the title was effectively used by Manager J. M. Edgar Hart of the Palace theatre, El Paso, in preparing his display on "Going Up" (Assoc. Exhibs.)

Campaigns Exploit "Eternal City"

Varied Angles Played Up on Film

ACE BERRY, Manager of the Circle theatre, Indianapolis, saw to it on "The Eternal City" that students of Roman history were given their chance in the contest which was tied up with the *Indianapolis Times*. Because "The Eternal City" is noteworthy for its shots of historical places around Rome, stills showin gscenes like the Coliseum were reproduced each day for a week or more. The *Times* readers were asked to identify these pictures and tell what part each scene had played in Roman history. Fifty dollars was awarded the writer of the best essay.

The association of names having a publicity value helped the idea. The judges were: Mrs. William O. Bates, for many years identified with the Little Theatre movement in Indianapolis; Meredith Nicholson, the well known novelist and Test Dalton playwright and novelist.

With a few changes the successful campaign on "The Eternal City" at the Circle theatre, Indianapolis, was duplicated when the picture played the Roosevelt theatre, Chicago.

In the Indianapolis metropolis, Manager Ace Berry, assisted by Irwin Franklin of the offices of Sam Goldwyn (not now connected with Goldwyn Pictures), used 146 twenty-four sheets as the leads for a generous paper campaign. The work was carried along educational lines through the newspapers as the result of stories which pointed out that it took 23,000 men 79 years to build one set for "The Eternal City."

Italian Heralds Issued

The Chicago campaign was worked with the co-operation of the Chicago American. A tie-up was made through the song "Eternal City of Dreams" which was played by Ted Fioritto's band at the exclusive Edgewater Beach Hotel. Department store tie-ups were made because the publishers of the song also ran the music department of that store and Fioritto came and played the song there.



LONDON "HUNCHBACK" DISPLAY STUNTS

These cut outs, mounted on tin, were used at the Empire theatre, London, on "The Hunchback of Notre Dame" (Universal).

Through the courtesy of Rothacker, a big window display was put in Hillmar's Store demonstrating "How Motion Pictures Are Made". As is the case with the demonstration of telephone operation, the different technical devices that help produce pictures were put on display and explained by cards. "The Eternal City" was used to exemplify the points and the novel idea aroused huge interest for the current attraction at the Roosevelt.

Appeal to Italian immigrants spelled business for "The Eternal City" at the Strand theatre, Niagara Falls, N. Y. Ten thousand heralds on the picture, printed in Italian, were distributed around the foreign residence district.

A. C. Hayman, president of the Cataract Theatres corporation, declares that the idea was so helpful in drawing a class of patronage to which an appeal can be made only on special occasions that he is passing it on for use by any other theatre manager who has a large foreign element in his city.

Traffic Stunts Feature of "Drivin' Fool" Campaign

The theatre management, aided by R. C. Gary, Hodkinson exploitation man, put over an unusually extensive exploitation campaign for "The Drivin' Fool" when it was recently shown at the Orpheum theatre at Fort Wayne, Indiana.

He persuaded Mayor Hosey to start a campaign against fast driving to which all the newspapers devoted much space. The Fort Wayne Journal-Gazette carried a full page headline and a half column editorial on the subject. Mr. Gary secured a special permit from the Mayor and Chief of police to tie warning signs on the city's electric art posts. Two thousand cards admonishing the public against being a "Drivin' Fool" were posted five days before the opening of the picture. This was the first time that a permit was granted against the city ordinance forbidding the use of the posts for commercial purposes.

Another "flash" of the campaign was a tie-up with a taxi-cab company. Three hundred cabs carried stickers on their windshields stating "This car is driven by a safe and sane driver and not by 'The Drivin' Fool.'" Three hundred wheel tags were tied to the wheels of parked automobiles.



APPROPRIATE LOBBY DISPLAY FOR THE NORTHWEST PREMIER SHOWING OF "UNSEEING EYES"

Manager Beelman of the Rialto theatre, Wenatchee, Wash. dressed his lobby attractively for the run of "Unseeing Eyes" (Cosmopolitan) as here shown.

Strong Campaign in London for "If Winter Comes"

The English premiere of "If Winter Comes" was held at the Palace Theatre, London, where an extensive exploitation campaign was launched.

Special motion picture editions of the book and the song were issued during the London run of "If Winter Comes." An intensive advertising campaign in all the daily and weekly papers and in many of the weekly reviews brought the title of the picture to the attention of every Londoner. In addition to the billing which included the entire suburban districts, sandwich men paraded the streets and window cards were on view in clubs, stations, libraries, store windows, hotels and restaurants throughout the city.

The prologue at the Palace Theatre consisted of a beautiful stage setting of an English landscape. As the vocalist, who was invisible, sang the song "If Winter Comes," the scene gradually changed from Summer to Autumn then to Winter and finally to Spring. This was accomplished by means of transparent screens, cleverly illuminated by special lighting.

Coogan Resemblance Stunt Tied Up With Schools

"Long Live the King" played the Hippodrome theatre in Waco, Texas, recently, and Manager Harrison of the Hippodrome and W. G. Bishop, Metro exploiteer, put over the following campaign:

Each school agreed to select a child who resembled Jackie as closely as possible and to submit him as a contestant for a prize to be awarded by Waco's most prominent jurist, Judge Ritchey, of the Supreme Court, and Charles Braun, Manager of the Waco Chamber of Commerce, acting in behalf of the theatre that had announced prizes ranging from a first of $25 in gold and down the list, so that each school would be sure of capturing some prize.

Principals of all schools agreed to give "Long Live the King" publicity in their schools, and in several cases Bishop was asked and did address the whole body of children.

The newspapers were pleased that the contest was tied up with the schools and gave the stunt columns of publicity.



"FLAMING YOUTH" MARQUEE FRAME
Manager C. K. Rice at the Auditorium, Winston Salem, N. C., built up this display on "Flaming Youth" (First Nat'l).

"Ponjola" Stunt Is Pulled Before Immense Crowd

When "Ponjola" opened at the Olympia theatre, Boston, an exploitation campaign was put over by the theatre and Jack Pegler, First National exploitation man, that brought the picture before the attention of virtually every Bostonian.

The method was simple. A banner 30 feet long, carried by four boys, was borne around the Braves field between halves of the Brown-Dartmouth football game where 35,000 people were gathered. Another crowd watching the Boston game at the Red Sox field saw a similar banner. The next day, Sunday, a banner was carried between the halves of the Weymouth-Marquette game. One hundred thousand people were estimated to have seen the "Ponjola" sign at these two games.

At the same time the accessories consisted of 50 twenty-four-sheets, 500 one-sheets and 500 two-sheets. Seven hundred and fifty window cards were tacked.

For the especial benefit of motorists 20,000 traffic maps were distributed reading: "All Roads Lead to Ponjola at Gordon's Washington Street Olympia." The map, printed in black on green, covered the part of the city leading to the Olympia theatre which was designated on the squares.

Impressive Prologue Given with "Hunchback" Run

In several of the cities where "The Hunchback of Notre Dame" has played, original prologues have been devised, but, it is said, none of them surpass in appropriateness and beauty, the prologue originated, written and played by Frank G. King, manager of the Community Playhouse, Meriden, Conn.

Mr. King was formerly a producer, besides being an actor and singer of unusual ability. When he saw the production of "The Hunchback" in New York, and booked it for the Community, he felt impelled to arrange an original prologue, artistically consistent with the production yet different from any that had yet been presented, which is described as follows:

Drop in One, black if possible, which drapes up each side of center, large bronze bell, hung so that it will swing, hanging exact center in One and a half. Picture screen up stage with black curtain hanging in front masking screen entirely. Prologue opens in profound silence and darkness. Every light in house including exits must be out at the end of the regular orchestral overture. Start of prologue. Bell heard tolling. Draped drop in One slowly opens showing bell slowly swinging. Green baby spot from batten near bell falls on bell very faintly. After about six or eight tolls reciter who deliver prologue lines enters through cut in the back drape drop, dressed as Dom Claude in white Dominican monk's garb. Reciter comes down center to edge of front drop where he stops. Faint amber spot from above covers him. Bell stops tolling and reciter, with dramatic emphasis, recites a dramatic foreword.

As the reciter exits draped drop closes. Choral effects on Victro'a heard back of screen—singing Mozart's "Gloria" from Twelfth Mass. Bell on stage and draped drop are taken away into flies. Picture opens with exterior of Cathedral shown on black background for a second or two. Black background is taken away leaving picture on proper screen. Victrola still continues to play during interior scene in Cathedral at end of which orchestra lights are thrown on—Victrola stops—and the regular musical score follows.



CONVERTING THE THEATRE FRONT INTO A SIDESHOW, BANNERS AND ALL, FOR "CIRCUS DAYS"
The management at the Strand Theatre, Holyoke, Mass., put heart's exploitation behind "Circus Days" (First Nat'l). The front and ballyhoo are here shown.



BOOK BALLY-HOO FOR "WHEN A MAN'S A MAN" AT CAMEO, NEW YORK
These "Books" attracted great attention from street crowds and brought business to the Principal Pictures production

Stunt on "Potash and Perlmutter"

Window Showing of Trailer in London During Run Evokes Unusual Interest

WHEN "Potash and Perlmutter" opened its London run at the Marble Arch Pavilion, an intensive exploitation campaign was put over, marked by two outstanding features, a tie-up with Selfridge's department store and a parade of 50 sandwich men.

Selfridge's is the department store of London. Thousands of shoppers and passersby were attracted to its windows when one of them suddenly disclosed, behind parted curtains, projection machine and a screen that flashed scenes from "Potash and Perlmutter."

Daylight and night time showings both were given. About 300 feet of film were used showing, mostly, the fashion models used in the pictures, giving an idea of some of the lavish display of gowns shown in the film and building up prospective trade for the store.

The idea was originally arranged between Ralph J. Pugh, managing director of Associated First National in England and Messrs. Selfridge's and the details were worked out by Horace Judge, First National's publicity director with his assistant George King and H. Seak, representing Selfridge's. A full sized projector was used, together with a special daylight screen during the noon hours. To avoid a blocking of traffic and possible interference by the police screenings were arranged at intervals of every ten minutes, the film itself taking three minutes to run.

Each screening would see a new crowd gathered before the window to take in the show.

Despite these precautions, however, the crowds became so great that on Thursday of the week the police asked Messrs. Selfridge to desist from this particular form of exploitation.

Originally the screening had been planned for a projection within the shallow depth of an ordinary window but in the last few days some alterations to the front of the store made it possible to get a larger window front and a longer throw. A platform was erected at window level, placed on pillars put in the excavation and the booth, projector and other paraphernalia were placed on it.

A five foot running electric sign on the street across the way from Selfridge's advertised the screening while a parade of 50 sandwich men did the same function in other sections of the city.

The physical details were carried out by the Kinematograph Equipment Company, represented by Sydney Bernstein and H. Tyrie and by Horace Oakenfold of First National's technical staff.

Map Worked into Lobby for "The Drivin' Fool"

When "The Drivin' Fool" played at Ascher's Merrill Theatre, Milwaukee, Wis., R. C. Gary, Hodkinson exploitation man, aided Roy McMullen, manager of the theatre, in putting over some fine exploitation stunts.

One of the most novel of these was a lobby display made of comp board. It represented a map of the United States and was cut across horizontally leaving a small space between the fore and back ground. A platform was built in this space so that a toy auto could travel across the map. Hooked to this auto was a bicycle chain which was propelled by a motor.

A large billboard located in one of the best spots in Milwaukee was specially secured for the picture and a wrecked car was used for a ballyhoo.

GREAT TITLE

It Gets Them in
Now and Always

"RESTLESS WIVES"

will get 'em in—and keep them coming in.

Story read by hundreds of thousands in Ainslee's Magazine

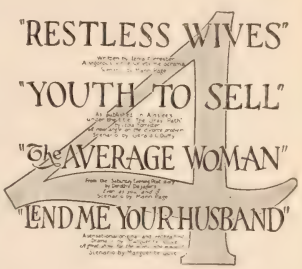


Restless Wives

UNUSUAL CAST
TIMELY THEME
BIG SETS

Packed to the brim with exploitation angles and backed by a big publicity and advertising campaign that starts now.

BOOK BURR'S NATIONALLY ADVERTISED BIG 4 NOW



Have you booked the Burr Specials

"Three O'clock in The Morning"

and

"The New School Teacher"

BURR PICTURES Inc.
133-135-137 WEST 44th ST.
NEW YORK CITY

Released by the best Independent Exchanges everywhere!

Unique "Flaming Youth" Display

Brilliantly Decorated Lobbies Are Feature of Campaign on Photoplay

LIKE many other managers who have played "Flaming Youth," Manager Earle D. Wilson of Gordon's Olympia, New Bedford, Mass., worked out an elaborately decorated lobby display for the showing.

Two gross of bright, vari-colored balloons were used. These were effectively tied in clusters and separately to the green streamers that hung from the chandeliers in and around the inner an douter lobbies of the theatre. The result was striking. Balloons were also tied in bunches to every available spot in the lobbies and along the stairways, interspersed with gaily festooned streamers, one-sheet, three-sheets and specially drawn posters adorned every possible inch of the outer lobby and marquee.

Above the marquee, Mr. Wilson placed two immense cloth signs, forming a large V, pointed towards the street. Along the tops of these, red crepe paper cut to represent flaring flames, were attached. They were kept in constant flaming motion by two high-powered electric fans. At night, red fire was burned behind the signs, giving a startling effect that was visible almost the entire length of the city's main thoroughfare.

Silhouette Shadow Box

The guests of the Fentriss garden party got a dry swim in the window of the Owl Drug Store in San Francisco when "Flaming Youth" played Loew's State theatre. A silhouette shadow stage was arranged in the window. The title of the picture was lettered in distinctive outlines. The bathing figures were painted in on the sombre back drop.

The attention the display attracted had been bolstered up by advance reviews on the book and the picture.

The tie-up with the Owl Drug company was cemented by other window displays. The Colleen Moore perfume tale came in for considerable publicity as an honor to the featured player and the drug company used this as a further motive for giving "Flaming Youth" every kind of a break.

Police Extra Issued

The police extra worked well for the Majestic theater, Bridgeport, Conn., on the showing of "Flaming Youth." Manager E. A. Lund, who has been performing some admirable exploitation in the six weeks since his accession to the job, obtained the co-operation of the Bridgeport Star.

The police extra was issued with large red type across the front page. The paper was folded in half so that only the top part was visible at first glance, reading: "Police Reserves Called to Quell Mob Trying to Get."

The bottom, when revealed, read: "Into the Majestic theatre to see 'Flaming Youth.'"

Pennants Spell Out Title of "Ashes of Vengeance"

Manager H. B. Clarke of the Garing theatre, Greenville, S. C., contributes a bit of novelty with his decorative scheme on "Ashes of Vengeance." Above the lobby entrance the title was spelled out in pennants, each pennant bearing a little of the title.

On the lobby floor a cut-out display was arranged with Norma Talmadge and Conway Tearle as the centerpiece of a fleur-de-lys lobby stand. At each side an armed knight stood guard over the lovers.



ANIMATED DRAGON ANNOUNCES "THREE AGES" SHOWING AT THE STRAND
Manager L. J. Westfeldt's display for "Three Ages" (Metro) at Saxe's Strand theatre, Milwaukee. The monster's tail moved, tinkling a bell, and lights glowed in its eyes.



CAMEO "WHEN A MAN'S A MAN" FRONT
This hand-painted marquee material on "When A Man's A Man" (First Nat'l) was used at the Cameo theatre, New York City

Chicago Tobacco Shops Aid "Name the Man" Showing

A tie-up was effected by the Goldwyn Cosmospolitan exploitation department with all of the United Cigar Stores in Chicago for the showing of "Name the Man!" which played at Balaban & Katz's Chicago Theatre.

The tie-up was made directly with the English Ovals cigarettes. A window card, 12 x 34 inches was prepared in cooperation with the Chicago representatives of the cigarette manufacturers and of the United Cigar Store Company, and this was placed in the windows of tobacco stores throughout the city.

The card was printed in red and black on straw colored paper. It contained a picture of Conrad Nagel smoking a cigarette and a picture of Mae Busch. At the top of the card was printed in red type "Girls!" followed by, "The gift that always wins his heart is a carton of English Ovals cigarettes. You just 'Name the Man' to the clerk at this United Cigar Store and he will do the rest. Then go and see Conrad Nagel, Mae Busch, Patsy Ruth Miller in 'Name the Man!' the exciting love drama from the pen of Sir Hall Caine presented in a gorgeous program of original stage and musical gems."

Large Cut-outs Feature of "Jealous Husbands" Front

Manager Lacey of the Majestic theater, Portland, Ore., scored through the use of large cut-outs in his exploitation of "Jealous Husbands."

At the entrance to the theater a cut-out head of Earle Williams dominated the approaches. It was supplemented by a joint cut-out of the same actor with Jane Novak in the mother role.

Along the lobby on the interior a straight line of leading characters featured the photographic display. Ben Alexander, by virtue of his prominence, occupied the position nearest the entrance, and was followed in order named by Jane Novak, Earle Williams and Carmelita Geraghty.

Bookstore Hook-ups Boost "Palace of the King"

Many of the bigger book shops in Chicago were tied up in the exploitation of "In the Palace of the King" for its run at Balaban & Katz' Roosevelt theatre in Chicago.

Window displays of the photoplay edition of the novel, together with stills, portrait enlargements and a special half-sheet window card were displayed in a score of book shops.

The special window card was printed in black on a canary background. The title of the picture was printed in a black circle at the top of the card. A box at the left hand side read "Read the novel by F. Marion Crawford. But it here. Now 75 cents." The advertising for the picture printed directly under the title ran as follows: "A powerful story of men and women who lived to love! See the colossal screen drama featuring Blanche Sweet (star of "Anna Christie") supported by a distinguished cast. Starting Feb. 4th." To the right of this was a picture of a Moorish female captive taken from the window card prepared by the Goldwyn Cosmopolitan exploitation department.

Tie-Ups With Navy Feature "Silent Command" Drive

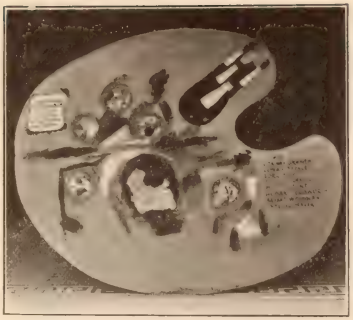
A number of special tie-ups with the U. S. Navy authorities were used to excellent advantage by Manager Robert W. Bender of the Columbia theatre, Seattle, in arranging his exploitation on "The Silent Command," recently.

For a week before the engagment, and all during the run, Mr. Bender arranged with the authorities for the use of more than fifty "A" boards, the property of the Navy, on all of the downtown streets in the city. Several types of 1-sheets on the picture were displayed on these boards, which did not fail to attract their due amount of attention.

When the time for the engagment came, sailors under the direction of Naval officers decorated the entire front and lobby of the theatre with flags, pennants, banners and other apparatus peculiar to navy life. Decorations in the foyer of the house were carried out in the same general tone. All cutouts, cards and decorative matter in the lobby was made in the shape of naval life-preservers, with the official emblems prominently displayed, and the same tactics were used by Mr. Bender in the newspaper advertising done by the theatre that week.

An attractive display board, with actual photographs of U. S. Navy life, cruises and activities, loaned and arranged by the Naval department, was displayed in front of the theatre to good advantage. Similar displays, on a smaller scale, were used by a number of the large stores in the main business district of the town in their windows, where they also proved a source of interest and good advertising for passers-by.

Special advertising and publicity was used in the sections of town where sailors are known to congregate, and the docks of this city and the U. S. yards at Bremerton, only a few miles distant, were especially well covered in Mr. Bender's campaign.



APPROPRIATE "COMMON LAW" DISPLAY

T. L. Shields, manager of the Modjeska theatre, Augusta, Ga., was responsible for this display on "The Common Law," (Selznick)

Novel Street Car Front for "Conductor 1492" Run

A lobby display that appealed to both eye and ear was used by Manager Dan Burgum in putting over "Conductor 1492" at the Rialto theatre in Des Moines recently.

Manager Burgum had an art display of a street car filled with passengers built across the front of the lobby. Entance to the lobby was gained through the doors of the trolley car and every time the door of the trolley car opened it sounded a loud gong similar to that used on real street cars. The car flash in the lobby resembled closely the car used in the picture. While the display itself was a puller, coupled with the clanging of the gong it made a real flash. The novelty of seeing a display street car with a gong that really sounded every time the door was opened proved a tie-up with the picture that kept the theatre before the public.

Manager Burgum used a tie-up that was good for both newspaper and word of mouth publicity by offering a free pass to all street car men in uniform the first part of the week. The Des Moines League for the Hard of Hearing were also given free admission and Burgum obtained considerable newspaper space on the strength of this party through feature stories giving the lip readers' version of what the various characters in the picture said in the various scenes. A morning party for children readers of the Evening Tribune was also good for space in the news columns.

All of the display and publicity hooked up directly with the picture shown.

"Rupert of Hentzau" Lobby Done by McFarland

In the issue of February 9, on Page 637, appeared an attractive lobby display on "Rupert of Hentzau," of unique design.

This was credited to the Queen theater at Dallas. It now develops that this should have been credited to the Queen theater, Houston, where the display was arranged by Manager Charles A. McFarland.



THE FRONT OF AN AMERICAN EXPLOITEER ARRANGED IN LONDON FOR "THE HUNCHBACK OF NOTRE DAME"

This elaborate front on "The Hunchback of Notre Dame" (Universal) was arranged by Marc Lachmann, who went to London to exploit the showing at the Empire theatre.

Stunts Used on "The Hunchback"

Wichita Falls and Pittsfield Drives; Tie-ups Made with Local Associations

AN effective and comprehensive campaign on "The Hunchback of Notre Dame" was put over by the management of the Palace theatre, Wichita Falls, Texas, aided by C. J. Meredith, "Hunchback" exploiteer.

His first step was to obtain the co-operation and support of the Catholic clergy. By explaining to the local priests that the production contained nothing objectionable from the Roman Catholic viewpoint, Meredith was able to have the priests announce the fact from their pulpits on Sunday. The same result was obtained with the Knights of Columbus, whose support aided the run considerably.

A concession was made to all civic clubs to attend in a body of twenty-five or more. A reduction of twenty-five cents was made on each matinee ticket (Saturday excepted) sold to these groups.

Arrangements were made with the stage line drivers and Red Top Taxi Company to carry banners on the backs of their cars. One thousand post cards were mailed over the rural routes out of Wichita Falls announcing the engagement. Ten one-sheets and twenty-five half sheets were placed on all Army recruiting boards.

A special screening, to which leading club women were invited, secured the endorsement of those ladies, which was incorporated into a Sunday story. Through meeting these women Meredith was invited to attend two club meetings, where he spoke on the construction of the Cathedral set and Chaney's make-up.

Bulletin Boards Utilized

Arriving in Pittsfield, Mass., a week in advance of the showing of "The Hunchback of Notre Dame" at the Colonial theatre, Richard Weil of the Universal office in New York, co-operated with Charles W. Powell, the manager in putting over a strong campaign.

The Army and Navy recruiting stations and the Y. M. C. A. gave the courtesy of space on their bulletin boards, which are located in all parts of the city. A dozen stores carried special cards in their windows headed "Good Things To Know," besides listing their own wares each store listed "The Hunchback" among the good things. Mr. Weil addressed the members of the Rotary Club on the same program with Harry Lauder. He also addressed the local Kiwanis and several women's clubs. He also attended each performance at the Palace theatre, a vaudeville house and ballyhooed the picture from the stage, thereby reaching an audience that doesn't often get to the picture houses. Special shows were arranged for prominent public and social and professional people as well as for the school children.

Nautical Scene Over Lobby on "Anna Christie"

Painted seas against a background of faces helped put "Anna Christie" on the map in the lobby of the Liberty theatre, Portland, Oregon.

The body of the lobby was left untouched except for the framed photographs of Blanche Sweet in the girl-of-the-streets title role. Above the lobby entrance, however, a full width painted panel gave an inkling of the picture's atmosphere. This was a sea drop with a striped shield in the center bearing the title of the picture and small emblems at each lower side carrying out the idea.

The ribbed letters of the title formed a neat display, in pleasing contrast to the ordinary heavy lettering of titles, that is noteworthy.



CENTRAL DRUG STORE GIVES WINDOW TO "WHY WORRY" SHOWING
Weil hellhops, of the Colonial theatre, Pittsfield, Mass., arranged for this valuable window tie-up on "Why Worry?" (Pathe).



BEHRENS "WAY OF A MAN" DISPLAY
This attractive display of cut-outs and artwork was prepared by Manager Chris Behrens of the Family theatre, Davenport, Iowa, on "The Way of a Man" (Pathe)

Personal Letter Stunt Is Used on "Virginian"

Conrad Gabriel, manager of the Garden theatre, Garden City, Kans., put over a circular letter stunt to exploit "The Virginian."

Ten days in advance of the picture's engagement at that house, a thousand letters, written on Preferred Pictures letter-heads, were mailed from New York City to the theatre's mailing list. These were signed by Kenneth Harlan and Florence Vidor, whose names head the cast. The letter read:

Dear Friend.—We know that you have read Owen Wister's wonderful story, "The Virginian," and that you have probably seen the play.

The Preferred Pictures Corporation have honored us with the leading parts, I as the Virginian and my co-star Miss Vidor as Molly, in the motion picture production of this noted story.

We hope that we have done justice to these great characters, and we would appreciate an expression of a frank and honest opinion from you. If you will write us a note direct, or care of the manager of the Garden Theatre of your city, he will relay your letter to us and it will help us greatly in future roles.

Thanks in advance. (Signed) Kenneth Harlan. (Signed) Florence Vidor. P. S. Photoplay to be presented by the Garden Theatre, Thursday, Friday, and Saturday, January 24, 25, and 26th.

Personal Card Stunt Used to Aid "The Wanters"

Joel Levy, manager of the Capitol theatre, Reading, Pa., created quite a sensation in that city during the showing of "The Wanters." He secured the services of two stylish, vampish girls to stroll about the city giving out what looked like the personal card of Marie Provost.

It had on it the name and address of the screen star, and written across the corner the following: "I am a 'wanter.' Meet me at Capitol theatre." One girl worked one day giving out the cards and on alternating days the other girl handed out heralds made up in the form to resemble a blottter, such as is commonly used on every desk.

Leading Citizens' Opinions Exploit "Scaramouche"

In connection with the engagement of "Scaramouche" at the Garrick theatre, Minneapolis, Morris Abrams, Metro's exploitation representative in that territory, has succeeded in getting popular approval of the production in a very simple and effective manner.

To each prominent man and woman in Minneapolis, Abrams sent a card addressed back to the theatre, asking in brief their opinion of "Scaramouche." The card was sent with a letter and a free admission for two to the Garrick. In this way nearly every card was returned with comments since those who used the pass felt beholden to comply with the courteous request for their opinions. Abrams did the same thing for the St. Paul engagement.

The following day the comments were used in big newspaper broadsides, and the names of all these prominent people attached in praise of "Scaramouche" contributed in no small degree to the publicity on the "Scaramouche" engagements.

"Flaming Youth" is Given Strong Advance Stunt

A striking advance campaign was given "Flaming Youth" by Manager Willard Patterson of the Metropolitan theatre, Atlanta, who declares that the direct value of exploitation was conclusively demonstrated by the large number of personal and telephone inquiries about the showing which followed.

The exploitation was featured by the strength with which the usual angles were cared for rather than by any novelties. The theatre tied up with its publicity opportunities is that it booked the picture for the same time that Colleen Moore, featured player of "Flaming Youth" and her husband John McCormick, First National's West Coast business representative, were going through the city. Both had a claim to being native Atlantans, having lived there at some time. This angle, coupled with Miss Moore's place in the picture, gave the newspapers their chance and they used up column after column. The reception committee numbered more than a hundred names and Manager Patterson saw to it that every name got in the papers.

Another typical angle of the campaign was the silhouette figure of the dancing "Flaming Youth" painted on the huge sign hung on the theatre building. This was an outline drawing, realistic and somewhat bold. Manager Patterson thought it free from objectionable features. At the same time he had an alternative all planned. If the sanctimonious ones acted according to form, got up on their hind legs and balked at the artistic novelty he was ready to override their objections. His plan was to take Eve's prototype, paint a calico draping over her and let it stand.

The sign measured a little over 17 feet deep and 53 feet long. The background of orange, with a shade of vermilion made a vivid contrast to the flame red lettering. The silhouette figure was done in black.



"ASHES OF VENGEANCE" MARQUEE

Towering display on the marquee of the Liberty theatre, Kansas City, Mo., on "Ashes of Vengeance" (First Nat'l).

Puzzle Stunt Effective on "Strangers of Night"

The 300 members of the Rotary club of Houston, Texas, who meet for their weekly luncheon at the Rice hotel and those advertising agents of Oklahoma City who style themselves The Pirates are still talking about the free luncheons they missed and the "E" puzzle they failed to solve.

Both these events, though far apart, were arranged by W. G. Bishop, Metro's exploitation representative in the Southwest, in connection with the presentation in those two cities of "The Eternal Struggle."

The "E" puzzle is one of the exploitation novelties that Metro has incorporated in its press sheet on this production. When the scattered bits are put together they form the letter "E" and the struggle which one undergoes to put it together sets the tie-up for the production. Bishop, through M. McFarland, manager of the Queens theatre in Houston, where "The Eternal Struggle" was to be shown, arranged to give each member of the Rotary club a free luncheon if he solved the puzzle. Each man in the huge dining room of the Rice hotel was given a puzzle and that day dinners were neglected—and the puzzle remained unsolved when time to return to the offices came.

The Pirates were no more successful. In both cities the stunt aroused a great deal of comment as the puzzles were carried back to office and home and that night there were many fireside groups with head bent together over "The Eternal Struggle."

Unique Ballyhoo on Truck Exploits "Three Ages"

A huge beaver-board ball, painted to represent the world and carrying on each side the legend, "The Whole World Will Laugh at Buster Keaton's New Photoplay, 'Three Ages,'" was mounted on an automobile truck and ballyhooed up and down the streets of York, Pa., for the Jackson theatre, where the feature length comedy played recently.

The Ballyhoo was devised by Frank Barry, manager of the Jackson theatre and Jay Emmanuel, Metro exploiter in that territory.



TEASER LOBBY DISPLAY USED BY MANAGER HART TO AWAKEN INTEREST IN "THE DRIVIN' FOOL"

These two photos show the lobby stunt used by J. M. Edgar Hart at the Unique theatre, El Paso, on "The Drivin' Fool" (Hodkinson). The theatre changed hands, so this "blind" front was used for three days, after which the display was opened up.

Short Subjects and Serials

Pathe Offers Ten Short Subjects

Program Released Week Beginning March 2 Provides Fourteen Reels

DIVERSITY of short subject entertainment comprising ten subjects with an aggregate of fourteen reels is made available to exhibitors by Pathe for the week of March 2.

Will Rogers is featured in "The Cake Eater," a two-reel comedy, in which the cowboy comedian is ardently pursued by two romantic spinsters much to the delight of the rest of the boys on the ranch.

"Smile Please" is the second of the Mack Sennett-Harry Langdon series of two-reel comedies for Pathe. The action is laid for the most part in a photographic gallery where Langdon officiates as a cameraman. Alberta Vaughn, Jack Cooper, Madeline Hurlock, Tiny Ward and Jackie Lucas appear in the support.

"The White Man Who Turned Indian" is the third of the "Indian Frontier Series" and presents the story of a white boy who became a member of the Arapahoe tribe under dramatic circumstances.

The story is adapted to the screen from an account of the incident as related by Chief Yellow Horse of the Arapahoes and is described by Pathe as a short-subject drama of thrilling sequences and convincing atmosphere.

In "Hard Knocks," a one-reel Hal Roach comedy, starring Charles Chase the hero is invited to attend a birthday party and causes a furor by arriving at the formal function dressed up in riding togs. The social error is committed as the result of the villain of the piece convincing the hero that the "R.S. V.P." means "Riding Suits Very Proper."

"Herman, the Great Mouse," the Aesop Film Fable number, presents the cartoonist's humorous conception of what might happen in Jungleland if a magician started practicing his mystifying tricks on the populace.

The seventh chapter of the current Pathe-serial release. "The Way of a Man," is titled "Gold! Gold!"

Pathe Review No. 9; Topics of The Day No. 9 and the regular two Pathe News reels complete the heavy week's schedule.

Kinograms Films White, the Radio Speaker

Educational considers that the popular reception of the views taken by Kinograms, Educational's News Reel, of the interior of the Chicago Edgewater Beach Hotel radio station W J A Z, was so great, that the current issue of this news reel contains pictures of one of the best known radio speakers in the United States J. Andrew White, who speaks regularly from the Radio Corporation station W J Z, New York.

Mr. White gained radio fame when he broadcast the blow-by-blow description of the Dempsey-Carpentier fight at Jersey City. He has also given vivid descriptions by radio from the ringside of many championship fights held in New York.



Rudolph Valentino and Carmel Myers are shown in this two-reel re-edited society drama "A Society Sensation," re-issued by Universal



"Busy Buddies" is the latest Educational-Christie Comedy featuring Neal Burns and Vera Steadman

Fifth of Telephone Girl Series is Produced

F. B. O.'s new H. C. Witwer series, "The Telephone Girl," based on the author's stories current in Cosmopolitan Magazine, are progressing rapidly at the F. B. O. Hollywood studios under the direction of Mal St. Clair.

He is now at work on spisode five which is titled "King Leary." Albert Vaughn again is in the lead and Arthur Rankin plays opposite.

There will be 12 episodes in the first series with a likelihood of 12 others to follow.

Will Rogers Series for Rothschild Circuit

Will Rogers' series of two-reel comedies for Pathe have been booked by the Rothschild Theatre circuit on the West Coast. This engagement assures the presentation of the Will Rogers comedies at the California or the Granada, two first-run houses in San Francisco.

The current group of comedies, starring Will Rogers, includes "Jus' Passin' Through," "Hustlin' Hank," "Uncensored Movies", "Two Wagons — Both Covered," and "The Cowboy Sheik."

"The Cake Eater", another number in the series, will be made available on March 2nd.

Screen Snapshots No. 12 Released by C. B. C.

Marion Davies and Rudolph Valentino being crowned Queen and King of Filmdom at the Theatre Owners' Ball, appear in the current Screen Snapshots.

Also in this subject are Fannie Brice, Eddie Cantor, Paul Whiteman, Ann Pennington, and the Tiller girls.

Another unusual feature of the reel is a visit to Douglas Fairbanks and Mary Pickford, with the boys of the American Legion.

Commodore Stuart Blackton, and his children; T. Hayes Hunter, directing Eugenie Besserer and George Hackathorne in a new picture; Dorothy Phillips as guest of honor at the breaking of ground for a monument to dead Presidents; Will Rogers talking over old days on Broadway with Willie and Eugene Howard, and Ben Turpin and a group of bathing beauties shown in slow motion are additional features.

Two Pathe Comedies for Loew's N. Y. Circuit

The new "Our Gang" comedy release, "Tire Trouble," and the first of the Mack Sennett-Harry Langdon comedy series for Pathe, titled "Picking Peaches," have been booked by Marcus Loew for presentation in the Loew Theatres throughout Greater New York.

Booking of these two Pathe comedies by the Loew management followed their presentation on Broadway recently.

"Tire Trouble" appeared on the program of the Mark Strand theatre during the week of January 27th, while "Picking Peaches" was presented at the Central.



These scenes are from the fourth of the Telephone Girl Series, "Money To Burn," featuring Alberta Vaughn, based on H. C. Witwer stories and distributed by F. B. O.



Scenes from "Peter Stuyvesant," sixth in Chronicles of America Series by Yale University Press and distributed by Pathe

Pathe News Shows Lenin's Funeral

Views Shown on Broadway Screens February 10 — Cameraman in Prison

PATHE News issue No. 13, depicts the last demonstration of homage paid the founder of the Soviet Republic.

There are views of the hundreds of thousands swarming through the snow-covered streets and the great Red Square in Moscow, the cordons of Soviet troops vainly striving to preserve some semblance of order among the surging masses, the bon-fires at which thousands pause to seek temporary relief for their numbed limbs from the merciless cold, the resting place of Lenin beneath the Kremlin wall, and the endless streams of mourners passing before the bier in final tribute to their departed leader.

Prior to the funeral, the Soviet authorities posted strict prohibitions against the use of cameras during the obsequies. Hundreds of thousands crowded the Moscow streets intent on paying their last tribute of respect to the departed leader.

In the press of this huge throng the operation of a motion picture camera would have proved an arduous task even if all other circumstances were favorable.

However, with a temperature of 35 degrees below zero numbing the fingers into almost utter inactivity and thousands of Red police and soldiers alert and ready to pounce upon anybody displaying a camera on his person, the obstacles presented were well nigh insurmountable.

Despite these difficulties, however, John Dored, Pathe News cameraman, succeeded in filming about 2,000 feet of the funeral scenes before he was detected by the Soviet police and placed under arrest, according to a news dispatch from Paris. The press report declares that Dored managed to get 600 feet of the film into the hands of a courier just before his seizure. It is these views, smuggled across the Russian border, that appear in the current Pathe News issue.

Pathe has cabled the Russian Foreign Ministry with a view to secure Dored's release, and has also appealed to the good offices of the Russian envoy in England and the unofficial Russian envoy at Washington for the same purpose. Representations have also been addressed to the United States representative in Latvia looking to the cameraman's release.

Pleads for More Short Comedies on Bill

A plea for more short comedies on the programs of big houses is contained in the review of the program at Clune's Broadway, written by Grace Kingsley in the February 11, Los Angeles Times.

"What a relief these bits of nonsense are after the heavy emotion of the feature" Miss Kingsley writes after her review of the Christie Comedy, "Fool Proof" with Neal Burns. "Why don't the larger houses follow the common sense plan of putting in a snappy two-reel joy-pager, instead of their everlasting grand opera?"

"It is always a joy to go to Clune's. You don't have to watch any second rate steppers prance, any third-rate singers warble nor get a crick in the neck looking up at the high-brow grand opera tabloids."

THE THRILL THAT COMES ONCE IN A YEAR'S TIME — T. N. T.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

Resume of Current News Weeklies

PATHE NEWS NO. 11.—Vera Cruz, Mexico—Pathe News presents first and exclusive pictures of U. S. warship sent to Vera Cruz harbor; Miami, Fla.—5-year old water marvel rides aquaplane behind speeding hydro plane—Girl swimming champions at Miami Beach for Olympic tryouts; Fiume, Italy—3,000 poor children clothed as a result of monster benefit fund; Washington, D. C.—Woodrow Wilson laid to rest. Discarding all pomp and military honors, Woodrow Wilson is buried with dignity, simplicity, beauty as a private citizen—Pathe News presents touching pictures of the funeral of the late War Chief and the tremendous tribute paid him throughout the country.

PATHE NEWS NO. 13.—Herrin, Ill. Disarm all Herrin citizens! National Guard enforces this order after fatal riots; Charleston, S. C.—Investigate wreck of warship Tacoma on Mexican reef; Alameda, Cal.—World's smallest football team in action; New York—Nation's head makes flying trip to New York; Washington, D. C.—Testifies before Senate Oil Committee—Wm. G. McAdoo; Chamonix, France—Norway leads in Olympic winter sports; Chequers, England—Britain's Premier looks over his new country residence; Moscow, Russia Pictures of Lenin's funeral; Portland, Me. Big crowds are attracted to Winter Carnival; Milwaukee, Wis.—Increase efficiency of city's Police Department; St. Paul, Minn.—Canine champs line up for big event.

PATHE NEWS NO. 12.—Liverpool, England—Pathe News cameraman films unusual views of Britain from air, in aerial sight-seeing trip over British cities; Cocoa, Fla.—Mabel Cody, daredevil narrowly escapes death in making spectacular transfer from speeding auto to a flying airplane; Guadalupe, Mexico—Natives pray to ward off predicted earthquake disaster; In the Limelight, London, England—Seven of eight women in British Parliment pose in group for first time; Denver, Colo.—Merry celebration features Miner's Sowbelly Feast, at which Governor Sweet attended; St. Louis, Mo.—Exquisite varieties of rare blossom are exhibited in annual display; Transvaal, So. Africa—Farmers struggle to save crops from locust invasion—Panama Canal—U. S. soldiers simulate actual war conditions in joint maneuvers with the Navy; Chamonix, France—American athletes capture fourth place in international winter sports; Boston, Mass.—U. S. S. Delaware is placed in dry dock for dismantling.



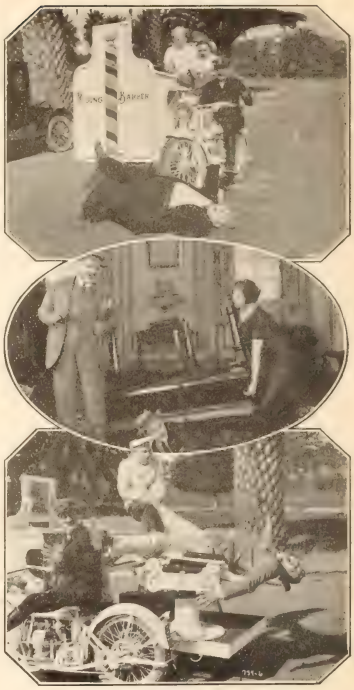
Cliff Bowes, Sid Smith and Virginia Vance Caper in this Educational-Cameo Comedy, "Oh, Captain"

INTERNATIONAL NEWS NO. 17—Near Guadalajara, Mexico—Obregon's loyal troops crush Mexican revolt. Madison Barracks, N. Y.—Ski-joring Army's newest thriller. Ft. Bliss, Texas—Inspiring final review for General Holbrook. New York City—Radio secrets from the Great White Way. Hamilton, Ohio—Home-town welcomes Bergdoll abductor. Manhattan Beach, Cal.—Some new arrivals from England. Washington, D. C.—Secretary of the Navy Denby announcing his resignation from the cabinet. Washington—President Coolidge bids good luck to army air-men starting for round-the-world flight. San Diego, Cal. The Navy's trademark humanized by 1500 gobs. Washington D. C.—Roy D. Moore and Louis H. Brush, who bought the Marion Star from President Harding. Bangkok, Siam—Siamese prince takes his last journey in golden urn. Vollendam, Holland—Fine skating brings joy to Dutch boys and girls. Culebra, Virgin Islands—Marines capture island in spectacular landing operation, in mimic war.

PATHE NEWS NO. 14—Hamilton, Ohio—Lt. Hooven Griffis, attempted kidnaper of Bergdoll, receives a "glad hand" from home folks. Coral Gables, Fla.—First radio concert heard by Indians.—New Orleans, La.—World's champion a turf fan, too! Colomb-Bechar, Africa—Cross Sahara Desert in record time. Washington, D. C.—Edwin Denby, Secretary of the Navy, resigns from his post in the Cabinet. Washington, D. C.—Group of officers and mechanics, selected by Army for world tour. Lakehurst, N. J.—Commander Lansdowne examines the Shenandoah undergoing repairs in hangar. Los Angeles, Cal.—Trophy for coming Indianapolis Race is 7½ ft. high, costing $20,000. Riga, Lativa—Honor the heroes of their country. New York City—U.S.S. Colorado back from first cruise. Louisville, Ky.—Kentucky pays tribute to her illustrious native son. Culver, Ind.—Experts on steel and ice in winter sports at Culver Military Academy. Crosby, Minn.—Mine disaster takes toll of 42 lives. Santa Monica, Cal.—Rush construction of planes that will make Army's flight around world.

KINOGRAMS NO. 2329—Herrin Ill.—Soldiers patrol streets in city where dry riots brought two death; New York—Douglas Fairbanks and Mary Pickford arrive for visit; Arlington, Va.—Navy pays full honors to Captain Sparrow of wrecked Tacoma; Cleveland—Babies in big show; Montreal, Que.—Dog teams start on thirty mile race; Chicago—Bobbed hair by day, long hair by night, latest decree of fashion; Washington, Lieut. Commander Zachary Lansdowne to command the Shenandoah; New York—President Coolidge speaks in New York; Tacoma, Wash. Midget troops demolishes moonshine stills; Ottawa, Ont. Prince Erik weds Miss Lois Booth great crowds form before church and house.

KINOGRAMS NO. 2330—Washington—Edwin L. Denby resigns as secretary of the Navy, issues statement to newspaper men; Philadelphia—Owen Roberts is appointed special attorney by President in oil cases; New York—Sailors remember the heroes of the Maine; Seward, Alaska—Fight drifts to keep railroad open through bleak mountain passes; Berlin—Gen. Dawes in Germany begins work on reparations probe; New York—Train sailors aboard the Newport to man merchant marine; Montreal, Canada—International ski jumping contest is held; Brattleboro, Vt.—Great winter carnival is held; Minneapolis—Ed Wynn tries his feet on ski slides and gets a bump at end.



Century's "You're Next" Is Their Second Release For February; Laemmle Anniversary Month.

Tolhurst is Welcomed by The Cinematographers

As an expression of the appreciation of the work he has done in the world of the camera, Louis H. Tolhurst has been unanimously elected a member of the American Society of Cinematographers.

The society is said to have manifested an eager interest in Tolhurst's inventions connected with miscroscopic motion pictures and to have approved with official enthusiasm the achievements of the scientists in the "Secrets of Life" series he is making for Principal Pictures for distribution through Educational Film Exchanges, Inc.

Rogers in "Big Moments from Little Pictures"

The Will Rogers comedy to be made available by Pathe on March 30 will present the cowboy comedian in a series of impersonations, ranging from Ford Sterling and the days of the Keystone Comedies down to Fairbanks in "Robin Hood," and Valentino in "Blood and Sand."

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Should Always Be on Your Program
Distributed by
Educational Film Exchanges, Inc.

Two Educational Series are "Exceptional"

EDUCATIONAL Pictures, "The Secrets of Life" and the first four releases of the 1924 series of Bruce Wilderness Tales, are listed as Exceptional Pictures in the current issue of "Exceptional Photoplays" issued by the National Board of Review.

"These (The Secrets of Life) are truly remarkable pictures" says the review of these subjects in the National Board's Pamphlet; not only extremely instructive in the visual presentation of their subjects, but also entertaining to a degree which makes them compete with the best entertainment on the screen today."

The listing of the Bruce Wilderness Tales marks the third time these outdoor dramas have won this distinction from the National Board.

Prize Essay Contest for "Jamestown" Chronicle

A prize essay contest sponsored by C. Floyd Hopkins of the Victoria Theatre, Harrisburg, Pa., boomed the theatre's showing of Pathe's Chronicle of America picture entitled "Jamestown."

In this novel bit of exploitation Mr. Hopkins received the wholehearted cooperation of the Harrisburg Telegraph.

The contest was declared open to all High School boys and girls, and a special admission price of ten cents was adopted for school children during the entire week that "Jamestown" was shown.

This resulted in a large juvenile attendance.

"The Lady Barber" Is New Harry Langdon Comedy

Harry Langdon is busy at the Mack Sennett studio on his next comedy for Pathe, which will be known as "The Lady Barber."



And now we have Will Rogers in "The Cake Eater," a Two Reel Hal Roach comedy for Pathe distribution

"Riddle Rider" Completed by Universal

WILLIAM DESMOND and Eileen Sedgwick are the co-stars in "The Riddle Rider," the fifteen espisode serial just finished by Director William Craft for Universal.

It is described as a thrilling story of the modern West with the oil derrick invading the land of the cattlemen and Desmond plays the mysterious title role.

Besides the two stars the cast includes Helen Holmes, Claude Payton, William H. Gould, Hughie Mack, Yakima Canutt, Albert J. Smith and Margaret Royce.

Harry McCoy in First Starring Vehicle

Under the direction of Noel Smith, Harry McCoy is appearing in "Stranded," the first Century Comedy in which he solely is starred. The picture is being made from one of the European stories Century's vice president, Abe Stern, brought back with him.

Among those who have already been engaged for important parts are Betty Young, McCoy's leading lady; "Fatty" Karr, erstwhile Fox star; Al Alt, who recently joined Century's permanent stock company, and Herbert Sherwood.



Lobby display arranged at B. S. Moss' Franklin theatre, New York City, for "The Darling of New York" (Universal)

Cinema Club Sponsoring Short Subject Programs

THE Cleveland Cinema Club, which has as its basic object, the promotion of the Better Film Movement, has launched something new in its Chautauqua Series of Educational Pictures. The plan advanced by the Cinema Club went into effect last Saturday at the Knickerbocker theatre on the East Side, and starts next Saturday at the Capital theatre on the West Side. Feeling the need of short reel educational pictures, and realizing that a continued program of short reel pictures is not practical in the picture houses, the Cinema Club offers an afternoon of educational subjects every other week for covering a period of five weeks.

The first program, shown last Saturday at the Knickerbocker theatre was composed of the following subjects: "Cecho-Slovakia," 2-reels; "The Bee," "Romance of the Republic," to be run as a series of two reels each. This program will be repeated next week at the Capitol theatre. Other pictures included in future programs are "Nanook of the North," "Wonders of the Sea," "The Cricket on the Hearth," "Trailing Wild Animals" and Will Rogers' satire, "Two Wagons — Both Covered."

Pre-release Reviews of Features

The Uninvited Guest

(Metro—6145 Feet)

(Reviewed by L. C. Moen)

In producing this feature, the Williamson brothers has injected a valuable novelty angle, in that many of the underwater scenes are in so-called natural color. We have had underwater pictures before, but not in color. The beauty of the tropical submarine vegetation, fish and coral formations must be seen to be appreciated. For some of the other color scenes, we cannot say as much. Having the greatest limitations of the two-color subtractive process, the absence of yellows in the blazing tropical sunlit scenes is noticeable, producing a rather unreal effect. When the players are in shadow, giving a bluish tinge to things, the coloring is much more natural.

However, despite these limitations, many of the scenes are extremely beautiful, and add greatly to the production.

The submarine scenes, themselves, are the dramatic highlight of the picture, embracing sharks, an octopus, and such useful melodramatic aids. The story is frank melodrama, dealing with the fortunes of a young girl cast away on an island, together with two professional gamblers, one of them a woman. A ne'er-do-well sponge diver rescues her from the island after the gamblers have deserted her, fights his brutish partner to protect her, and later helps her to establish her identity when the gambler's wife impersonates her.

The best part of the picture is that laid on the trophical island. When the castaways return to civilization, it becomes just another movie, but the island scenes lift the opus out of the beaten track.

The picture brings to the screen a new face, Jean Tolley, whose photographs have graced numerous advertisements, Happiness candy boxes, and the like. Her acting is still a bit immature, and she touches no great emotional heights, but she does very well for a first picture, is distinctly easy to look at, and her lithe, athletic grace makes her the ideal type for the part. Mary MacLaren does consistently good work as the gambler's wife. Lefty Flynn gives a first rate characterization as the sponge diver, and Louis Wolheim is a convincing brutal type.

Ralph Ince has directed the picture capably. We class this as first rate entertainment, well presented.

THEME. Melodrama laid in tropical setting, centering about a castaway heiress, her attempt to regain her own identity, and the reformation of a ne'er-do-well sponge diver.

PRODUCTION HIGHLIGHTS. The fight between Wolheim and Flynn. The fight with the octopus. The burning of the ship. The underwater scenes in color. The pleasing work of Jean Tolley. Lefty Flynn's characterization of the sponge diver. Louis Wolheim in a typical "hairy ape" part. The pictorial beauty of the production.

DIRECTION. Has done well with the material, for the most part. Has kept the melodrama well within bounds and introduced several excellent touches.

EXPLOITATION ANGLES. The underwater scenes. The natural color scenes. Teasers along the line: "Who is the Uninvited Guest?" If there is a Happiness candy store in your town, tie-up on Miss Tolley's picture on each box of the candy. Also, your druggist may have Pepsodent tooth paste displays with her picture, which would offer a tie-up.

DRAWING POWER. Satisfactory for any sort of house.

SUMMARY. An interesting and rather well told story, with the principal novelty in the underwater scenes. Local color is good and the island scenes are consistently interesting.

THE CAST

Paul (Gin) Patterson ..... Maurice "Lefty" Flynn
Olive Granger ..... Jean Tolley
Irene Carlton ..... Mary McLaren
Fred Morgan ..... William N. Bailey
Jan Boomer ..... Louis Wolheim

By Curtis Benton. Directed by Ralph Ince. Produced by Submarine Film Corporation. Photographed by Jay Rescher and J. O. Taylor. Natural color scenes by Technicolor.

SYNOPSIS. Olive Granger, an heiress, is cast away on an island by a shipwreck, together with a gambler and his wife. They escape, taking her credentials. She is rescued by a sponge diver who protects her and eventually returns to her civilization and aids her in establishing her rightful identity.

Yolanda

(Cosmopolitan—Ten Reels)

(Reviewed by Laurence Reid)

GORGEOUS in its background, exceptionally rich in its pageantry—and carrying production values which give it a vivid ocular appeal, Marian Davies' new picture may be called a fitting successor to "When Knighthood Was In Flower." If it equals the previous canvas in the opulence of its settings—in massiveness and skilfulness of design, it also suggests that Charles Major was not so inspired here in fashioning a moving story—one free from obviousness. The interest lies in the spectacular effects—and in the interpretation, for the plot is scant of ideas.

We have come to expect great pictorial highlights in a Davies picture. And we have not been disappointed here. Lavish expenditure is written all over the production. Would that the story was big enough to fit the frame. We discover that the early reels drag because of so much characterization and incident to be planted—and if we lose contact with it in the sense that it fails to grip us, still we are caught in a tight embrace by the individual scenes.

As mentioned above the settings are immense—settings which are as magnificent as any that have ever been shown. In this respect it may be said to dwarf "Knighthood," which carried color, opulence and personality. The story is well scenarioized—and the direction is inspired in creating spectacular effects. Particularly fine is the shot of Burgundy's army arrayed against the French forces.

Miss Davies is resplendent in a dual role—and she never looked more appealing. Indeed she is perfectly cast—and gives a performance which substantiates the verdict that she has become an accomplished actress. Holbrook Blinn is every inch the king in a portrayal which stands out with cameo clearness. Every move is a picture—a highly symmetrical performance. Others who give well-rounded studies are Johnny Dooley as the Dauphin and Lyn Harding as the Duke of Burgundy. The scenic mounting, the costumes, the handling of the crowds—and the vital performances mentioned above make 'Yolanda" an outstanding picture. But its production values far outweigh its dramatic values.

THEME. Historical romance revolving around conflict between Burgundy and France during reign of Louis XI—the latter ambitious to marry his daughter to the idiot son.

PRODUCTION HIGHLIGHTS. The massive sets. The gorgeous backgrounds. The accurate atmosphere. The ocular appeal. The scene on the bridge. The clash between the two armies. The fine acting by Miss Davies, Mr. Blinn, Leon Errol, Mr. Harding, and Johnny Dooley.

DIRECTION. Has mounted it with a splendid scenic investiture. Handles players and crowds well. Composition of scenes carries fine pictorial value.

EXPLOITATION ANGLES. Play up as a fitting sequence to "Knighthood." Exploit it in dignified manner. Put on atmospheric prologue. Mention the cast—and bill it as one of the most sumptuous productions of the screen.

DRAWING POWER. For first-run houses.

SUMMARY. A pictorial masterpiece which seems lacking in plot material so that the action drags until concluding reels. Individual shots fine—and so are the individual performances of the leading players. Gorgeously mounted and rich in atmosphere.

THE CAST

Princess Mary of Burgundy (Yolanda) ..... Marion Davies
Charles the Bold, Duke of Burdundy ..... Lyn Harding
King Louis XI ..... Holbrook Blinn
Bishop La Balue ..... Maclyn Arbuckle
The Dauphin, Charles, Duke of Paris ..... Johnny Dooley
Maximilian of Styria ..... Ralph Graves
Campo-Basso ..... Ian MacLaren
Olivier de Daim ..... Gustav von Seyffertitz
Queen Margaret ..... Theresa Maxwell Conover
Count Jules d'Hymbercourt ..... Paul McAllister
Innkeeper ..... Leon Errol
Antoinette Castleman ..... Mary Kennedy
Castleman ..... Thomas Findlay

By Charles Major. Adapted by Luther Reed. Directed by Robert G. Vignola. Settings by Joseph Urban.

SYNOPSIS—Historical romance of period in fifteenth century when Louis XI ruled France. The Duke of Burgundy is ambitious to marry his daughter off to the idiot dauphin, but she escapes and finds true romance with young prince traveling, incognito, in Switzerland. He finally rescues her from the monarch of France.

Ride For Your Life

(Universal—5310 Feet)

(Reviewed by Laurence Reid)

IT may be that the program audiences who cater to wild and woolly westerns will enjoy this Hoot Gibson picture better than some of the humorous offerings in which he has starred in of late. To our way of thinking he is best in those semi-burlesques of westerns since he possesses a fine sense of comedy values. This number is the weakest one he has had in a long while—and it has the earmarks of being "shot" in a hurry. There is a suggestion that the company went out on location and were put through their paces as the director happened to think up some new incident.

The central character is an indolent rancher who is repulsed by the heroine because she has a high regard for a masked bandit. He has robbed the passengers of the stagecoach, but does not molest her beyond taking a ring for a keepsake. Meanwhile the conventional melodrama is being unfolded. There is a villain who holds a mortgage on the home of the girl, but he is willing to forget it if her father, the sheriff, is willing to have him for a son-in-law. There being a price on the bandit's head the incident features a pursuit by a posse. But the bad man stumbles into the hero's home and dies. No mention is made of the disposal of the body. But the idle rancher assumes the bandit's disguise to win the girl.

Then the story begins all over again—showing the villain as the power of a boom town. The gaps are noticeable in several instances. It is planted that the action is of a period long before prohibition. Yet they show an American Railway Express coach—which looks out of place with the stagecoaches and the old-fashioned attire of the heroine and villain. Again the hero is covered by the gambler's henchmen—and makes his escape and bobs up in his bandit's disguise. There was no indication that he lugged this outfit to the boom town.

The scenes are developed to make speed from the action, but there is no suspense because of the stereotyped incident. The finish brings the forces of law and order to the rescue—and the villain gets his punishment. There is no evidence of continuity—and the picture is below the average of its immediate forerunners.

THEME. Western melodrama based upon indolent rancher winning respect of girl by assuming disguise of bandit who has thrilled her with his courage. He rescues her from danger—and is instrumental in cleaning up community.

PRODUCTION HIGHLIGHTS. The tinting of the night scenes. The atmosphere. The speedy action. The gun-play in climax. The good work by Robert McKim as villain. The effective backgrounds.

DIRECTION. Hasn't much of an idea—and indications are director shot his scenes as they came to mind. Incident is entirely stereotyped—the character and plot being familiar. Several gaps are noticeable which emphasize lack of continuity. Best features are the backgrounds and atmosphere.

EXPLOITATION ANGLES. Gibson has following. Tell them that star is seen in wild and woolly western. Feature cowboy quartet, etc. Play up Laura La Plante and Robert McKim as members of cast.

DRAWING POWER. For program houses.

SUMMARY. A sterotyped western which hasn't much direction in it. Is episodic and lacks suspense, though action is speedy enough. Finish seen far in advance. Conventional all the way. Not up to standard of Gibson's recent releases.

THE CAST

Bud Watkins	Hoot Gibson
Betsy Burke	Laura LaPlante
"Plug" Hanks	Harry Todd
"Gentleman Jim" Slade	Robert McKim
Dan Burke	Howard Truesdell
The Cocopah Kid	Fred Humes
Tim Murphy	Clark Comstock
Dan Donnegan	William Robert Daly
Mrs. Donnegan	Mrs. George Hernandez

By Johnston McCulley. Scenario by Raymond L. Schrock and E. Richard Schayer. Directed by Edward Sedgwick.

SYNOPSIS. Shiftless rancher is unable to inspire romance. The girl of his devotion is attracted to fearless bandit. When latter stumbles into his home—the rancher wins his confession before he dies. He assumes the bandit's disguise—and prevents the villian from compromising the girl. Assists the vigilantes in cleaning up community and destroying the power of the villain. Gets reward for capturing bandit.

Flowing Gold

(Tully-First National—8005 Feet)

(Reviewed by Laurence Reid)

WITH the tempest in the Tea Pot Dome oil scandal being given pitiless publicity it is quite apropos that the screen should reveal a melodrama framed against a Texas oil town. It is hokum but it is graphic in its outline—and there is enough conflict and atmosphere to entertain most anyone's attention if the picture was edited. Rex Beach, who fashioned this tale, has not written anything comparable to "The Spoilers." It is not as rugged as that melodrama framed against a gold boom in Alaska. In fact it is a jumpy picture which never draws you into its action and makes you an actual participant.

Characters and events develop too suddenly to appear convincing. For example the hero, a stranger, is represented as a "down-and-outer"—with just three cents to his name. Yet a jeweler trusts him with untold riches in gems which he disposes of to a family of nesters who have struck it wealthy in oil.

The hero is a dominant figure and he promotes a stock company and looks after the interests of the nesters. But the hokum comes to the surface and exposes the family as very movieish characters. They must ape the manners of society—and scenes are given up in showing them adopting fine feathers and what not. A good deal of the plot is developed through the captions. The hero is "out" to get the villain who has embarrassed him during the late war. The latter has a few early scenes and then fades into the background until the conclusion.

Several scenes could be eliminated which would condense the action and make it more convincing and less suggestive of comedy relief. It doesn't build well because of its abrupt incident. The finish is melodramatic but furnishes a thrill when the heroine rescues the saviour of her family from death during a storm. The lightning strikes the oil derricks—and the action is truly colorful here. Yet both victims emerge from the scene—with nary an indication that they have registered anything from their frightful experience. The characters are not clearly defined because there is so much "off-screen" incident to plant. However Milton Sills, Anna Q. Nilsson, Alice Calhoun and Craufurd Kent strive to be convincing. Cissy Fitzgerald emerges from oblivion to lend color to her role.

THEME. Melodrama of young adventurer who comes to oil town and aids nester to strike it rich. Falls in love with latter's daughter and crushes his enemy.

PRODUCTION HIGHLIGHTS. The atmosphere. The making over of the Briskow family. The scene when adventuress is shown up in her true character. The climax revealing a melodramatic punch—when oil derrick is struck by lightning. The rescue of hero.

DIRECTION. Does not make story even. A lot of incident explained through captions. Might have dispensed with fight scene which is crude. Talky plot in several scenes. Is best with climax. Conventional treatment.

EXPLOITATION ANGLES. Since the country is reading and talking of oil, it would be a good angle to feature this as a lively melodrama of an oil boom. Play up cast—and mention author and producer. Bill it as exciting picture carrying a vivid climax.

DRAWING POWER. Should please the everyday patron.

SUMMARY. Somewhat hectic in outline is this melodrama of an oil boom. It is crude in places and uneven in its continuity—and much action is planted through captions. Is vivid in climax—and fairly well played. Conventional in treatment, however.

THE CAST

Allegheny Briskow	Anna Q. Nilsson
Calvin Gray	Milton Sills
Barbara Parker	Alice Calhoun
Henry Nelson	Craufurd Kent
Buddy Briskow	John Roche
The Suicide Blonde	Cissy Fitzgerald
Ma Briskow	Josephine Crowell
Pa Briskow	Bert Woodruff
Tom Parker	Charles Sellon

By Rex Beach. Directed by Joseph De Grasse.

SYNOPSIS. Young adventurer, down and out, comes to Texas oil town, and aids family of nesters who have suddenly struck it rich in oil. They place him in charge of their interests—and he frustrates plans of his enemy who would ruin them. Strikes up romance with daughter, who becomes piqued because he is also attentive to another. He saves the boy from being compromised into marriage—and is rescued from death by heroine.

Fair Week

(Paramount—Five Reels)

(Reviewed by Frank Elliott)

WE sadly suspect that this one has been "laying on the shelf" for many moons and is now being dragged into the light of day after much discussion as to the advisability thereof. It is a picture that smacks of other days and other methods in production, direction and acting. It is a tale of a small town "jack of all trades," who foils the efforts of a Desperate Desmond, masquerading as an evangelist, to leave town with the bank deposits as the town folk gaze skyward to observe a balloon act by Madame LeGrande brought to the big fair by another crook.

This ballon act, undoubtedly supposed to be the highlight of the picture, is so obviously trick stuff that much of its punch is lost. The "act" is really the situation in which a balloon suddenly starts skyward taking with it Slim Swasey and his little orphan pal, *Sally* Jo. Both have been practicing acrobatics on the ground so when they get in the air they repeat their stuff and are able to make a safe landing.

The locale of the story is Rome, Missouri and there is much play in the subtitles along the lines of "When in Rome dos as the Romans do," "the Rome circus maximus," etc.

Walter Hiers is Slim Swasey and supplies a few comedy moments. Constance Wilson, Lois' sister, has the principal feminine role but is not called upon to do anything. Earl Metcalfe puts up a good fight with Hiers in the church loft but succumbs when Walter puts his full weight upon him. The rest of the cast is fair. This is a picture for second class houses, neighborhood theatres and the towns. The latter, especially, may enjoy it.

THEME. A rural comedy drama dealing with the efforts of the village fat boy to rid the town of a couple of crooks and win his sweetheart back from the slickest of the two. Incidentally the real mother of his little orphan pal is found to be the balloon lady.

PRODUCTION HIGHLIGHTS. The balloon ascension which is only fairly well done. The chase and fight between Slim and Mark Bulger. The comedy moments contributed by Walter Hiers.

DIRECTION. Not so good. Smacks of other days and other methods. Has permitted too much "posing" stuff of both individuals and groups. Has put over a few comedy situations and packed a little pep into the climax.

EXPLOITATION ANGLES. Might be a good stunt to send up hundreds of toy balloons announcing the coming of the picture. A balloon ascension is one of the "thrills" of the picture. Turn your lobby into a miniature county fair. Put up a lot of little booths and put on a fat man, thin man, missing link, hula-hula girl prologue as suggested in the ballyhoo scene in the picture. Play up the name of Walter Hiers. If you play this one when your town has its fair, tie-up with the fair advertising.

DRAWING POWER. Suitable for program houses, community theatres and especially the towns.

SUMMARY. This is just a fair program picture which undoubtedly was made quite some time ago. It has nothing original in the way of plot and the one thrill of the picture is quite poorly done as to realistic staging. The acting is fair, with Walter Hiers supplying most of the comedy. There is some action toward the close.

THE CAST

Slim Swasey	Walter Hiers
Ollie Remus	Constance Wilson
Madame LeGrande	Carmen Phillips
Jasper Remus	J. Farrel MacDonald
Dan Hogue	Bobbie Mack
Sally Jo	Mary Jane Irwing
Mark Bulger	Earl Metcalfe
Isadore Kelly	Knute Erickson
Mary Ellen Allen	Jane Keckley

By Walter Woods. Directed by Rob Wagner. Scenario by Tom Geraghty. Photographed by Bert Baldridge.

SYNOPSIS. Deals with the arrival in town of a couple of crooks. One brngs along Madame Le Grande, who is to do a balloon stunt for the folks during fair week. In the guise of an evangelist, the other crook wins the confidence of the natives and then robs the bank, but he is caught by Slim Swasey, village jack of-all-trades. It also later develops that the child he has been bringing up is none other than the long lost daughter of the balloon lady. Slim wins Ollie Remus who was on the verge of eloping with the crook-evangelist.

The Marriage Market

(Harry Cohn Production-C. B. C.—Six Reels)

(Reviewed by Frank Elliott)

WHILE several situations in this picture are beyond the realm of possibility and there is a tendency to moralize over the attempts of certain parents to "auction off" their daughters to the highest bidders, regardless of whether there is love in the match, this offering is well acted and possesses a wealth of comedy situations.

The ballet number and the tableau scene showing the ancient marriage market are quite artistic bits. There is a thrill or two, especially the one in which two autos are chasing another. The first machine just gets by as a train flashes across the road forcing the other two machines to slide into a ditch.

Some real comedy is injected in the scenes in which Pauline Garon as Theodora Bland, expelled from school, gets off at the wrong station in a storm and finds shelter in the home of Wilton Carruthers, who is informed by the girl that she is the refugee from the reform school. She is seeking adventure and romance. She gets both as a result of her hoax.

Miss Garon is decidedly attractive in this picture and shows promise of becoming a clever comedienne. Jack Mulhall and Alice Lake do fairly well with their respective roles and the remainder of the cast is adequate.

There is some fast action in the climax as Theodora saves the girl who escaped from the reform school from capture by the Sheriff after the latter has come to the rescue of Theodora, denying to the gathered family the announcement by a jealous girl that Theodora is the real reform school refugee.

THEME. A light comedy drama dealing with an adventure-loving flapper who refuses to be placed on the marriage block and picks out her own husband in a very romantic manner.

PRODUCTION HIGHLIGHTS. The scenes in which Theodora passes herself off as an escaped reform school girl and is saved by Carruthers from officers seeking the refugee. The ballet numbers. The race of the three autos with Theodora just escaping being struck by a train. Pauline Garon's acting and personal charm. The good cast.

DIRECTION. Has done fairly well with a story that is not very convincing as to plot incident. Has put over a good auto-chase-near-train-wreck thrill. Has injected some comedy moments and brought out the fact that Pauline Garon has in her the makings of a charming little comedienne.

EXPLOITATION ANGLES. The fine cast. The title. Make a play for the women's interest by playing up the theme that the picture shows the workings of the modern marriage block. Put on a ballet prologue as suggested by the dance scenes in the picture.

DRAWING POWER. Suitable for program houses, neighborhood theaters and the town.

SUMMARY. A rather diverting little comedy drama in which the situations are not very convincing but which is fair entertainment because of its comedy moments and the acting of the good cast. Pauline Garon is good to look at and does some real acting. The picture is artistically acted and well photographed and should do business if well advertised.

THE CAST

Theodora Bland	Pauline Garon
Lillian Piggott	Alice Lake
Wilton Carruthers	Jack Mulhall
Dora Smith	Shannon Day
Miss Blodgett	Mayme Kelso
Miss Whitcomb	Kate Lester
John Piggott	Marc Robbins
Mrs. Piggott	Vera Lewis
"Count Demitri"	Jean DeBriac
Seibert Peckham	Willard Louis

By Evelyn Campbell. Directed by Edward J. Le Saint. Photographed by King Grey.

SYNOPSIS. Expelled from a fashionable "finishing" school, Theodora Bland, helps a girl who has run away from a reform school. Alighting from the train during a storm at the wrong station, Theodora seeks shelter in the home of Wilton Carruthers and seeking adventure, the girl tells him she is the one who escaped from the reform school. He saves her from the officers. Reaching home, her aunt seeks to marry her off to an oil magnate. In the climax her aunt's daughter-in-law seeks to have her arrested as the escaped reform school girl, but the real culprit comes forward and Theodora is won by Carruthers.

Around the World in the Speejacks

(Paramount—Six Reels)

(Reviewed by Frank Elliott)

THIS is the film history of the famous around-the-world cruise in a 98-foot motor boat by Mr. and Mrs. A. Y. Gowen of Cleveland who covered 39,000 miles in a 16 month period visiting such out-of-the-way places as Samoa, Fiji Islands New Guinea, Australia, India, Java and a number of South Sea islands. And the pictures which their cameraman Ira J. Ingraham formerly with Burton Holmes, made of the trip are among the most entertaining, instructive and fascinating seen in a long while. They are of especial appeal to school children whose studies are here visualized in vivid manner, but grownups also will find them intensely absorbing. We don't get a chance to see pictures like this every day and few of us would want to take a chance in a 98-foot boat to see the originals, especially those terrible faced, "polka-dot" savages of New Guinea.

The pictures are beautifully photographed and show some of the most wonderful natural settings ever filmed. All who see this picture will wonder at the scenes showing the firewalkers of Bequa, folks who trip gleefully over stones heated for 24 hours and which trick does not effect their "dogs" in the least. Even the fakers in India haven't dug up a stunt to equal this one. And then there are the genuine hula hula dances in which we see the native Java girls shaking some very wicked haystacks.

The scenes in India are also of great interest as well as shots as in other lands and ports visited. There are some fine maritime views as the yacht plunges on her adventurous junket. These pictures will delight all lovers of adventure and outdoor spot. The films give one new insight into the life of the savages in uncivilized parts of the world and show us queer customs such as that practiced in New Quinea where the "sheiks" prick their skin until it bleeds and then put on little wads of cotton making many and weird designs on their hideous looking bodies.

Many newspapers of the country published the detailed account of this strange honeymoon of the Gowens. Many are doing so today, so that in some cities exhibitors will be able to tieup with the newspaper printing the tale in serial form by getting their ads under the stories. This is a feature that can stand alone on any bill, but it also can be split up into a series consisting perhaps of two reels each. "The Cruise of the Speejacks," is one of the novelties of the season and should find a place in every house wishing to give its patrons a treat.

THEME. A travelogue of the famous 'round-the-world cruise in a 98-foot motor boat by Cleveland parties—a cruise covering 39,000 miles and touching the far off places.

PROUUCTION HIGHLIGHTS. The fine camera work. The educational values as appreciated in shots of strange peoples. The firewalkers of Bequa. The scenes in India. The maritime shots. The thrils.

DIRECTION. No story here, the tourists taking along one of Burton Holmes' cameramen who has caught some marvelous scenes. Have not missed anything in cruise.

EXPLOITATION ANGLES. Splendid chance to tie up with newspapers, featuring the colorful cruise in the Speejacks. Tie up with schools, etc. Has great educational and pictorial values. Ballyhoo it as something out of the ordinary.

DRAWING POWER. Is colorful and instructive enough to be featured on any program. Good for any community.

SUMMARY. An animated "log" of a most colorful cruise—one carrying great educational and pictorial values. Acquaints spectators with far-off places and races. Carries suspense, too. A real treat of its kind.

THE ENSEMBLE.

Mr. and Mrs. A. Y. Gowen
Ira J. Ingraham.
Sailors.
Natives of South Sea Islands, Australia, New Guinea, India, Java, etc.
Photographed by Ira J. Ingraham.

SYNOPSIS. A moving record of a honeymoon cruise in a 98-foot motor boat, the tourists being Mr. and Mrs. A. Y. Gowen of Cleveland. The boat carried them to the far-off places where they visited tribes, etc., little known to civilization. The cruise took them sixteen months, most of which was occupied in visiting the South Sea Islands and India.

Ladies to Board

(Fox—6112 Feet)

(Reviewed by Laurence Reid)

TOM MIX is one actor of westerns who has enough foresight to break away from the stereotyped material and project something novel—something different. His newest expression takes him away from the open spaces and thrusts him in the East as the owner of an Old Ladies' Home, the property being left him by a cantankerous old woman whom he has rescued [illegible] West. The idea is quite original for the screen—and the arrival of the westerner and his portly pal to take up their abode in the home is sufficient to get the picture away with a fine flash of humor.

The author, William Dudley Pelley, has not made this a one character story. Indeed, he has incorporated several balancing elements which make the picture rather elaborate of its kind. Don't judge from the plot that the star isn't given opportunity to display some new stunts. But these are not so prominent as the romantic and comedy incident. The hero falls in love with a pretty nurse while his buddy is charmed by an equally rotund housekeeper. The majority of laughs are gained from their antics. For the note of pathos the author has introduced an elderly lady whose son has renounced her. It is the hero's duty to force this young scapegrace to realize his mistake. Meanwhile the westerner has made a great hit with the old ladies in scenes which carry a deal of heart appeal

It is a breezy comedy-drama, packed with sure-fire elements—and there is no question that it will entertain the Mix followers—and even those who have not selected him as one of their favorites. The romance is subordinate to the comedy element, but it introduces a speedy finish—one which features a double elopement. This episode is certain to arouse much laughter. The director has dove-tailed all the elements—and these are sufficient to find response.

In other words it is a first class audience picture and establishes Mix as a consistent picker of likely stories. The star sports a deal of originality in his sartorial attire.

THEME. Comedy drama carrying vein of heart interest when westerner comes East to inherit an old ladies' home. Has a romance and reunites a son to his mother.

PRODUCTION HIGHLIGHTS. The comedy moments when westerner and his portly pal arrive in the East and inherit old ladies' home. The dinner scene. The incident. The heart appeal. The double elopement. The fast action. Convincing work by cast.

DIRECTION. Has packed picture with several balancing elements—though the comedy predominates. Projects some good incident, plenty of humor—and a note of heart interest. Gets good resuits from players.

EXPLOITATION ANGLES. The title will arouse curiosity. Play up that Mix is seen in a new kind of role. Make comment of central idea. Tie up with local store, etc. Put on a dance prologue. Feature it as something different in comedies.

DRAWING POWER. Should draw wherever Mix is popular.

SUMMARY. A first rate comedy-drama, carrying original humor, a substantial note of pathos, considerable heart appeal and plenty of action. It shows so many elements that its success is assured.

THE CAST

Tom Faxton	Tom Mix
Edith Oliver	Gertrude Olmstead
Evan Carmichael	Philo McCullough
Bunk McGinnis	Pee Wee Holmes
Mrs. Carmichael	Gertrude Claire
Model	Dolores Rousse

By William Dudley Pelley. Scenario by Don W. Lee. Directed by Jack Blystone.

SYNOPSIS. Elderly lady of cantankerous disposition is rescued by westerner when she loses control of her car while touring the open spaces. At her death she remembers his kindness and leaves him her state, consisting of an Old Ladies' Home in East. He induces his cowboy friend to accompany him—and both fall in love—the hero with a pretty nurse, the friend with a housekeeper. The westerner forces a lonely mother's son to return to her—and happiness is supreme all around.

Opinions on Current Short Subjects

"School Pals"
Fox-Imperial Comedy—Two Reels

TWENTY minutes of entertaining comedy are furnished in this bright burlesque of school days—with three chimpanzees conducting the high jinks. They seem to know their A B C's and how to carry on mischievous pranks. The introduction features a dream situation in which one of the tiny white-whiskered monks visualizes himself as an oriental king, while another is an oriental dancer.

From this point the idea features the schoolroom and a home—with the pals executing a lot of stunts. Their weazened expressions are effective in making them appear quaint.

The comedy is a good one of its kind and is particularly suitable for the juveniles.—LAWRENCE REID.

"The Very Bad Man"
(Universal—One Reel)

NED has his valet impersonate a much sought desperado, that Ned may collect the reward offered. The real desperado encounters his impersonator and beats him. Ned starts out to make the capture not knowing the true state of affairs. He is given a warm reception by the desperado, but induces the latter to shoot holes in his coat and hat that he might impress the sheriff with his bravery. When the last bullet has been used for this purpose Ned and the valet easily subdue the desperado and win the reward. The story is rather a poor one and the comedy incident not much better.—CHESTER J. SMITH.

"Peg of the Mounted"
(Universal—Two Reels)

PEGGY in the uniform of the mounted goes out to round up a boose smuggling gang who have desperately wounded one of the mounted police. The gang is led by a seven foot giant as Peggy discovers when she strikes the trail. Undaunted, she shoots holes in the barrels of hootch and is chased by the smugglers.

One thrilling escapade follows closely upon another, until by a clever ruse she captures the entire outfit and is accorded all the glory that goes with such a capture. This is a winner and rarely has the popular Baby Peggy been seen to better advantage.—CHARLES J. SMITH.

"Smile Please"
(Pathe—Two Reels)

ROUGH tactics by a rough comedian will amuse the lovers of the familiar old style slapstick comedy and all the old business is dragged back in.

This is the second of the Mack Sennett comedies featuring Harry Langdon and the action is placed in a photographic gallery with the comedian as the photographer.

Jackie Lucas is in the family about to be photographed and his antics help provide the comedian with most of his opportunities. The cast is good and the action fast throughout—TOMHAM.

"Cave Inn"
(Educational—One Reel)

THIS alleged comedy of prehistoric caveman days is too silly to be at all humorous. Its principal comedy feature is the dropping of stones on the head of someone who is endeavoring at various stages, to abduct the fair damsel. Sid Smith, Cliff Bowes and Virginia Vance are the featured players, but none of them adds any to laurels won in the past by this one.—CHESTER J. SMITH.



Alice Day has just signed a long time contract to appear in leading roles in Mack Sennett Comedy Productions for Pathe

"The Cake Eater"
(Pathe—Two Reels)

WILL ROGERS' followers will like this one and it will generally amuse but is not quite up to the recent standard set by this versatile comedian.

The sub-titles alone afford many chuckles as the star writes his own original absurdities. Some clever riding is shown and the local is on a Western ranch where cowboys play as usual instead of working.

Two spinsters acquire the property and they briskly vamp the bashful comedian who is smitten in turn by the visiting poor relation of the spinsters.

A specially made cake for the hero is accidently sprinkled with kerosene and he heroically bears up under the severe test. A subject somewhat above the average filler.—TOMHAM.

"White Man Who Turned Indian"
(Pathe—Two Reels)

HERALDED as the third of the Indian Frontier Series this one presents what is asserted to be a "true tale of a white boy turning Indian." He is portrayed by Johnnie Fox Jr. in the early part of the film and becomes a chief in the tribe of Aropahoes. The story is produced under the auspices of a white rancher to whom it is related by Chief Yellow Horse. There are many dramatic moments and an abduction and rescue interwoven with a love element. Will please generally as a somewhat different offering.—TOMHAM.

"Hard Knocks"
(Pathe—One Reel)

CHARLIE CHASE is in love with his employer's charming daughter and he comes to a reception at her palatial home attired in sporting togs instead of formal evening dress.

A fellow clerk in the office told him that R. R V. P. meant "Riding Suits Very Proper." He quickly changes clothes with a butler almost twice his size.

After a lot of harrowing experiences he thwarts the "heavy" trying to rob his employer's safe. A good fight is staged in this comedy and it will get by in pretty good shape.—TOMHAM.

"A Society Sensation"
(Universal—Two Reels)

RUDOLPH VALENTINO has all the charm of manner and appearance in this two-reeler as in his more recent productions. The son of Mrs. Bradley, a social lioness, he is seized with cramps in bathing and is rescued by Margaret Fairfax. The latter is supposedly of noble lineage, the protege of Mrs. Jones, Mrs. Bradley's rival for the social leadership. Young Bradley falls in love with his rescuer, who is loved also by Jim Cox, burly fisherman.

Margaret is driven from Mrs. Jones' home as an imposter when her claim to nobility seems to have been a false one. Later Jim Cox abducts the girl and she is rescued by young Bradley in his speedy power boat. The girl's father and friends suspect Bradley as being the abductor and he is threatened with dire consequences upon being captured with the girl. Explanations are hurriedly made, Margaret is apprised of the fact that she is of real nobility and a happy marriage follows. It is a fast moving story, well acted by Valentino, Carmel Myers, Zasu Pitts, Alfred Allen and Harold Goodwin. Although a reissue bound to be a winner in any house.—CHESTER J. SMITH.

Pathe Review No. 9

CANYON country is shown in the Pathecolor section of the Review this issue and it is very impressive and beautiful.

"Photographic Gems," is a collection of picturesque views of Bermuda; "Head and Heels;" a slow-motion novelty showing a daring trapeze performer in action "A Lost Art Revived," a highly interesting insight into the methods of petal painting as practiced by the Leonardo da Vinci Art School, New York.—TOMHAM.

"Herman, the Great Mouse"
(Pathe—One Reel)

AN athletic mouse heads the cast this week and twists the steel wire in a mouse trap like a chef bends macaroni. He chases everybody and everybody chases him and he struts and "mugs" in comedy situations that will convulse the average person.—TOMHAM.

"Getting Gertie's Goat"
(Educational—Two Reels)

THE trials and tribulations of a young couple determined to elope are complicated by the fact that the girl's father is the town judge and decidedly opposed to the young man. Inadvertently he comes into possession of the marriage license, the thousand dollar bank roll and the steamer tickets.

The ingenious daughter conceives the idea of recovering them from the courtroom and to do so it becomes necessary to start a fire scare. A mad dash to the steamer via of a motorcycle with bathtub attachment and then the fact is revealed that they have forgotten the necessary detail of being married. Another dash back to an irate traffic cop who is persuaded to be witness to the marriage, and all ends happily. There is a lot of genuine humor in this picture and it should be well received almost anywhere.

CHESTER J. SMITH.

"Jumping Jacks"
(Educational—One Reel)

THIS is another of the clever Lyman H. Howe's Hodge Podge series which shows among other things some clever cartoons, types of different races and some exceptional scenic views. These pictures are cleverly arranged and should gain in popularity as they continue to maintain the high standard set by the producer. They are both educational and entertaining.—CHESTER J. SMITH.

Studio Briefs

Sidney Directs Devore

Al Christie says that Scott Sidney will direct Dorothy Devore in the first of her starring series of feature-length comedies.

Irving Cummings, who has just completed his fourth picture at Universal City, will start on "When Johnny Comes Marching Home," a Gerald Beaumont racing story from the Red Book Magazine. Creighton Hale, Ethel Shannon, George Cooper, Edith Yorke, Robert Brower and Charlotte Stevens are in the cast.

Carmelita Geraghty will support Herbert Rawlinson in "High Speed," an adaptation of a magazine story by Fred Jackson, to be produced by Herbert Blache. The cast includes Bert Roach and Otto Hoffman.

Edward Sedgwick has completed the cast of the latest Hoot Gibson picture, "Forty Horse Hawkins," written by himself and Raymond L. Schrock. It includes Anne Cornwall, Helen Gibson, Richard Tucker, John Judd and George (Buck) Connors.

The huge radio loud speaking plant which was installed at Universal City for the purpose of directing the huge scenes in "Hunchback of Notre Dame" has been placed in the Studio Inn where it distributes to all parts of the lot the music broadcasted by all the Coast stations.

Nilsson to Paramount

Anna Q. Nilsson has been signed by Paramount to play one of the featured roles in the forthcoming Herbert Brenon production of William J. Locke's "The Mountebank," to be made at the Long Island Studio of the organization and will feature Ernest Torrence and Miss Nilsson.

Every buck, squaw and papoose of a wanderng tribe of Coahuila Indians was pressed into service by Irvin Willat at Mecca, California, where he is directing a portion of the Zane Grey story, "Wanderer of the Wasteland," featurnig Jack Holt, Kathlyn Williams, Noah Beery and Billie Dove.



Betty Compson in "Miami," the Alan Crosland Production released through Hodkinson



Scenes from "The Marriage Market," a C. B. C. production, with Jack Mulhall, Alice Lake and Pauline Garon

Albert Parker, who directed "Blood and Gold" for Distinctive Pictures Corporation, has completed the first cutting and assembling of this picture. It features Conrad Nagel, Alma Rubens and Wyndham Standing.

Director Monta Bell is busily engaged in cutting and titling "Broadway After Dark," recently completed at the Warner Bros. west coast studios.

John S. Robertson is concluding the cutting of "The Enchanted Cottage," in which Richard Barthelmess is starred.

Nagel Back on Coast

Conrad Nagel, having returned from New York where he played the leading role in a picture, says he is too busy to act just now. He's sub-dividing his ranch near Los Angeles.

Dorothy Arzner, film editor of "The Covered Wagon," has been engaged to handle the cutting of "The Inheritors," Mary Philbin's new Universal-Jewel starring feature, being filmed at Universal City under King Baggot's direction.

"Torment" has received its final editing and titles and Mr. Tourneur left Hollywood for a short vacation in the mountains and while resting will work on the script of "The White Moth," his next picture, which is to feature Barbara La Marr and Conway Tearle.

Betty Compson will return to Los Angeles from New York in the near future to play the featured role in the forthcoming James Cruze production, "The Enemy Sex," an adaptation of a novel by Owen Johnston.

Chester Bennett has fully recovered from his recent nervous breakdown and is busily engaged in reading books and plays for his next production, starring Jane Novak.

George Fitzmaurice, who will shortly start "shooting" on "Cytherea" at the United Studios, signed Ben Carre, art director, to create the settings for the Joseph Hergersheimer picturization.

Forman Directs "Throwback"

Tom Forman will direct "The Throwback" for the Universal Pictures Corporation as the final step in a nation-wide scenario scholarship contest in which "The Throwback," written by William Elwell Oliver of the University of California, won first place over several thousand stories.

King Vidor celebrated his 30th birthday February 8th. His friends and professional associates gave a dinner in his honor.

Marshall Neilan, Goldwyn director, is the author of "Don't Forget," a popular song, which shortly is to be introduced to vaudeville by Nora Bayes. Lew Cody recently had two songs published by a Los Angeles music company: "Lady of the Orchids" and "Wait for Me."

The Goldwyn studios are attempting to discourage the submission of amateur manuscripts. The department read 4,000 amateur manuscripts in 1923 without finding one that it wanted to buy.

Jesse D. Hampton, who produced Rex Beach's novel, "The Spoilers," for the Goldwyn Pictures Corporation, has purchased five stories for production in the spring. Hampton has the film rights to four more Rex Beach stories.

Metro Completes Cast

Metro announces the following cast for "Don't Doubt Your Husband," Viola Dana's newest starring picture, under the direction of Harry Beaumont: Allan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson, Robert Dunbar. The story is an original written by Sada Cowan and Howard Higgin.

J. G. Hawks, who wrote the continuity for "The Storm" will write the screen adaptation for "The Tornado," stage play by Lincoln Carter, to be filmed at Universal City.

Irving Cummings will start production at Universal City on Gerald Beaumont's Tijuana race track story, "When Johnny Comes Marching Home." Creighton Hale, Ethel Shannon and George Cooper will head the cast.

John Goodrich, scenarist and author of many screen originals, has become a member of Jack White's scenario department.

Lloyd Bacon, son of the late beloved Frank Bacon, is directing Lloyd Hamilton in his latest comedy at the Fine Arts studio. Mr. Bacon has been closely associated with the comedian for some time, while serving as head of the Hamilton scenario and editorial department.

Wyckoff Filming "Men."

Polo Negri's "Men," for Paramount, is being photographed by Alvin Wyckoff who was with Essanay fifteen years ago. He first went to Hollywood with Cecil B. DeMille and for several years was his chief cameraman and director of photography for the West Coast Paramount studio.

Fred Hibbard, Lloyd Hamilton's director, is in New York undergoing treatment at the hands of a throat specialist and expects to return to Los Angeles in a few days.

Norman Taurog has just completed "Pigskin" for Jack White. Lige Conley is the featured player.

Ruth Hiatt, for nearly two years Llyod Hamilton's leading lady, has been loaned to the Cameo comedy organization to appear with Cliff Bowes and Virginia Vance in "Fold Up."

Francis X. Bushman will leave Hollywood about Feb. 23rd to join the Goldwyn company in Italy for the filming of "Ben Hur."

De Mille Uses Hotel

For seventy-two hours Cecil B. DeMille transferred his company to the huge ballroom of the new Los Angeles Biltmore Hotel. The scenes depicted an interesting and colorful cafe sequence in Mr. DeMille's new Paramount picture, "Triumph," a a screen play by Jeanie Macpherson, founded on May Edginton's Saturday Evening Post story.

Vera Reynolds, who played the part of Nettie in William de Mille's Paramount production, "Icebound" which has been completed at the Famous Players Long Island studio, has returned to Hollywood while other members of the de Mille unit, which came East for the first time to produce a picture, will return this week.



Jean Tully has a leading part in "The Uninvited Guest," a Ralph Ince-J. E. Williamson production now being made

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They're P. D. G. meaning—

—and they'll never guess the ending!



—That's the sort of picture this is. It holds 'em to the very end. Not one, but half a dozen of the metropolitan critics compared it to the two greatest mystery plays the stage has ever known—"The Cat and the Canary" and "The Bat."

It's a mystery melodrama packed tight with thrill and surprise, with a climax facinating in its dramatic tensity and startling revelations.

BETTY BLYTHE

in

"His Wife's Husband"

A Pyramid Picture
Directed by Kenneth Webb

With a distinguished supporting cast including Arthur Carew, Huntley Gordon, George Fawcett, Grace Goodall, Rita Davenport

The "N. Y. American" said:

"One of the best pictures seen in town in several seasons. You can't leave the theatre till the story is ended. Betty Blythe has never done a better picture; it's gripping."

The "N. Y. Eve. Telegram" said:

"Fascinating and captivating. Right up to the finale the audience was kept on pins and needles. If you like this picture, tell your friends, but please don't tell them how it ends."

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——pretty damn good

—weirdly thrilling adventure!



Your patrons like a desert story—well, here's one unlike any they've seen. Not a conventional "sheik story," but a smashing story of the pursuit of a woman around the world, of life on the desert's edge, and the drama of love and hate and death played in the heart of the Great Sahara.

A story full of plot, full of incident, full of eerie mystery, full of surprise. Yep, great!

"WHEN THE DESERT CALLS"

A RAY C. SMALLWOOD PYRAMID PRODUCTION

featuring

VIOLET HEMING

With a distinguished supporting cast including Robert Fraser, Sheldon Lewis, Huntley Gordon, J. Barney Sherry, Julia Swayne Gordon

"'When the Desert Calls' is one of the most fascinating love stories ever screened. It had its premiere at the Cameo last evening before a record attendance which showed its appreciation by continuous applause." *N. Y. Telegram.*

A well-known cast of stage and screen players, lots of atmosphere and a plot that has a new twist. The production highlights are the scenes laid in the desert showing caravans and some well fought fights. *Motion Picture News.*

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Special Pyramid Heralds in two Snappy Colors, available to exhibitors, at the rate of ONE DOLLAR per Thousand

Picture Paragraphs

IRVING M. Lesser, vice president and Eastern representative of Principal Pictures Corporation, believes the phenomenal success of Harold Bell Wright's "When A Man's A Man," a First National attraction, now in its third week at the B. S. Moss Cameo, New York demonstrates that the public wants out-of-door pictures with real drama during the present year.

In analyzing the success Mr. Lesser said, "I have had our representatives in the cities where the test runs took place send in detailed reports on just what brought the crowds to the theatres. The gist of these reports is that the popularity of Harold Bell Wright was a big factor, for Wright has 50,000,000 followers in this country, according to D. Appleton & Co., and A. L. Burt & Co., the publishers of his books. But an equally strong element in drawing the crowds is the fact that the picture breathes the spirit of out-of-doors and is filled with tense dramatic situations.

THE announcement made by the C. B. C. Film Sales Corporation that a new series of Percy and Fredie Hall-Room Boy Comedies would soon be released, met with general approval, it is claimed.

A majority of the exhibitors are said to have evinced pleasure at the way the public has received the series by their requests from time to time for the theatres to play them.

SOMETHING of a distinct novelty in press books is being gotten out by the Hodkinson Corporation for the Samuel Grand production, "Try and Get It," starring Bryant Washburn and Billy Dove, according to the Hodkinson offices.

In size and in all general appearances, this press book will be almost a facsimile of The Saturday Evening Post, in which the story of the picturepiay was originally published.

This similarity to the famous weekly periodical is carried throughout the entire book.



Walter Hiers, who has been signed to star in Al. Christie comedies for Hodkinson release

"Try and Get It" is an adaptation of "The Ringed Tail Gallimampus" by Eugene P. Lyle.

MOTION picture subjects as topics for lectures have been in demand in recent months by a number of pulpit orators. Perhaps the best known of these ministers is the Rev. Allison Ray Heaps, pastor of the Lewis Avenue Congregational Church, Brooklyn.

Among the picture titles which have formed the basis for discourses by Dr. Heaps are "A Certain Rich Man," adapted from William Allen White's novel, "If Winter Comes," and "The Man Who Played God." Lately he has added "The Courtship of Myles Standish," Charles Ray's great screen success, to his collection.

THE latest Emory Johnson production "The Mailman," starring Ralph Lewis and being distributed by the Film Booking Offices, is receiving editorial comment in the columns of a number of metropolitan newspapers. The Boston Post ran a long editorial under the head, "Pay for Postal Workers" during the showing of "The Mailman," in Boston, while the editorial writer for the Davenport (Iowa) Democrat and Leader made in part the following comment:

"A popular ditty of a few years ago, if we remember right, voiced the inquiry: 'How'd you like to be the mailman?' We confessed that we would not like it, or at least we could conceive of many easier jobs, if we had to surmount some of the obstacles the mailman meets and overcomes, as shown in the screen story of the mailman's daily dozen of daring deeds now running at the Family."

WARNER Brothers have gone out of their way to make an original press sheet for "The Marriage Circle," the Ernst Lubitsch production which created such a furore in its recent Eastern premiere, and which is still going strong on its fifth week in Los Angeles.

The press sheet of newspaper size, contains a wealth of publicity and exploitation material. Reproductions are strikingly displayed, and the stories have the news quality that will help get them over the city editor's blue pencil. Especially deserving of comment are the posters, distinct departures from the average assortment of lithographs.

A piano solo by Francis Young, called "Beau Brummel," will be used as a musical tie-up by Warner Brothers, in connection with exploitation of their forthcoming March release, "Beau Brummel," starring John Barrymore.

Arrangements were recently effected through Carl Fischer, Inc., musical publishers. The number dedicated to John Barrymore, will be used as the musical theme for the screen presentation. It will also serve as a window display in music stores.

THE Frank A. Munsey Company has designed and executed an attractive herald on "The Confidence Man," the story by L. Y. Erskine and Robert H. Davis which is now being made into a Paramount picture with Thomas Meighan as the star. The front cover of the herald, attractively printed in colors, carries a reproduction of the cover of Argosy-All-Story Weekly's issue of March 15, in which "The Confidence Man" starts as a serial.

The magazine cover, as reproduced, is adorned with a portrait of Thomas Meighan and announces the story as that of Meighan's next Paramount picture. The picture will be released during the publication of the serial in the Munsey publication.

PYRAMID pictures' belief in exploitation and its desire to assist exhibitors to "put 'em over" has prompted the laying in of a large supply of the pointed dunce caps which have found such favor among exploiters of "What Fools Men Are." These caps are about sixteen inches high, and because of their conical shape will fit any head. They played an important role in the exploitation of the picture in its premiere at Cameo Theatre, when scores of men were hired to walk about town with these dunce caps perched upon their heads. The caps are black, with orange lettering, as follows: "Ask any woman what fools men are."

WHAT are believed to be the first sales of motion-pictures without the use of directly-spoken or printed words, are reported by the Selznick Distributing Corporation.

Under the supervision of L. F. Guimond, Director of Advertising and Publicity, small records containing sales talks on the Selznick pictures "Woman to Woman" and "Roulette," were sent to exhibitors throughout the country. These records, made indestructible by a new patented process, were mounted on cards containing illustrations in colors, but no printed matter.

Before salesmen would follow up the campaign, a number of exhibitors took the initiative, after listening to the records, which gave casts and exploitation points, and booked the pictures, according to Selznick.

EVERY ONE OF THESE PICTURES MEANS MONEY IN THE BOX-OFFICE

"INNOCENCE"
STARRING
ANNA Q. NILSSON

"DISCONTENTED HUSBANDS"
FEATURING
JAMES KIRKWOOD

"FORGIVE AND FORGET"
WITH
ESTELLE TAYLOR, PAULINE GARON
WYNDHAM STANDING

"THE MARRIAGE MARKET"
WITH
JACK MULHALL, ALICE LAKE
PAULINE GARON

"YESTERDAY'S WIFE"
FEATURING
IRENE RICH AND EILEEN PERCY

"THE BAREFOOT BOY"
WITH
THE MOST NOTABLE CAST OF THE YEAR

IN PRODUCTION
"PAL O'MINE"
"TRAFFIC IN HEARTS"

ASK YOUR EXCHANGE FOR DETAILS
OR
C.B.C. FILM SALES CORP.
1600 BROADWAY . . . . . N.Y.C.

Regional News From Correspondents

Albany

THE two big events of the week were a dinner and dance given to the film people of this district by William Shirley, managing-director of the Farash theatres, of Schenectady, on Thursday night, and the dinner-dance given by the employees of the First National exchange in Albany on Friday night at the Hotel Kenmore. Mr. Shirley entertained in the lobby of the State theatre, following the 11 o'clock show, the affair lasting until 3 o'clock in the morning. About 100 were present. An orchestra played for the dancing, while Harry Seed, manager of the F. B. O. office in Albany, Miss Renee Craven, of the First National exchange and others, entertained with individual acts, Miss Craven contributing a dance.

The First National dinner-dance was attended by about 25, including all the employees of the exchange and a few outsiders, these being Jacob Rosenthal, owner of the Rose theatre in Troy; Jack Krause, manager of the Bond Photoplay exchange, and John Toomey, an insurance man well known by the film people. The dinner-dance was preceded by a screening of one of First National's latest releases.

Thomas Martelli, who books pictures for the U. S. army posts, has been spending a few days in Albany, visiting various exchanges.

The past week has been one the quietest along Film Row in many a month; very few exhibitors were in town, the managers of the exchanges, finding that the exhibitors were not seeking them out leaving their desks and going after business throughout the territory.

Jack Bellman, eastern division manager for Renown, paid a flying visit to Albany during the week.

There is a new manager at the Pearl theatre in Albany, the change having occurred during the past week.

David Levy, a well known salesman for the Universal exchange here, was suddenly called to New York city during the past week, on account of his wife's illness.

Miss Jane Halloran, connected with the Selznick exchange here, spent the week end with friends in New York.

William LaFountaine, a shipper at the Selznick exchange here, is recovering from a recent operation for appendicitis.

Sol Manheimer, business manager for the Robbins theatres in Watertown, left for New York last Wednesday, following a telegram to the effect that his father was dangerously ill.

It is expected that the Universal exchange in Albany, will become a buying office about April 1, making three in New York state, the others being in New York and Buffalo.

Nathan Robbins, of Utica, owner of a chain of theatres in central New York, is said to be contemplating the erection of a theatre in Syracuse on the site of the Manhattan hotel, which was recently badly damaged by fire.

There was plenty of fun among the employees of the Mark Strand theatre in Albany on Valentine's Day when every one at the theatre presented everyone else with a valentine. A big box received the valentines, unsigned, during the day. Manager Herman Vineburg opened the box in the evening and handed out the addressed valentines.

E. J. Smith, eastern district manager for F. B. O., was in Albany for three days during the past week.

Some of the theatres in this section are planning to run split weeks throughout Lent, while other managers, believing that if the proper pictures are shown, that they will stand a week's run, have ruled against split weeks during the forty days. At the Lincoln, in Troy, Manager Symansky is planning to put one or two Irish pictures on during the Lenten season.

Apparently Proctors Fourth Street theatre in Troy, which plays vaudeville and pictures, realizes the drawing power of pictures and is heavily advertising this feature of their weekly program.

In order to protect themselves from some of the cheaper houses, the Lincoln and Troy theatres are now carrying a line in their newspaper advertising to the effect that pictures they are running will not be shown in Troy at any other theatre within thirty days.

When Al Bothner manages a theatre, he is manager in every sense of the word, this being demonstrated beyond any question of doubt the other night, when Mr. Bothner forcibly ejected a patron who was creating a disturbance down front. Mr. Bothner had quietly asked the disturber to keep quiet. The noise continued, however, forcing Mr. Bothner to ask the man to leave. The objectionable patron showed no disposition to comply but failed to reckon with Mr. Bothner's muscular right arm, and found himself suddenly ejected into the street, a sadder but wiser man.

The Lincoln, in Troy, has a nice little system of checking packages for its patrons. The checking room is right off the lobby and on a Saturday night, it is not uncommon to see all sorts of packages ranging from a chicken for a Sunday's dinner to a ham being handled and checked by the doorman.

A force of carpenters is now at work repairing the Strand theatre in Troy, damaged several weeks ago by fire. The house will be reopened in about five weeks and will retain its old name. No doubt Al Bothner will continue as its manager.

Walter Roberts, manager of the Troy theatre, has recovered from the effects of a badly infected finger, and is once more bowling his old style game.

There is a rumor that Jake Rosenthal, present owner of the Rose in Troy, has been taking a look at the neighboring Astor theatre, with the possibility of opening it at least on Saturday and Sunday.

The Griswold in Troy is going over big these days, and is easily the talk of the city. In connection with double features last week, an eight piece jazz orchestra scored such a hit that the musicians each night were obliged to respond to encore after encore.

The Fisher Kids, which scored heavily at Harmanus Bleecker Hall in Albany, two weeks ago, with pictures, are to be brought back there for two days this week.

The Capitol, in Troy, attracted a big crowd last Sunday night, when the North End orchestra was featured.

Pictures and burlesque at Harmanus-Bleecker Hall in Albany will probably be replaced by stock after May 1.

There was a peculiar incident at the Troy theatre the other night, when a man came to Manager Walter Roberts and said that he had lost a diamond ring, adding further that he had heard it roll after it struck the floor. After the show was over, Mr. Roberts and his assistant-manager, Ben Stern, equipped with flashlights, went over every inch of the floor, turning over programs and taking row after row, but without success, working until long after midnight. The strange part of the whole thing is that the man who professed to have lost the ring, never called back during the days that followed to inquire if it had been found.

Canada

WEEK in and week out, the moving picture theatres of Ottawa are still doing their bit for disabled soldiers of the Great War who continue to receive treatment at the local Government hospitals and institutions. Special tickets are used to permit the war cripples to enjoy matinee performances at any of the local moving picture theatres. These are issued by and signed by officers in charge of the hospital work. Quite a few are accepted by each of the theatres every week. Those co-operating include Harry Brouse of the Imperial, Capt. Frank Goodale of Loew's, Oral D. Cloakey of the Regent, Don Stapleton of the Centre, Joe Franklin of the Franklin and others.

The first of Canadian Educational's English feature releases, "Out to Win", played the Centre Theatre, Ottawa, for a week starting Saturday, February 16. This picture is an ideal production, Canadian Educational having secured the Ideal attractions for distribution in Canada. Manager Don Stapleton of the Centre was well pleased with the fast-moving British production.

The Kenora Theatre at Kenora, Northern Ontario, the proprietor of which was Joe Derry, was destroyed by fire on February 13 with a loss of $65,000, partially insured. The cause of the fire was unknown. Mr. Derry occupied apartments above the theatre.

Miller Stewart, manager of the Metropolitan Theatre, Winnipeg, for the past three years, has resigned and has been succeeded by J. A. Reich, who was a theatre manager in Minneapolis until recently. Following the resignation of Mr. Stewart, the whole house staff of the Metropolitan Theatre was dismissed. It is understood that Mr. Stewart will shortly join the Gordon Amusement Company at Boston, Mass., of which Charles G. Branham, formerly director of theatres for the Famous Players Canadian Corp., is now general manager. Mr. Reich had his own theatre at Estevan, Sask., some years ago, and later was manager of theatres at Calgary and Edmonton, Alberta.

F. G. Spencer, owner of several picture theatres in the Maritime Provinces, has been elected an active member of the Rotary Club of St. John, N. B., holding the classification of moving picture theatre exhibitor.

Two theatres of the Atlantic Coast section of Canada have permanently returned to exclusive picture policies. One is the Majestic Theatre at Halifax, N. S., which had a long season of dramatic stock presentations, and the other is the Queen's Square Theatre at St. John, N. B., which had been playing stock musical comedy.

Pronounced as it is spelled

C-Y-T-H-E-R-E-A

Seattle

THE Rialto Theatre in Wenatchee, formerly owned and operated by J. G. Beckman, a veteran exhibitor of this territory, was taken over in February by the Jensen-Von Herberg circuit of the Pacific Northwest, adding one more house to their string that now totals close to thirty. By the acquisition of the Rialto, the organization now controls every theatre in that city, having for some time owned and operated the Gem and Liberty Theatres there. L. A. Doudlah, who acts as manager for the Jensen-VonHerberg interests in Wenatchee and runs the two present houses, will undoubtedly take over the management of the Rialto, according to information made public here this week. Mr. Beckman has announced no plans for the future.

Vic Gauntlett, well known film and theatre man of the Pacific Coast, returned to John Hamrick's Blue Mouse Theatre in this city last week as advertising and exploitation manager. Mr. Gauntlett was formerly associated with the Blue Mouse circuit, but left there a number of months ago to handle the publicity and exploitation for the Northwest showings of "Human Wreckage" for the Film Booking Offices. Following the completion of that task, he he came associated with "The Hunchback of Notre Dame" company in the same capacity, and takes up his duties at the Blue Mouse now after having toured the states of Washington and Oregon with the Universal production, for several months.

The Princess Theatre at Anacortes was reopened the middle of February by Sam Mendelsohn, according to reports just received here. The house was formerly owned and managed by B. B. Vivien, but was closed recently and placed up for sale. Mr. Mendelsohn has remodeled and renovated the theatre, and plans to present strictly first run shows there.

William Rush, an exhibitor from Tacoma, recently announced his intentions of building a strictly modern five hundred seat house in Kent, and work on the building has already been begun. A new type Wurlitzer organ, practically the first used in any of the small town houses of this state, will be included in the equipment installed by Mr. Rush.

Peter Kostrometinoff, owner and manager of the Sitka Theatre in Sitka, Alaska, left this city recently for his home, after having spent the winter season here and in California. W. D. Gross, owner of the new Coliseum Theatre in Ketchikan, arrived on the last Alaskan steamer, and plans to spend a short time in this city arranging bookings of pictures for the string of houses which he operates in the Alaskan territory.

Leon Greenman and his eight melody men were engaged last week by Manager C. W. McKee of the Heilig Theatre to furnish the musical entertainment for that house, and began their engagemnet the middle of February. Mr. Greenman formerly was conductor of the Blue Mouse Theatre concert orchestra, and since that time has been directing the symphony orchestra at the St. James Theatre in Boston.

The Gem Theatre at Pateros, Wash., formerly under the ownership and management of A. R. Dodd, was recently taken over by Oscar Miller, and is now operating under the name of the Paramount Theatre.

The Grand Theatre at Aberdeen, formerly the legitimate playhouse of that city, is now being remodeled by George Nye, owner and manager, according to information received here. When finished, the theatre will be reopened under a strict picture policy, which is expected to go into effect some time in March.

The American Theatre at Woolston, one of the small towns of this state, was taken over recently by Gus Berkstrom, after having been operated up to this time by Tom Watkins.

All film inspectors from every exchange on Seattle's Film Row were the guests of Manager George P. Endert of the Famous Players-Lasakey exchange one afternoon last week at a private screening of a special film brought to this city by Earl J. Dennison, traveling supervisor of all Famous Player exchange inspection departments. The film was specially prepared in the Famous Players laboratory, and showed the danger to film through bad patches and repairing. Mr. Dennison spent three days in this city, and from here proceeded to Portland, on his tour of all the Paramount exchanges.



Gerald K. Rudulph.
New Fox Exchange Manager at Buffalo, N. Y.

Morris Segal, formerly employed in the booking department of the local Famous Players office last week was announced as salesman in the Spokane territory by Mr. Endert. H. S. Hoke, former head of that district, will now work the territory out of Seattle, according to present plans.

Celebration along Film Row was general early February, as the result of the birth of a son to Mr. and Mrs. J. A. Gage. Mr. Gage, following the announcement that both Mrs. and Master Gage are doing nicely, thank you, declared his intention of starting the young man to work at the Educational exchange immediately.

Guy F. Navarre, manager of the Fox exchange, was scheduled to leave here the second week in February for Los Angeles, where he will confer with officials of the Fox organization concerning the company's output for the coming season. During the ten days or two weeks that Mr. Navarre expected to be out of the city, the exchange was to be under the direction of Jack Cohn, assistant manager.

Charles W. Hardin, manager of the United Artists exchange, has recently returned from a two weeks' road trip to a number of the territory's key cities, including Spokane, Walla Walla, Portland, Butte and Missoula. Upon his return he announced that Jack Rue, formerly the manager of the Universal exchange in Butte, has joined the local United Artists sales staff and will cover the entire Northwest territory.

The biggest week's business in the history of the local First National exchange was reported early in February by Fred G. Sliter, manager of the local office, just before leaving this city for a week's trip into the Eastern Washington circuit on a drive to keep up the city's record. H. W. Boehme, First National's Western Washington representative, left recently for a flying trip through the Eastern part of the state, and following his return Eastern Washington was to be taken over for the company by Clint Montgomery. Mr. Montgomery was formerly associated with the Warner Brothers exchange in this territory.

L. J. Shlaifer, manager of the Universal exchange, returned to the city last week after an absence of a number of weeks, during which time he attended the Universal branch managers' convention in Chicago, and also spent a number of weeks in Los Angeles and Kansas City.

R. C. Hill, manager of the Hodkinson branch office, has again taken up his work in this city, after having just completed a road tour that kept him in the Washington and Oregon territory for several weeks.

J. B. Sparks, exhibitor from Primaville and Redmond, Oregon, spent a number of days on Film Row early in February. Ray Grombacher, of the Liberty Theatre in Spokane, and Ed Dolan and William Ripley of the Ripley-Dolan Enterprises in the Grays Harbor territory, were also seen along the Row the same week.

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Representing
PRODUCERS :-: DIRECTORS :-: ARTISTS



Group of Stars appearing in current and coming productions of the W. W. Hodkinson Corp. Top row, left to right: Dorothy Mackaill, Lois Wilson, Walter Hiers, Lloyd Hamilton, Betty Compson, Billie Dove; bottom row, Harry Carey, Doro thy Devore, Bryant Washburn, Lila Lee, Madge Bellamy, James Kirkwood

Buffalo

THE management of the Fredonia Opera House has changed, Charles H. and C. O. Tarbox having negotiated for the purchase of the lease held by Miss Edith N. Curtis and having secured from the Board of Trustees of Fredonia permission for the transfer of the unexpired lease, which is extended three years. The new proprietors agreed to pay $1,200 a year rental. Charles H. Tarbox, who assisted C. H. Landers in the management of the house for several years, and who has been in charge of booking pictures for the Chautauqua assembly grounds for a few years, will have active management of the house. Some improvements are contemplated.

One of the events of the week in Buffalo was the formal opening Thursday night of the new and larger Renown Pictures corporation exchange, on the second floor of the Beyer Building, 505 Pearl street. It was a regular party with music, dancing, a buffet luncheon and the screening of one of Renown's new pictures. The event was attended by most of the Buffalo exhibitors and several came to town from Niagara Falls, Rochester, Syracuse and other cities in the territory. Joe Miller, branch manager, and his assistant, Leo Mullen, were in charge of the program. M. H. Hoffman, vice-president and general manager of Renown, and Jack Bellman, general sales manager, were guests of honor. The exchange is elaborately furnished and completely equipped to serve the exhibitor. It occupies half of the entire second floor. I. M. Prown and Homer Howard have resigned from the Renown sales staff, and Mr. Miller expects to announce the appointment of new sales representatives next week.

Walter Hays, vice-president of the Mark Strand interests and head of the Strand Securities corporation, controlling the Criterian theater building, announces that the contents of the Criterion, consisting of a complete quipment for a picture house, including an $11,000 Wurlitzer organ, are for sale. All must be moved the week of April 1, as the building is to be torn down to make way for a modern business block.

"Old Faithful," the piano that did duty for a long time in the Nickum Gem Theater, Olean, N. Y., is gone. And Manager Charlie Nickum don't know where to find it. After a long and useful career giving forth music accompaniment for divers picture features in the Gem, "Old Faithful" was moved to the sidewalk when the Nickum Gem was dismantled. Patting the instrument on the back before the intended trip to the warehouse, Charlie was accosted by a man who asked if the piano was for sale. Mr. Nickum induced the stranger to take the instrument into his home for a trial by members of the family. An agreement was to be reached later, Charlie said. "Old Faithful" was loaded on a truck, and when the machine turned the corner Mr. Nickum had his last look at the piano. It was also his last look at the stranger.

Pete Dana has resigned from the sales staff of Hodkinson Pictures corporation and has been succeeded by Jack Thomson, formerly with Vitagraph, Pathe, Associated Exhibitors and other exchanges.

A Parent-Teachers association has been formed in Jamestown and has been working on a plan for securing proper motion pictures for children. Through the co-operation of Messrs. Peterson & Woods, owners of the Wintergarden Theater, arrangements have been made to run pictures suitable for the entire family, old and young. Two such performances have already been given and a third was presented one evening this week. The pictures shown under the arrangement are selected by the managers of the Wintergarden and a committee from the central council of the Parent Teachers' association. Arthur W. Kettle, chairman of the board of public welfare, has strongly endorsed the plan and declares the movement should be heartily supported by all those interested in the moral welfare of the children. "The children insist upon seeing motion pictures," said Mr. Kettle. "They must see them, and the only thing that can be done is to provide them with suitable films."

Justice O'Malley has signed an order providing for the discontinuance of an equity suit brought by the Golde Clothes Shop, Inc., against Loew's Theaters, Inc. The case, which has been in the courts continuously for more than two years, and which has twice been carried to the court of appeals, has been settled. The amount of the settlement could not be learned. The action started when the theater dispossessed the Golde firm from premises on the east side of Main street. The Golde company had a lease on a store there. After they had been dispossessed, the entrance to the Loew theater was built on the store site. The Golde firm appealed from the dispossess order of the city court on the ground that the lease had not yet expired. The city court was upheld by the county and appellate courts, but the highest state court reversed the decision. An equity suit then was brought for restoration of the property and for damages suffered by reason of the dispossess proceedings. An answer was interposed, and the plaintiff then sought judgment on the pleadings. The claim was that the defense did not constitute a proper defense as required by law. This motion was denied by the supreme court. An appeal was taken to the appellate court, and the court of appeals and the high court again ruled in favor of the plaintiff.

Eugene A. Pfeil, former manager of the old Strand, has renewed his lease on the Circle Theater, a west side community house, which he has been operating for several months.

N. I. Filkins, sales representative of Advance Pictures corporation of Syracuse was in town last week with an announcement of the merger of the Onondaga Film company and Oualtoplav Film company, into the Advance Picure company, Inc., capitalized at approximately $150,000.

LOVE *Means*
CYTHEREA!

Cleveland

BILL SKIRBOLL of Goldseal Productions is just back from New York.

Norman Moray, manager of the local First National exchange was off on sick leave last week. He's expected to resume duties again this week.

N. A. Thompson of the New York First National office has been a guest of the Cleveland First National exchange during the past week. He's here to install a new system of sales control.

J. O. Brooks, special representative for Fox, who has been in the Cleveland territory for the past two months, has finally checked out, and left for New York last Thursday.

C. E. Almy, manager of the local Metro exchange, was in Chicago last week attending a meeting of central western Metro exchange managers.

C. E. Penrod, division manager for F. B. O. was in Cleveland last weekend.

George Jacobs is in our midst once more. This time, it is in the capacity of personal representative for Al Lichtman. Jacobs plans to spend considerable time in the Cleveland Universal office, after which he will visit other Universal offices. Jacobs was formerly head of his own independent distribution office which operated under the name of the Western Pictures Company.

Al Feinman has arrived in town straight from New York, to take charge of the engagements and publicity of "The Hunchback of Notre Dame" which opens its Cleveland run at the Stillman Theatre the week of March 2nd.

W. J. Kimes is back in town after a protracted stay in California. Kimes used to be manager of the Cleveland Goldwyn exchange. Since he severed his connections with Goldwyn, he has not had any picture affiliations, but took occasion to tour to California. It is not known whether he has formed any new ties within the industry or not. He was around the Film Exchange Bldg., however.

Mischa Guterson, musical director of Loew's State theatre, has arranged a musical treat for local music lovers. This week, in connection with the picture "Rendezvous" Guterson offered an all-Russian score, compiled from the greatest Russian musicians. This is the first time that a picture has been scored in Cleveland with such a selection of classics. Among the best known were Tshaikowski's "Slav March", "Overture of 1812", "Chanson Trists", "1st Movement from the Fourth Symphony", Last Movement from the Fourth Symphony, 3-4 Movement from the Fifth Symphony, Last Movement from the Sixth Symphony; Rubenstein's "Romance"; Chopin's Nocturne 13; Rachmaninoff's "Prelude", and "Melody"; Jewish Dance by Rinsi-Corsico; and others from composers of note.

William Raynor, manager of Reade's Hippodrome, Cleveland, had a great show last week. He called it "Jazz Carnival." And it started out to be a carnival right at the front door leading into the foyer, where a little colored boy in bright red "buttons" uniform handed out tooters in bright colors to each patron. The inside foyer was hung with varicolored paper strips, draped from the ceiling. The usherettes were in Pierette costumes, no two the same color. Inside the auditorium, there were three jazz bands, sometime all going together, sometime separately. There were thirty nine instruments in the three bands—the largest jazz collection ever exhibited in Cleveland. A Male Trio sang from one of the upper boxes as one of the features of the overture. Lights were half down during the songs, and at the same time hundreds of balloons were loosed from the top balcony and allowed to float over the entire auditorium.

O. E. Pelles, president of the Cleveland Motion Picture Exhibitor's Association, M. B. Horwitz, P. E. Essick, M. Fine, Frank Gross and Dr. I. Brody have been appointed a committee of the Cleveland Motion Picture Exhibitors Association, to discuss the zoning system of Cleveland, as submitted to the Association by the Film Board of Trade of Cleveland.

Christie Diebel, manager of the Liberty theatre, Youngstown, was in town the fore part of the week. He came up to see Charles Ray and arrange for his personal appearance this week at the Liberty. And he did it. For Ray left Cleveland Sunday so as to make a personal appearance at the Liberty just before the first performance of "The Courtship of Myles Standish."

"Doc" Horater, manager of the Temple theatre, Toledo, made a flying trip around the local exchanges the middle of last week.

Louis Miller, manager of the Palace theatre, Ashtabula, was in the Film Bldg. last week, booking pictures and seeing what Cleveland First-run houses are doing.

Peter Rettig, of the Mystic theatre, Galion, was a paying guest at the local First National exchange during the week.

Judge Foster traveled up to town from Marion the early part of last week, to put his name on some interesting firstrun contracts.

The Cleveland Motion Picture Exhibitors' Association held its February meeting last Tuesday at the Winton Hotel. Luncheon preceded the business meeting.

Chicago

ZONE CHAIRMEN, recently appointed by Business Manager Jack Miller and the advisory committee of the Exhibitors Association of Chicago, are showing a real interest in their work and already many new members of the association have been secured through their efforts. They are also keeping the public posted on matters pertaining to the theatres and are seeing that the members of the association run trailers announcing their membership and print the announcement on their programs as well. The zone chairmen, as announced by Mr. Miller, follow: South Side: Nathan Joseph, Lincoln; Ludwig Siegel, Prairie; Al Lyons, Peoples; James Plodna, Harper; Abe Cohen, Midway; and James Coston, Harvard: North Side: Henry Newell, Howard Theatre; Nate Gumbiner, De Luxe; Louis Zahler, Commodore; Jack Freeman, Claremont; Harold Hill, Arrow; H. Heinaman, Crescent; Maurice Choynski, Newberry; Nate Wolf, Vision; Frank Schaeffer, Crystal; West Side: George Hopkinson, Hamlin; Samuel Abrahams, Gold; A. Saperstein, Palais Royal; M. Goodman, Marshall Square.

The Field Museum of Natural History will utilize motion pictures to make its work more interesting, and has arranged a series of free, public lectures on travel and natural history, illustrated by moving pictures, which will be given at the museum on Saturday afternoons during the months of March and April.

A. Raymond Gallo has been elected president and director general of Peacock Pictures Corporation, a new independent producing company recently organized in Chicago. According to Mr. Gallo, the company now has ready for screening, two stories, adapted for the screen by Scenario Editor Norris. His staff, as announced by President Gallo, includes: Major V. C. Sweinhart, production manager; H. John Ross, director of educational productions and local casting director; Bernhard O. Wirth, art supervisor and location manager; M. James Gallo, studio manager; Irwin S. Censky, efficiency manager; Lowell Ames Norris, scenario editor; Carl H. Schultz, art editor, and Grace Inglis, of Los Angeles, casting director. It is Mr. Gallo's intention to begin production during April, and arrangements for a Chicago studio, where the interiors will be shot, are being completed.

Roy Alexander, for many years connected with Universal Film Company, has resigned as Chicago exchange manager. His rapid advance from a minor position to salesman, short subject manager at Chicago, then manager at Kansas City and finally manager of the Chicago exchange, was won by hard work and ability. Mr. Alexander has not yet announced his future plans but it is understood that he will remain in the film business.

William Paara, who for the past six months has been connected with Fox's Chicago exchange as booker, has been promoted to assistant manager of Fox's Oklahoma City exchange. Mr. Paara has left for New York and after a short time spent at headquarters will proceed to Oklahoma City and assume his new duties.

Chub Florine, who has been selling Select Pictures in city territory, has been promoted to manager of Standard Cinema Service, which is releasing through Select and will have charge of the sale of this company's product in the territory of which Chicago is headquarters.

Ted Meyers, who for some time past, has been connected with Pathe's sales force, and one of the most popular go-getters in this territory, has been appointed manager of Pathe's Omaha office and has already left for his new headquarters.

Al Lichtman, general sales manager of Universal, stopped over in Chicago, Sunday, for a sales conference and then proceeded on his way to the coast, where he will spend several days at Universal City. Special Representative George Jacobs and Manager Brown, of the Cleveland exchange; Ike Von Ronkel, of the Des Moines exchange and Divisional Manager Wolfberg, participated in the conference.

Jack Hellman, Milwaukee newspaper man and formerly publicity director for Paramount at Minneapolis, has been appointed Universal exploitation man and is devoting his entire time to "The Hunchback" in the theatres showing this big feature. Reports coming in from various points indicate that Mr. Hellman is more than making good on the new job.

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Central Penn.

MORE than one hundred guests were entertained at the Valentine dance given on the evening of February 14, at the fashionable Harrisburg Country Club, by Mr. and Mrs. C. Floyd Hopkins. Mr. Hopkins is Harrisburg representative of the Wilmer & Vincent theatrical interests, and president of the Harrisburg Chamber of Commerce. Among the guests were a number of persons connected with the operation of the Wilmer & Vincent theatres in the city, and introduced during the general dancing were a number of theatrical stunt dances which added to the enjoyment of the occasion.

Meyer Kabernich has accepted a position representing the Keystone Exchange, of Philadelphia, in Lackawanna and Luzerne counties. He was formerly associated as a manager, with the Carbondale Amusement Company, of Carbondale.

Despite opposition that has arisen among civic organizations of Harrisburged to the plan of a corporation recently organized by Athenas George, an Altoona exhibitor, to establish an amusement park on Independence Island, in the Susquehanna river, opposite a fashionable residence section of Harrisburg, the interests representing Mr. George have obtained a permit, for the erection of the necessary buildings, from the Harrisburg Building Inspector. The opposition to the project is based on the contention that the park would detract from the beauty of the river front. It is the plan of the corporation to include a motion theatre or picture airdome in the park. Park Commissioner Gross has declared that he is opposed to the project and that he will seek authority from City Council for the city to acquire the Island from Mr. George by condemnation proceedings, if necessary. Mr. George has intimated that he will proceed with the construction of the park which he hopes to have in operation by next summer.

Bethlehem and Allentown picture theatres are availing themselves of the use of the Radio Broadcasting station, WSAN, maintained by the Allentown Morning Call, to broadcast musical programs being given in theatres as prologues to motion picture shows. Manager John Newkirk, of the Colonial theatre, Allentown, put on a concert by the Hunsberger-Rapp trio, instrumentalists, and Miss Martha Minner and Miss Louise Ruiz, vocalists, which was broadcast from the station and attracted many persons to the theatre to see the artists in person. At the Strand, Allentown, of which Dr. Ben Stuckert is manager, a prologue was presented. In this prologue the musical artists were Miss Madeline S. Brown and John N. Mealey. Miss Brown was introduced by radio from the Morning Call studio between her appearances at the Strand. The Ye Eddie Quartette has been filling similar engagements to advertise several of the Allentown and Bethlehem theatres.

Peter Magaro, managing director of the New Regent motion picture theatre, Market street near Fourth, Harrisburg, gave space in a store room at 404 Market street, beneath his Coliseum dance hall, for an exhibition held from February 8 to 14, held by the Harrisburg Boy Scouts in celebration of the fourteenth anniversary of the establishment of the organization in that city. Twenty of the 36 troops of Boy Scouts, of Harrisburg and vicinity gave exhibitions of scout handicraft.

Mrs. Florence Ackley Ley, former prima donna and at present director of the Community Service Bureau maintained by the Wilmer & Vincent theatrical interests in Harrisburg, is the organizer of a movement, announced on February 15, to establish a permanent Civic Opera Company in Harrisburg, the artists and other performers to be selected from home talent. Clarence E. Zerger, supervisor of the Harrisburg Public Schools, will assist Mrs. Ley in the stage direction, which will include dancing as well as vocal work. Announcement is soon to be made of the operas that will be attempted.

Kansas City

MAURICE JOSEPH, former manager of the Kansas City Universal branch, who resigned to enter business for himself, has been succeeded by L. W. Weir, former assistant division in the West for Universal.

If the assertions of L. A. Wagner, Princess Theater, Eureka, Kas., can be taken as a barometer, business in Kansas is on the upgrade. Mr. Wagner, with E. E. Frazier and son, Willard, who operate the Empress theaters at Paola, Kas., and Osawatomie, Kas., did some unusual heavy booking in the Kansas City market last week.

In addition to coming to Kansas City to install L. W. Weir as new Universal branch manager, Gerald Akers, Universal division manager, will take about ten days to study conditions in the Kansas City territory before returning to his headquarters at St. Louis.

Max Roth, assistant general manager of Preferred Pictures, was in Kansas City last week on a tour of Middle West exchange centers. Business conditions are as satisfactory as he could disire at this time of the year, he said.

Kansas City's "mail order film exchange" — the Economy Film Company, has issued a new catalogue of films. Bernard C. Cook, manager, who originated the idea in the Kansas City territory several months ago, asserts the volume of business done since the establishment of the exchange has vindicated him in his theory that such an exchange is in demand.

A handsome diamond ring was presented G. B. Howe, who resigned from the Kansas City Universal force recently to return to the East, by the office force. He had been with Universal twelve years.

The Missouri territory is being given the "once over" by W. E. Truog, division manager of Goldwyn, this week. W. C. Haynes is performing the same duty in the north and western sections of Kansas.

The Roanoke Theater, a suburban house of Kansas City, has been purchased by L. J. Lenhart, formerly of the Gladstone Theater. The seating capacity of the Roanoke will be enlarged about 200, while a new front and decorations will be added.

W. P. Bernfield, owner of the Liberty Hall Theater, Wathena, Kas., lost no ground in an "advertising argument" with the M. E. church of that city last week. The church, in advertising motion picture programs, stated they had "non-inflamable" films.

"There ain't no such animal," came back Mr. Bernfield.

Jos. Rosenburg, former Hodkinson representative in the Kansas City territory, has joined the Mid-west-Educational force and will "plunge" into the territory next week.

Sympathy of Missouri and Kansas exhibitors were extended last week to Bert Byler, manager of the Bixman Theater, Clinton, Mo., whose father died after an extended illness.

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Southeast

IT was announced by Paramount officials that all film in the vaults of the Charlotte exchange, which burned to the ground two weeks ago, was in perfect condition when the debris had sufficiently cooled for the vault doors to be opened. While the fire occurred at a period when constant passage in and out of the vaults was in progress, the strict rule to close doors after every visit to them was strictly adhered to with the result that all doors were firmly closed, though not locked, when the fire started. All dates were filled, it is announced, both the Atlanta and Washington exchanges aiding the local exchange in all close dates, and there was absolutely no interruption in service.

Arthur Lucas, who has taken over the Educational Film Exchanges of Atlanta and Charlotte has announced the personnel of the two offices. W. C. Costephens, formerly booker for Paramount, will be Atlanta booker; John Scruggs, for several years in charge of the poster department of Goldwyn will be in charge of booking and shipping for the Atlanta exchange. J. H. Butner, a pioneer formerly with the old Mutual and Triangle, will be manager of that office.

James Reynolds formerly Atlanta booker for Educational has been promoted to manage the Charlotte office; Clyde Cheek, formerly auditor for Paramount is to oe Charlotte booker. William H. Wassman, is to be salesmanager of the entire territory and he, with L. V. Calvert, is in Charlotte the past week superintending the transfer of the exchange from the Bromberg supervision.

W. J. Clarke, who was sent to Charlotte from New York to open the Charlotte branch of Goldwyn last Fall, has been transferred to manage the Atlanta office succeeding H. W. Starrett, who has gone to the Detroit office. Rudolph Berger, a veteran exchange manager for many years in Washington, is the new Charlotte manager, the position having been proffered to Frank Rogers, Atlanta office's star salesman, but declined.

Joe Marentette becomes salesmanager in the Southeastern territory for Associated Exhibitors succeeding Jack Shaefer, who goes to the West Coast. Mr. Marentette has been on the road with Metro. V. P. Whitaker, personal representative for Arthur S. Kane, was here making the change.

W. R. Bedell, who resigned the management of Rialto, Atlanta, Ga. last fall to enter another business, is back in filmland, and will be associated with Graphic Films Corporation, Atlanta, Ga. in the capacity of sales manager. Graphic is a new organization specializing in commercial work, trailers, and in cleaning and renovating films.

The new Lee theatre, Thomasville, North Carolina, in which H. B. Varner owns a half interest, will soon be ready for a formal opening. It will have a seating capacity of 900 representing the last word in equipment and appointments.

H. B. Franklin and Sidney R. Kent, of Famous Players were in Atlanta enroute to New Orleans the past week. F. F. Creswell, division manager joined them in Atlanta.

His many friends in the industry were grieved at the sudden death of James Dwyer, veteran projectionist of Atlanta last week. Mr. Dwyer held operators' license number one for the city of Atlanta.

L. S. Hollingsworth, assistant manager of Vitagraph, Atlanta, is recovering from an operation for appendicitis.

C. E. Kessnick, who was operated on in New Orleans is recovering favorably.

M. F. Schnibben, of the Opera House, Florence, S. C. was an Atlanta visitor the past week.

Oscar Kantner, formerly Paramount exploiter in the Atlanta territory has opened his Seville theatre. Los Angeles, and friends in Atlanta received invitations to the formal opening.

A. R. Ninninger has resigned from the North Carolina sales force of the Charlotte Universal exchange. Merritt Davis, formerly Paramount manager in Memphis succeeds him.

John Evins, of Augusta, Ga., spent several days in the Atlanta district offices in conference with state director Ford Anderson the past week. Remodeling is progressing nicely on the Imperial, Columbia, S. C.

M. M. S. Murray who has been with Aronson and Browne for the past six years has accepted the position as Manager of Craver's New Broadway, Columbia, S. C.

Washington

LOUIS J. SELZNICK was a visitor in Washington early in the week, callnig at Selznick Distributing Corporation, and being entertained by Louis Reichert, manager of the local Selznick office.

Louis Berman, President of Independent Films, Philadelphia, Baltimore and Washington, South Atlantic distributors of the Warner Bros. pictures, was in town over the week-end. He was the guest of Manager Ayres, of the Washington office. Accompanying him was the Treasurer of the concern, M. A. Abrams, also of Philadelphia.

E. A. Sherwood, manager-vice-president of Harry M. Crandall's Exhibitors Film Service exchange, has announced that effective February 15th, he began caring for the trade in his new suite at 803-11 Mather Building, Washington.

Michael Thomas, for the past few months, manager of Federated Films, announces his pending resignation from the staff of D. Oletzky's Baltimore-Washington exchanges. Thomas plans to open on March 1, at 924 New Jersey avenue as Lightnin' Photoplay Exchange, Inc.

Manager Harry Hunter of Paramount announces that F. M. Boucher, head booker at the North Capitol exchange has been on the road recently, selling to the trade and getting in personal touch with the individual exhibitor.

Miss Mary Smith of the booking department of the Famous Players-Lasky exchange, is being promoted to the position of private secretary to Manager Hunter.

Harry Bernstein was in town long enough to have the arbitration board and grievance committee of the Board of Trade, postpone the cases pending between his chief, Jake Wells, and the film exchanges of the Washington board, owing to Mr. Wells inability to reach Washington this week.

Owner and Manager Braugher of the new film house in Staunton, Va., and Joe Walters of the Lyric theatre, Black Stone, Va., were in town.

Washington Camp, Number 62, Patriotic Order, Sons of America, at Cumberland recently passed a resolution in opposition to Sunday movies prohibition and all, acts of that tenor pending before the Maryland legislature. Senator Robb and other members of the Alleghany county delegation in the State Legislature received copies.

The Moller Organ plant, Hagerstown, purchased the site of the H. L. Caffmann Lumber Company, adjoining them on the north.

Manager Murray of the Dunbar theater, Washington had a few matters up for arbitration last week.

The Walter Price talent in Goldwyn have cleared up the spring sales drive and are waiting for the watches now.

Southwest

THE Rex Theater at Dallas, Texas, is a thing of the past, as the owners sold their lease to a New York millinery firm for $80,000, and the theater will be transformed into a business house in the near future.

Tom Bailey, formerly branch manager of the Famous-Lasky Players in Oklahoma City, and later district representative at Dallas, Texas, has been transferred to Los Angeles as district representative.

Resident Manager J. B. Dugger of the Famous-Lasky Players branch at Dallas, was in New York City, attending the semi-annual meeting of branch managers.

Louis Maurin has been appointed booker for the Enterprise Distributing Corporation at Dallas, and R. H. Robertson in same capacity with Progress Pictures, Inc., at Dallas.

The Alhambra Theater, a neighborhood house at Tulsa, Okla., has closed. The house was opened in May, 1923, by J. B. McAnally. A deal is reported to be on for other parties to operate it.

B. O. Shepherd is contractor for a 25 x 120 foot theater building at Sand Springs, Oklahoma. The theater will seat about 400, and will be strictly modern and up to date.

A new picture theater is under construction at Big Lake, Texas.

The Majestic Theater at Magnolia, Ark., is opening under new management and in new location arranged for the theater.

Henry C. House is building a new theater for Will Harwitz at Houston, Texas, with seating capacity of 2,800; to contain $100,000 worth of equipment, the building to cost $80,000. The show will be devoted to feature pictures.

The Guthrie Theater at Guthrie, Okla., has changed its name to Paramount.

John R. Jones, San Angelo, Texas, has enlarged the stage of his Lyric Theater to be 27 x 47 with the proscenium 29 feet opening and 22 feet in height. He has just put in full stage scenery to handle large road shows, which, with feature pictures, will be the program policy.

John Collins is remodeling the stage of his Majestic Theater at Paragould, Ark., to accommodate full scenic sets for Orpheum time bills.

CYTHEREA
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St. Louis

MOTION picture exhibiting is something other than putting good film on the screen, accompanied by nice music and an agreeable surrounding. At least that seems to be the principle underlying the success of Spyros Skouras, head of Skouras Brothers Enterprises and the St. Louis Amusement Company of St. Louis which combined control some eighteen of that city's leading amusement places.

Today St. Louisians are conducting a drive to raise $500,000 for a new building for the St. Louis Maternity Hospital. The Rockefeller Foundation has promised a large endownment to the institution if the necessary building is erected. St. Louis is out to make good and as always Skouras, his brothers and his associates, prominent among whom is Harry Koplar, will uphold their end.

On Monday, February 18, 20 per cent of the gross receipts of sixteen of the Skouras houses was turned over to the hospital fund. The theatres participating were: Grand Central, West End Lyric, Capitol, Down Town Lyric, Juniata, Lafayette, Lindell, Maffitt, Manchester, Novelty, Arsenal, Pageant, Shaw, Grand Florissant and Shenandoah.

Samuel S. Harris well known Little Rock, Ark., exhibitor has leased the New Conway theatre, Conway, Ark., being erected by S. G. and Theodore Smith and will open the house probably on March 15.

Verne Victor Barnes, field representative in St. Louis for the Palmer Photoplay Corporation celebrated his forty-fourth birthday on February 14. His many friends throughout the territory remembered the occasion while the St. Louis Times honored him with a place in its birthday column, using his photo in conjunction with a brief account of his career.

R. C. Seery, district manager for First National was a recent St. Louis visitor.

Louis Landau, owner of the Washington theatre, Granite City, Ill., is confined to his apartments in the Gatesworth Hotel by a fractured leg. He had the misfortune to slip on the ice.

Jack Hoeffler of Quincy, Ill., was at the local First National office the past week.

Theatres in the St. Louis territory that have closed recently include: Liberty Theatre, Strassburg, Ill.; Princess Theatre, Bolivar, Tenn.; Rex Theatre, Jackson, Tenn.; Elite Theatre, Queen City, Mo.; Roosevelt Theatre, St. Louis (Closed for repairs) and Grand, Searcy, Ark.

Charley Goldman, owner of the Rainbow Theatre on Broadway near Pine street has taken over the Variety Theatre on Broadway between Chestnut and Market streets, and has closed the house to be repaired and remodeled. He plans to operate both houses. They are located in the down town district.

Mike Newman and F. H. Haynes have been added to the sales staff of the St. Louis Universal office. They formerly were with Goldwyn.

Visitors of the past week included Mrs. I. W. Rodgers of Poplar Bluff and Cairo; C. E. Brady, Cape Girardeau, Mo.; Jim Reilly, Princess Theatre, Alton, Ill.; D. Frisena of Taylorville, Ill.; and H. C. Tuttle of Desloge, Mo.

Word was received in St. Louis February 16 of the sudden death of C. W. Croy, owner of the Opera House, Toledo, Ill. Croy was also in the hardware business and was an outstanding figure in Toledo business and civic affairs. He had been sick but a few days.

The Scott Theatre, Alamo, Tenn., was destroyed by fire on February 10.

District Manager LeBeau of Paramount was in during the week.

George E. McKean, manager for Fox Films, attended a birthday party for his father, John McKean, held at the family homestead, Bluffton, Ind., on Sunday, February 17.

W. J. Kupper, assistant sales manager for Fox, spent Sunday and Monday, February 17 and 18, in St. Louis. His headquarters are in New York City.

Walter Thimmig of Duquoin, Ill., was seen along Picture Row



Bebe Daniels in the Rudolph Valentino picture for Paramount, "Monsieur Beaucaire."

San Francisco

LIONEL H. KEENE, Western representative for Marcus Loew in this district for the past twenty-two months, has left San Francisco for New York where he will handle some important work for Loew. Keene came to the Pacific Coast for Loew to open his new Warfield theatre, considered one of the finest in the country.

J. J. Wood of Redding, California and owner of the Redding Theatre is renewing old acquaintances on Film Row and stocking up for the Spring.

G. F. Madsen, Educational salesman, has just returned from a very successful trip in the San Joaquin valley.

The Crystal theatre, Salinas, has been purchased by F. Lafka from Gus Germanus. Lafka also owns a large general merchandising store in that prosperous California town.

J. W. Flood, owner of the Rex theatre, Fallon, Nevada is visiting the exchanges, purchasing for Spring showings.

W. G. Preddy of the W. G. Preddey Theatre Supply Company is taking a short trip, visiting picture houses.

Ben Westland of Universal has just returned from Reno, Nevada, where he showed "The Hunchback of Notre Dame," for five days at the Wigwam theatre.

R. E. Byard and associates of Arcata, California have taken over the Liberty theatre at Heilsburg from Hartman and Reynolds. Byard said although he was going to make many improvements in the building, it would not be necessary to shut down the theatre.

Ed Armstrong, assistant general sales manager of Universal in charge of the Western office has returned from a trip to Seattle and other north Pacific Coast cities.

Joe Huff, a former salesman of Jewel films, has been appointed to handle the "Hunchback of Notre Dame," in the San Francisco territory.

Cherry Malotte, formerly in the Spokane and Portland offices of Universal, has been transferred to the San Francisco Universal Exchange.

Hiram Abrams, president of United Artists, has been paying local exchanges and picture houses a visit.

E. J. Frier, formerly booker at the San Francisco Universal offices has been transferred to the Universal office at Portland.

Barney Gurnette, district manager for Universal has left the Ford coupe class and is now a big leaguer, having purchased a Hudson.

Roland G. McGurdy, formerly director of publicity for Universal at Des Moines, Iowa and Atlanta, Georgia, is a visitor in this city on his way to Portland and Seattle, in which two cities he will direct Universal's publicity.

L. E. Meet is now connected with the All Star Features Distributors in the capacity of auditor.

R. R. Boomer, manager of the Cameo theatre, was pleasantly surprised last week when Messrs Gibson and Price, of the Pantages circuit called on him. Boomer performed with Gibson some fifteen years ago.

Fred W. Boigt, San Francisco manager for Metro, has returned to his desk from the Stanford Hospital where he was being treated.

E. J. Crowley, formerly with Universal in San Francisco and Clyde Walker, formerly Fox sales manager at Salt Lake City, have been added to the Metro sales force and will work out of the San Francisco office.

Charles Fraler, formerly owner of the Arlington theatre, Tracy, has taken over the Grand theatre from O. A. Olsen in the same town. Fraler has closed the Arlington theatre.

H. J. Sheehan, local manager for Fox, has returned from Los Angeles where he took up some important matters with Mr. Fox.

William Drummond, better known as "Lighthearted Bill," manager for Hodkinson, entertained Bill Ely of the Hippodrome of Portland, Oregon for several days when he visited Film Row.

Col. Woodlaw of the Circle Theatre, Portland, Oregon, has been on Film Row the past few days purchasing pictures.

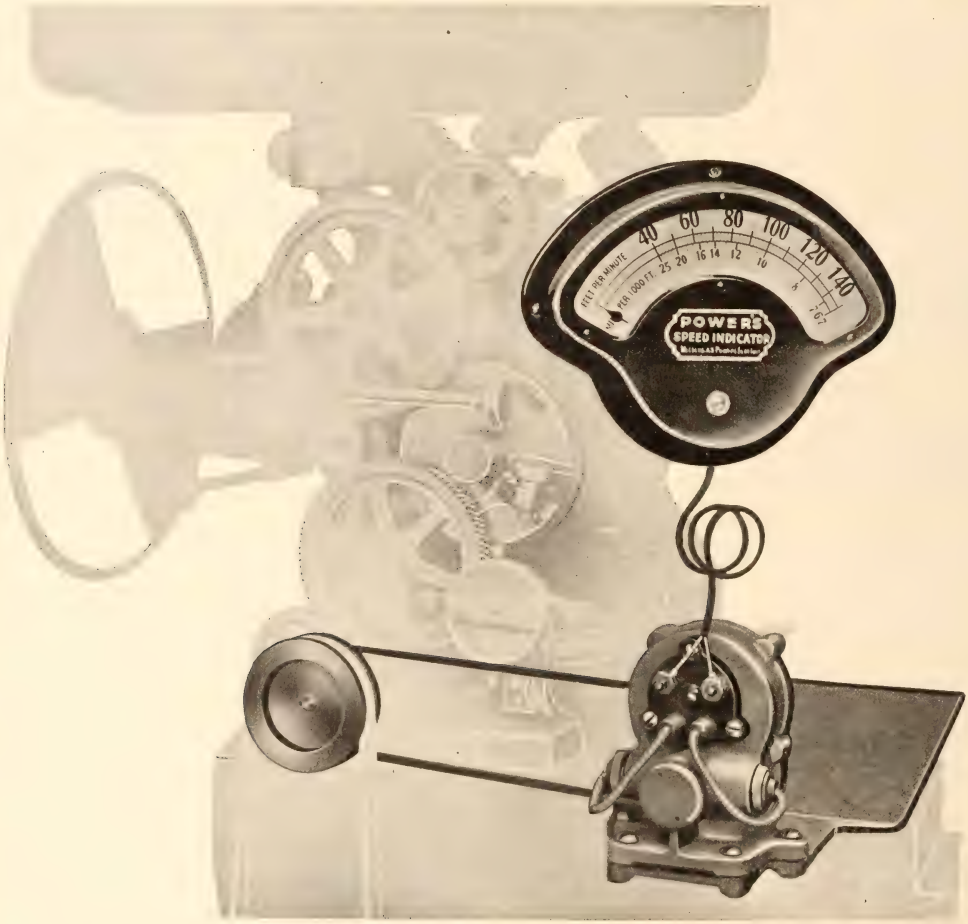
The T. & D. theatre at Richmond is to be remodeled and opened as a seventeen cent house. It is now owned by the West Coast Theatres Company.

Charles Stilwell owner of the Class A and Casino theatres at Spokane, Washington was a visitor in the city and stated he is branching out as a impressario.

The management of Loew's Warfield has announced that Aileen Stanley, Victor record impressario, and Arc Lantrey's band will soon be added to the Warfield musical section.

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P. M. ABBOTT - - - - - - - - - - - - TECHNICAL EDITOR

Quality Versus Price for Theatre Equipment

First Cost Overshadowed by Up Keep and Results; Suggestions on Ventilation.

THE old question of quality versus cost is always popping up. It seems to be an opinion among exhibitors that theatre equipment is the one general merchandise for which the usual direct ratio of cost and quality does not hold. How or why equipment should be considered different from other commodities in this respect is beyond explanation. No one should know better than the exhibitor that it isn't done these days — getting something for nothing.

Matter of Skimping on Price Paid

The matter of skimping on the cost and therefore the quality of theatre equipment was only last brought to the writer's attention in the morning's mail. An exhibitor operating a theatre in a small town writes in effect that he desires to change from one mode of projection to another. He further states that he considers the standard equipment recommended by a projector manufacturer to be too expensive. He mentions a cheap devise and inquires if this wouldn't do.

Maybe it "would do," but how well is the question. When an apparatus is recommended as necessary to secure good results by a manufacturer of high repute, one who has always striven to uphold the quality of his product, it logically follows that a cheap imitation will not do the work efficiently or satisfactorily.

Just because the average exhibitor is not thoroughly acquainted with the intricacies of machines and, as a result, one machine looks about the same as another, is no reason that the different machines *are* the same.

Basis for Determing Correct Purchase

Standard equipment backed by past reputable performance should form the main basis for determining a purchase.

One particular make of equipment may be "cheap" in its first cost but this by no means constitutes an inexpensive equipment. Initial cost is one phase in buying, but upkeep and satisfactory performance are the real factors. An apparatus can not be cheap regardless of its price if it does not thoroughly fulfill all requirements. Replacement and upkeep may also far overbalance first cost.

THEATRE construction is surely holding its own from the representative reports as listed below, on proposed new theatres:

Connecticut

New Haven — Architect Joseph Dellavalle, 341 State St., has plans and bids are being taken for the one-story theatre building of tile and wood, on Grand Ave. and Franklin St., for James De Lasia, 153 Franklin St. House will cost $75,000. Lobby—24 x 70, auditorium— 75 x 105.

Stamford — The Stamford Amusement Company, formed by local men, is having plans prepared for a new fireproof theatre to be located on the Milo Wood property opposite the Delaware house on Main Street. The plans, prepared by H. Dunlap Morrison, provide for a theatre with seating capacity of 1,500, four stores in front with the apartments on the upper floors.

Illinois

Chicago—Architect W. Ahlschlager, 65 Huron St., is drawing plans and taking bids for a new three-story and basement, 200 x 240, brick, steel and reinforced concrete theatre costing $1,500,000, on Belmont and Lincoln Aves, for the Lubiner and Trins Corp., 25 E Jackson Blvd., the theatre to seat 3,000.

Chicago — Architect John Hock, 7602 Chappel Ave., is drawing plans for a 750-seat theatre and store building, $30,000, one-story 50 x 125 of brick, terra cotta and stone. Exact location and owner withheld. Address c/o architect.

Chicago — A syndicate headed by Walter Butz, c/o Montclair Realty Co., Rm. 1257, 122 S. Michigan Ave., is having sketches drawn by Architect Wm. F. Whitney, 122 S. Michigan Ave., for a two-story and basement, 215 x 50 x 106, brick, terra cotta or stone theatre, store and office building on Heva and Grand Aves., to cost $500,000.

Park Ridge — Elmer F. Behrens, 400 N. Michigan Ave., Chicago, is drawing plans for the Park Ridge Amusement Co., c/o architect, for a two-story aand basement, 75 x 165, brick, terra cotta trim, theatre, store and office building to cost $125,000.

To operate a business successfully calls for economy in every department. However, the manner in which many exhibitors maintain equipment and in particular, projection equipment, is questionable economy. Without equipment of the proper caliber the picture can not be projected on the screen to best advantage. This is simply equivalent to booking and paying for a picture of one quality and then showing one of inferior quality.

When the projection is poor the whole show suffers in a like degree.

Steadfast Rule for Exhibitors to Follow

Exhibitors can make the following a steadfast rule which in the end will serve them well: Buy only the best in theatre equipment and keep that in perfect condition.

It may appear rather early in the season to be talking ventilation as applied to summer cooling but now is the time for exhibitors to be considering this problem. Each year sees more theatres lined up under the head of "well ventilated and cooled." Yet there are thousands that have never given this all-important phase of showmanship serious consideration.

Times are rapidly changing. What constituted satisfactory physical conditions under which to entertain people a few years ago now fails utterly in that capacity. Ventilation is one of the stringent requirements of an up-to-date theatre. No house can continue to exist for any period of time from now on that fails to provide this essential for the patrons' comfort.

Knowing that many exhibitors whose houses are not properly ventilated today are going to remedy this condition in the next few months, it is well to call to attention salient factors in the problem of theatre ventilation.

Each Theatre Offers Distinct Problem

Each individual theatre offers a distinct problem in itself. Equipment that serves excellently in one house may prove inefficient in another. Depending on locality, theatres require more or less thoroughness of ventilation.

As there are several distinct methods and types of apparatus used for theatre ventilation the selection of the combination best suited for a particular theatre becomes somewhat involved. For that reason it is advisable to consult an authority on theatre ventilation. By so doing the possibility of serious mistakes in installations are reduced to a minimum.



This interesting detailed reproduction of the auditorium of the Tivoli, a large suburban theatre in Los Angeles, Cal., presents some striking and original ideas of decoration and design. The design permits flexibility of color scheme

West Coast Theatres Follows Policy of Considering Patrons' Comforts

IN the construction of suburban houses it has always been the policy of the West Coast Theatres to follow modern lines of accepted theatrical construction, with every feature for the comfort and pleasure of the patrons provided. The Tivoli, Los Angeles, houses one of the finest pipe-organs in the city of Los Angeles, installed as the special policy of Mr. Gore.

Startling as innovations generally are, the Tivoli provides free parking space for their patrons in connection with the regular attendance. It is believed that this sets the vogue, for no theatre on the Pacific Coast has ever instituted such a convenience for their patrons.

And in the matter of furnishing musical augmentation for the projection of pictures, Mr. Gore believes that pipe-organ picture accompaniment is much more generally effective than heavy symphonic orchestrations. This opinion has been reached after some fifteen years as a prominent exhibitor by Mr. Gore.

"An organist plays with his soul and an orchestra plays with its head," he explains. "Organists watch the picture and the dramatic theme instead of watching notes. Rapid changes on the screen may be followed as rapidly on the pipe-organ, whereas a fifty-piece orchestra, while it may change its music from forte to pianissimo or from accelerated to very slow time, cannot really follow the theme with any degree of speed or accuracy."

And in offering strong evidence as to this conviction, Mr. Gore stated that the Kinema Theatre, their finest and most beautiful house, recently reduced the size of their symphonic orchestra and engaged Eddie Horton, one of the most brilliant and masterful organists on the Pacific Coast, to handle the pipe-organ and with this change, reduced admission prices became the vogue with increased popularity and much public enthusiasm.

Yorkville, New York, Will Have New Theatre

The remarkable growth of Yorkville, N. Y., especially in the vicinity of First Avenue, has been strongly emphasized during the past week when a syndicate headed by Mr. William Salkin, president of the 79th Street Theatre, represented by Leopold Freiman, attorney, entered into contracts for the purchase of the building now located at the southeast corner of 1st Avenue and 76th Street and 402–404 East 76th Street, as well as 406–12 East 76th Street, which for the past two generations has been occupied by Herman Harjes, as a coal yard. The combined plot has a frontage of 213 feet on East 76th Street by 102 feet in depth.

The new theatre will be one of the finest in New York and the largest in Yorkville, representing an outlay of more than $500,000 for land and building. The house will be devoted to high class vaudeville and photoplays, and have a seating capacity in excess of 3,500.

The plot was assembled by P. M. Clear & Company and Charles Eberhart, who have also arranged a building and permanent loan for the new structure.

Something of Interest to Theatre Owners and Builders

AS a motorist depends on his automobile to carry him to his destination, so does the theatre owner depend upon a "full house" to bring him ample returns. The larger the investment in your theatre, the more important becomes the necessity to eliminate waste space.

It is, therefore, both an engineering and an architectural problem not only dealing with the chair itself, but with the correct seating arrangement to give greatest capacity without crowding or obstructing view.

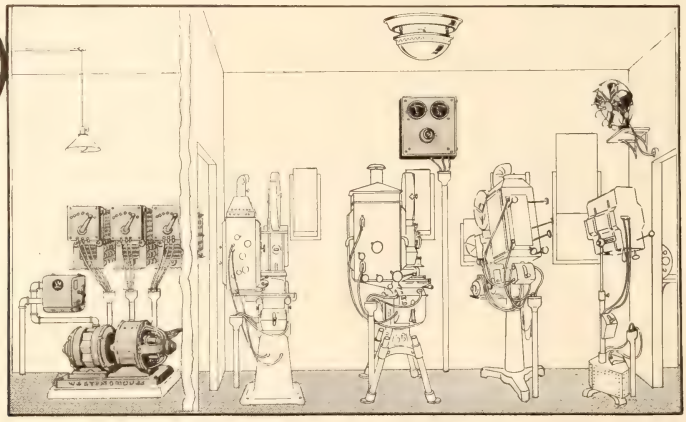
Cooperation on this all important problem of increasing or attaining full capacity can be secured from our Theatre Engineering Seating Department who offers to lay out the floor plan, free of charge, thereby giving you the benefit of the experience gained through equipping America's Foremost Theatres.

It is a recommendation the American Seating Company is proud of that our theatre chairs and service have been chosen by so many theatres of note. You cannot go wrong to follow their verdict.

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No part of the entire equipment for a motion picture theatre is more important than the electrical equipment for projecting the picture on the screen.

The experience of Westinghouse in designing motor-generator equipment for motion picture projection means much when made use of. This experience has been acquired by actual contact with the various problems of better projection, affording a thorough knowledge of the apparatus necessary to produce the best results.

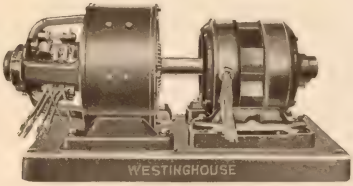
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Motion Picture-Theatres



Motor-Generator



Panel



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The Amusement Supply Co.
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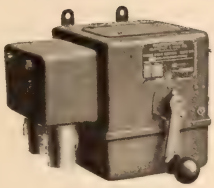
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Service Film & Supply Co.
78 West Park St., Portland, Ore.

Salt Lake Theatre Supply Co.
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The Theatre Equipment Supply Co.
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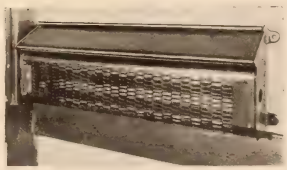
The Theatre Equipment Co.
Seattle, Wash.



Motor Starter

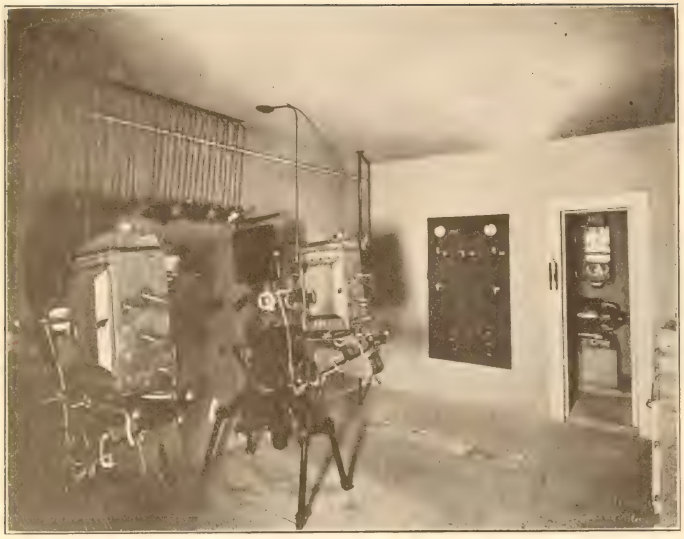


Motor Starter



Type MP Booth Heater

Westinghouse



Projection room of the Tivoli Theatre, Los Angeles, Cal., equipped with Powers projectors. Note the convenient arrangement of the projectors, control board and motor generators. Apparently the importance of maintaining an efficient projection department is fully realized by the management of the theatre

Ninth International Purchasing Agents' Convention for Boston

BOSTON is one of the most popular convention cities in the United States and in the course of a year, hundreds of organizations gather in the "Hub" for their annual meeting and other similar events. Consequently the coming of a single convention is ordinarily no signal for any particular demonstration of interest or enthusiasm no the part of business men, merchants, and manufacturers.

But there is a convention coming to Boston next May which is of utmost significance to all manufacturers. The clue to the secret is PURCHASING AGENT from every city in the United States—from Maine to Florida and from Oregon to California. The purchasing agents of this country will pour into Boston during the week of May 19th, 1924, to attend the Ninth Annual Purchasing Agents' Convention and informashow to be held under the auspices of the National Association of Purchasing Agents.

Here will be assembled in Boston for the first time the very men whose sole job is to buy and who are the men on whom manufacturers are concentrating their sales efforts week in and week out. And now, for an entire week, instead of the purchasing agents sitting in their offices and being visited by your salesmen, they will be here in Boston, ready and willing to be shown whatever manufacturers have to show them. The Convention is really the manufacturer's opportunity. It is up to the producers throughout the country to show the purchasing agents why and how their products are superior and why their order blanks should bear the name of those products on the next purchase of supplies, equipment, or products of any sort.

As a part of the Convention the Association conducts as exhibition known as "The Informashow." Because of the size of the meeting, there will be at least three thousand purchasing agents present, and in order to furnish the necessary floor space, the Convention is going to be held in Mechanics Building, the largest exhibition hall in Boston. Manufacturers should be interested and arrangements for exhibition space should be made at once. The Purchasing Agents Association of this district will be glad to cooperate with you. This meeting is one of the finest opportunities that manufacturers have had for years in which to demonstrate the quality of their products to the very men they most want to reach. It is an opportunity that should not be overlooked.



The entrance, electric sign and detail of the front of the new Varsity Theatre, Buffalo, N. Y.

Explosions Photographed by DuPont

A new one reel motion picture has just been completed by the duPont Company entitled "Dynamite at Work," which shows the use of that explosive in various parts of the country and under various conditions. Views of some of the largest dynamite shots made during the past year, where thousands of pounds of the explosives were used, are featured. One highly interesting view is that of a slow motion picture shot of some 45,000 pounds of dynamite taken in a quarry. Other interesting views show the breaking of an ice jam, tearing down an old building, digging ditches in mosquito control work, blowing out stumps, and clearing roads of snow in the Rocky Mountains.

Another picture entitled "Dynamite in Quarry Work," has also been prepared. This is also a one-reel picture. Both pictures are available on request to the company.

Correction Concerning "Commerce Reports"

With regard to recent figures on foreign trade in projection apparatus printed in these columns which were taken from "Commerce Reports," the following is a correction which was due to probable errors on the part of the government printer.

"Attention is called to the following errors in the 'Survey of specialty exports' for November, on page 17 of the January 7 issue of COMMERCE REPORTS. In the table 'Value of specialties exported from the United States' the figure '$3300,418,' which represents the exports of general hardware, except heavy hardware for October, 1923, should read '$3,-300,413.' The figure '$337,995,' in the same table, covering exports of projection apparatus for October, 1923, should read '$37,995.' Finally the heading 'October, 1922,' in the table "United States exports of office appliances' should read 'October, 1923."

Neal & Allender Building in Spokane, Wash.

Immediate erection of a new $50,000 motion picture theatre at Spokane, Wash., has been announced by R. E. Neal and J. W. Allender of the theatrical firm of Neal & Allender, who now own and operate the Casino, Class A, Majestic and Lyric theatres in Spokane.

The theatre will be built by reconstructing the John G. Heiber building at W. 520 Main Avenue, is to develop from a two-story brick building now located on the lot, 35 by 120 feet, and involves a long-time lease on the property, covered by a mortgage of $45,000.

Erection of the building will be under direction of Westcott & Gifford, architects, who are drawing the plans. Construction will start at once, and the theatre will be ready to open by about March 1, according to Mr. Allender.

A name for the new theatre has not been announced as yet.

"We will construct one of the most modern and completely equipped picture houses in the Northwest," said Mr. Allender. "It will have a seating capacity of about 600, a large pipe organ and other fixtures costing about $20,000.

"The building will be absolutely fireproof, of reinforced concrete construction. An elaborate stucco lighting system is being planned."

EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

National Anti-Misframe League Forum

Phenomenon of Refraction Plays Important Part in Projection

Lesson 1 — Part IV

Polarized Light

THE phenomenon of refraction plays an extremely important part in projection. It is, to tell the truth, the very basis of Opties. Without it, vision itself would be impossible since the lens action of the eye would not take place.

Refraction occurs at the point where light passes from one medium to another of different optical density. It is manifested by a bending of the light rays due to a change in the velocity of the light as it leaves one medium and enters another. The velocity of the light may be either increased or decreased depending upon whether the density of the first medium is less or greater than that of the second. A convenient means of



Figure 7

determining the total amount of the bending of the light rays, when the angle at which they strike the second medium, is known, is provided by the *index of refraction.* This numerical figure, fos any particular substance is a constant since it represents the ratio of the velocity of light in air to the velocity of light in the particular substance in question.

Plane Objects

Since the angle at which the light ray strikes the surface of the second object controls, to a certain degree, the amount of bending the shape of the object will therefore have an important bearing on the final direction of the light ray as it issues again from the second object. A piece of ordinary window glass, causes only a shifting of the entering beam to one side, depending upon the thickness of glass. This is due to the fact that the bending of the ray as it enters one side of the glass is exactly compensated for as it leaves the opposite side as shown in Fig. 6.

A lens is nothing more than a piece of special glass having a high bending power and with its surfaces so shaped as to afford special control over the direction of the emerging rays.

Opaque Objects

From a previous definition of an opaque object, as being one which permitted no light to pass thru, it would seem that such an object would have no index of refraction for the simple reason that no light entered it. This, however, is not strictly true. Certain opaque objects do refract light and hence have a definite index of refraction.

It was pointed out before that the terms *translucent* and *opaque* are, in a sense, but relative. For instance, water, which certainly falls in the transparent or translucent class depending upon how clear it is, may become entirely *opaque* to light if the depth of the water is great enough. There is no light at the bottom of the ocean and the fish which inhabit the lower regions of the seas are not provided with eyes since they could not see anything even if they were.

Then too, objects which ordinarily are considered as being entirely opaque, as for instance, gold and wood, when made into extremely thin leaves or shavings become translucent and transmit light.

The question naturally arises, therefore, do such substances refract the light which passes through them? The answer to this question lies in a study of the action of *polarized light.*

Light Vibrations

Light, as was explained before, consists of extremely rapid *ether vibrations* in a direction at *right angles* to the direction in which the light wave is traveling. Now the common understanding of these vibrations is that they occur in *every possible direction* at right angles to the axis of the wave. Thus, in Fig. 7-A at a certain particular instant the vibrations may be in the direction of the arrows as indicated by 1—1; at the next instant the vibrations may have changed to direction 2—2 and a moment later to 3—3, then to 4—4, 5—5 and so on until the entire circle has been covered by the vibrations. Furthermore, these vibrations never occur twice in the same direction but are constantly changing.

Now it is possible to consider all of the vibrations shown in Fig. 7-A as occurring in *two principal directions,* one *vertical* and the other *horizontal.* Thus, the particular vibration shown in Fig. 7-B could be split up, or resolved into two other vibrations both at *right angles* to each other, one vertical and the other horizontal. These two components are shown in Fig. 7-C. The original main

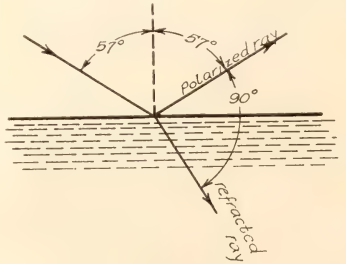
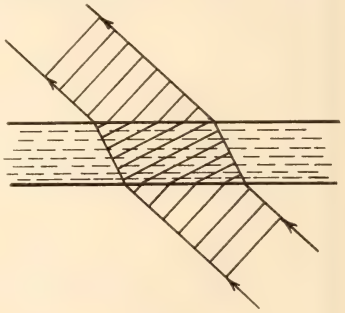


Figure 8

vibration is shown dotted. In a similar manner, all other vibrations occurring at an angle can be *resolved* into vertical and horizontal vibrations so that it is therefore possible to consider *all* the vibrations as occuring in these two directions.

Polarized Light

When a wave of light strikes the surface of a piece of polished glass, part of the light is reflected and the rest enters the glass and is refracted as shown in Fig. 8. The relative amounts of reflected and transmitted light depends upon the angle at which the light strikes the glass. In the case of ordinary


Figure 9

window glass there is one particular angle, however, at which a peculiar phenomenon takes place.

When the light strikes the glass at 57 degrees it is divided up into the two principal vibrations described before, *vertical* and *horizonal.* The *vertical* vibrations are *reflected* and the *horizontal* vibrations are *transmitted,* Fig 8. The reflected vibrations are called *polarized light.*

It is a peculiar property of polarized light that certain mineral crystals will absorb the vibrations when turned in a certain direction and pass them when turned at right angles to the first direction. This fact, among others, is made use of in the testing of sugar to determine its composition.

The principal property of light, polarized by reflection, as just described, as far as we are concerned, however, that the *polarized ray makes an angle of 90 degrees with the refracted ray* (Fig. 8). This is known as Brewster's Law and knowing this fact it is easy to determine the index of refraction of such opaque objects as gold leaf and other similar objects since the angle of polarization is easily determined whereupon the refracted ray will line 90 degrees ahead of the reflected polarized ray.

Thus the index of refraction of opaque objects, which at first thought seems impossible of accomplishment, is obtained in a roundabout manner none the less accurate, however.

LOUISIANA

New Orleans—A new motion picture theatre representing a cost of about $750,000 will be built in Shreveport by the Saenger-Ehrlich Enterprises, Inc. Construction contract has been let to Stewart & McGee Co. of Little Rock, Ark.

MINNESOTA

Worthington—Architects Lang, Raugland & Lewis, Essex, Bldg., Minneapolis are drawing plans for a one-story, 50 x 60, brick, fireproof, theatre and store building on 10th St. for Nick Casareto, Casareto Bros., 301 19th St., Worthington.

How Many Buying Units Are in This Field?

There are only a given number of buying units in the motion picture industry. Advertizing splurged in every publication in the field can only reach this given number.

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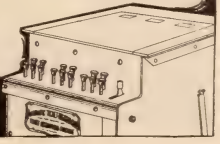
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HUGO REISINGER

11 BROADWAY NEW YORK



New Debrie Interview Camera Now Available

A new interviewing camera is the latest addition to the regular line of Debrie Cameras manufactured by Andre Debrie of Paris. This Camera has just been received by their Agents the Motion Picture Apparatus Co. Inc. New York City.

It is particularly placed on the market for newsmen, but also makes an ideal outfit for general outdoor work. It is very light and compact, weighs only fourteen pounds, and is made exactly like the Professional Debrie with the same movement and body construction of five ply walnut, excepting the automatic dissolving shutter and other attachments only necessary where big production work is done.

Some of the features of the Interview Camera are as follows:

Quick lens changing device; Focusing and diaphragm bars that can be operated from the rear; Film reverse; Take up; Film punch; Direct Focus tube to aperature.

In order to introduce this camera to the trade, it is reported, the manufacturers of this outfit have put a low price on the camera fitted with a two inch F3.5 Tessar lens, two magazines and case for camera.

MISSOURI

St. Louis—Architect P. J. Bradshaw, International Life Bldg., is drawing plans for a $1,000,000 two-story, 146 x 188, brick and terra cotta theatre building on Grand and Morgan, for W. Goldman, Mgr. Kings, Theatre, 816 N. Kingshighway.

Novelty Scenic Studios Move to Larger Quarters

The Novelty Studio, manufacturers and designers of stage settings and general theater decorations, have found business to be extremely prosperous and have been forced to move their offices to 226 West 47th Street, New York City. This new location gives them the use of nearly a complete floor.

OHIO

Columbus—Architect G. Abernathy, Dispatch Annex, is drawing plans for a one story, brick and stone, $25,000 theatre building on E. Long St. near Garfield, for J. A. Jackson, 775 E. Long St., Columbus.

KANSAS

Topeka—Architects C. W. & G. L. Rapp, 190 N. State St., Chicago, are making plans for a theatre building to be erected by the Miller Enterprises, T. M. Miller, Pres., Wichita, Kansas.

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Interior view of the LeRose Theatre, Jefferson, Ind., showing a somewhat unusual arrangement of the proscenium and boxes



ProBert Marquise

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KENTUCKY



Moore Amusement Co. Lets Contract for "Olympia"

H. T. Moore, president and general manager of the Moore Theatrical and Amusement Company of Tacoma, Wash., last week announced that his company had let contracts for the construction of a first run, high class house in Olympia, the capital of the state. The house is to be built on a large downtown site, and will probably be two or more stories in height, with stores on the ground floor and possibly a number of offices above the theatre in the new building. It is expected that the house will be operated under the direction of the Jensen-VonHerberg circuit, as are the Moore Theatres in Tacoma.

Newsettes From Theatres in the Southwest

F. Brownlett has purchased the Opera House at Campbell, Nebr., and will conduct same as a first class motion picture theatre.

G. T. Littlepage is operating a motion picture theatre at Manchester, Okla. He is using Mazda equipment which was installed by Trouco Theatre Supply, Enid, Okla.

L. Chamberlin has taken over the manage ment of the DeGrew Theatre at Brookfield, Mo.

G. L. DeNune has recently purchased the Lincoln Theatre at Fulton, Ill., and will remodel same at an early date.

Joseph Solly Secures Lease on the "Metropolis"

Jerome Rosenberg, son of the late Henry Rosenberg, who built the Metropolis Theatre at 142nd St. and Third Ave., New York City, in 1899 and operated it for fifteen years, has leased the house to Joseph Solly for ten years beginning May 1st next. For the last six years it has been a motion picture house. It will be devoted to productions by a stock company managed by Mr. Solly, who was formerly connected with the Blaney Stock Company and is also the lessee of the McKinley Square Theatre, New York City.

Minsky Bros. to Erect Theatre on East Side

Minsky Brothers have purchased the realty of Frederick Koutina on the north side of East Houston Street, New York City, 70 feet west of the Bowery, which they intend to improve with a theatre to seat 2,000 persons with roof garden. It will be built from plans made by George Kiester, Architect. On the site are old flats said to be among the first erected in the city. The Minsky Brothers built the National Theatre at the southwest corner of Second Avenue and Houston Street. P. M. Clear & Co. and John A. Schoen were the brokers in the deal.

NEW YORK

Brooklyn—The Borough Hall Realty Corp., 44 Court St., is having sketches drawn for a $500,000 brick theatre buildiing on the northeast corner of Vernon Ave. and Nostrand.

New York City—Another new theatre estimated at $250,000 is to be built on 1662-6 Broadway, running through Seventh Ave. Property fronts 60 feet on Broadway, 60 feet on 7th Ave., and has a depth of 170 feet. Seating capacity to be 1500, plans prepared by Schloss & Orlando.



View of the exterior of the Tivoli Theatre, Los Angeles, Cal. The design of this front harmonizes with that of the interior

Tulsa, Okla., Scheduled for New Picture Palace

Tulsa, Okla., it is reported, is to have one of the best theatres in the state in the new Orpheum theatre, costing $760,000, which will feature motion pictures and vaudeville. The new house, which will be located on West Fourth street, was designed by John Eberson of Chicago and will seat 1,500 persons on the first floor and balcony. Brickney & Garbett of Tulsa have the general contract, while the decorating will be supervised by Mandel Brothers of Chicago. The structure, faced in terra cotta, will be five stories in height. Powers projection machines, a transverter, Minusa screen and stage lighting fixtures are included in the contract with Witmark, Chicago. Seats will be furnished by the American Seating Company, while the Vento heating system will be used. Carpets and furniture will be supplied by the Karpen Company of Tulsa.

Good Supply Business Reported in Northwest

The supply business continues good despite zero temperatures in the northwest, according to President Bradley, of the United States Theatre Supply Company, Omaha, Nebraska, who reports a number of Motiograph sales including a G. E. Mazda Unit to the Lyric Theatre, Presho, South Dakota, and a complete Motiograph equipment and new steel booth to the Methodist Church, Yankton, South Dakota. The latter sale was made after a committee from the church came to Omaha and inspected the booths and projection at the World, Sun and Empress Theatres.

Trout Purchases New Trouco Theatre Supply Co.

Wesley Trout of Enid, Okla., has purchased the entire interest of the Trouco Theatre Supply Company and will sell theatre supplies through the new company under the name of Wesley Trout, Theatre Supplies, Enid, Ok'a. Reports are that business has been very satisfactory with this supply house in the southwest.

Business Offerings

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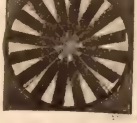
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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Bfluky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Bliss-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Frame Up	J. Livingston	Independent Pict.-S.R.		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Petush and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untamable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Beaten	J. Livingston	Independent Pict.-S. R.		
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Ca.mel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib.	6 reels	
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Penjola	Special Cast	First National	7 reels	Oct. 27
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Loving Lies	Brent-Blue	Allied Prod. & Dist.	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
Offenders, The	Margery Wilson	Independent Pict.-S. R.		
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict.	5 reels	
Sevenge Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nelson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Valley of Lost Souls	Special Cast	Independent Pict.-S. R.		
Virginian, The	Harlan-Vidor	Preferred Pict.	8 reels	Nov. 24
Wanters, The	Special Cast	First National	6 reels	Jan. 19
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	
Beaten	Jack Livingston	Independent Pict.	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Bill		Red Seal Pictures	5 reels	
Border Musketeers	Jack Livingston	Independent Pict.	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Myles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Devil's Partner	Norman Shearer	Independent Pict.-S. R.		
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	5 reels	Dec. 29
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rich	Warner Bros	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 8
Mayflure	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist	7 reels	
Printers' Devil, The	Wesley Barry	Warner Bros	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lont-M. Palmeri	Goldwyn-Cosmo		
Shattered Faith	Special Cast	Independent Pict.-S. R.		
This Freedom	Fay Compton	Fox		
Tiger Rose	Linore Uru	Warner Bros	8 reels	Dec. 8
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1

Feature	Star	Distributed by	Length	Reviewed
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O.	7 reels	Feb. 16
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros.	7 reels	Dec. 29
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Spec. Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro		
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Spec. Cast	Paramount	6 reels	Jan. 26
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
In the Spider's Web	Special Cast	Independent Pict. Corp		
Just off Broadway	John Gilbert	Fox	6 reels	Feb. 9
Lullaby, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Not A Drum Was heard	Charles Jones	Fox	5 reels	Feb. 9
Painted People	Colleen Moore	First National	7 reels	Feb. 9
Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Shadow of the East	Special Cast	Fox	6 reels	Feb. 16
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Sporting Youth	Reginald Denny	Universal	7 reels	Feb. 2
Three Days To Live	Ora Carew	Gerson-S. R.		
West of the Water Tower	Spec. Cast	Paramount	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Fathers, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	B. O.	8 reels	
Arizona Express, The	Special Cast	Fox		
Blizzard, The	Special Cast	Fox		
Baffled	Franklyn Farnum	Independent Pict.-S. R.		
Breathless Moment, The	Wm. Desmond	Universal	6 reels	Feb. 9
By Divine Right	Dexter-Harris	F. B. O.	7 reels	Jan. 26
Daddies	Special Cast	Warner BrosM	7 reels	Feb. 9
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Flowing Gold	Nilsson-Sills	First National		
Galloping Fish The	Special Cast	First National		
George Washington, Jr.	Wesley Barry	Warner Bros.	6 reels	Feb. 2
Happiness	Laurette Taylor	Metro		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	
Ladies to Board	Tom Mix	Fox		
Love Letters	Shirley Mason	Fox		
Love Master, The	Strongheart (dog)	First National	7 reels	Jan. 19
Marriage Circle, The	Marie Prevost	Warner Bros.	7 reels	Feb. 16
On Time	Richard Talmadge	Truart		
Ride for Your Life	Hoot Gibson	Universal	6 reels	
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Thy Name is Woman	Special Cast	Metro		
Unguarded Gates	Madge Belamy	F. B. O.		
Uninvited Guest, The	Special Cast	Metro		
When A Man's A Man	Special Cast	First National	6 reels	Feb. 16
White Sin, The	Special Cast	F. B. O.		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Beau Brummel	John Barrymore	Warner Bros.		
Beware, The Woman		F. B. O.		
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros.		
Crossed Trails	J. P. McGowan	Independent Pict.-S. R.		
Damaged Hearts		F. B. O.		
Enchanted Cottage, The	Richard Barthelmess	First National		
Fine and Dandy	Tom Mix	Fox		
Lillies of the Field	Griffith-Tearle	First National		
Man's Mate, A	John Gilbert	Fox		
Plunderer, The	F. Mayo & Spec. Cast	Fox		
Secrets	Norma Talmadge	First National		
Son of Sahara, A	Special Cast	First National		
Souvenir	Ayres-Marmont	Asso. Exhibs.		
Torment	Owen Moore-Bessie Love	First National		
Two Fisted Tenderfoot	J. P. McGowan	Independent Pict.-S. R.		
Vagabond Trail, The	Charles Jones	Fox		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Against the Rules	P. Marmont-L. Joy	First National		
Cytheria	Special Cast	First National		
Goldfish, The	Constance Talmadge	First National		
What Three Men Wanted	Miss Dupont	Independent Pict. Corp		
Why Get Married	Andree Lafayette	Asso. Exhib.		
Woman on the Jury, The	Sylvia Breamer	First National		

MAY

Feature	Star	Distributed by	Length	Reviewed
Babbitt	Special Cast	Warner Bros.		
Desperate Adventure, A	J. P. McGowan	Independent Pict.		
For Sale	Corinne Griffith	First National		
Those Who Dance	Special Cast	First National		
Sundown	Roy Stewart	First National		
White Moth, The	Barbara La Marr	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Flaming Wives		First National		
Perfect Flapper, The	Colleen Moore	First National		
Ragged Messenger, The		First National		
Western Vengeance	J. P. McGowan	Independent Pict.-S. R.		

JULY

Feature	Star	Distributed by	Length	Reviewed
Calibre Forty-Five	J. P. McGowan	Independent Pict.-S. R.		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational	2 reels	Feb. 9
Adam's Fib	Special Cast	Pathe		
Aged in the Wood	Aesops Fables	Pathe	2-3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	Nigh-La Verne	Pathe	1 reel	
Arabia's Last Race		Fox	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Dor Dad)	Pathe	1 reel	Jan. 19
Bargain Day		Educational	1 reel	
Barnum, Junior		Educational	2 reels	
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reels	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	3 reel	Dec. 8
Be Yourself	Al St. John	Fox	2 reels	
Big Business (Our Gang)		Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snub Pollard	Pathe	1 reel	Jan. 12
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Bishop of Hollywood	Special Cast	Selznick		
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brothers-In-Law	Earle-McCoy	Universal		
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	Feb. 16
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Cave Inn		Educational	1 reel	
Chasing Wealth		Universal	1 reel	Jan. 12
Checking In	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Col.Heeza Liar'sAncestors	(Bray Cartoon)	Selznick		
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox	2 reels	
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Imbrook-Roessing-Butler	Pathe	2 reels	Dec. 29
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Hesitate		Educational	1 reel	Dec. 29
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reels	
Easy Work	Summerville-Dunn	Universal		
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Family Life		Educational	2 reels	
Farmer Alfalfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Educational	2 reels	
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Go West	Animal	Pathe	1 reel	Nov. 20
Gown Shop The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7

Feature	Star	Distributed by	Length	Reviewed
Halfback, The	Harry Gribbon	Pathe	2 reels	
[illegible]	[illegible]	[illegible]	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Unive sal	2 reels	Dec. 27
Happy Go Luckies	Aesops Fables	Pathe	2, 3 reel	
Hats	Sid Smith	Grand-Asher	2 reels	
[illegible]	[illegible]	[illegible]	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
[illegible]	[illegible]	[illegible]	2 reels	Nov. 10
[illegible]	[illegible]	Pathe	2 reels	Jan. 26
[illegible]	[illegible]	[illegible]	1 reel	Feb. 9
High Fliers	Aesops Fables	Pathe	2, 3 reel	
Hot Lips	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
[illegible]	[illegible]	[illegible]	1 reel	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
[illegible]	[illegible]	[illegible]	1 reel	Sept. 8
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
[illegible]	[illegible]	[illegible]	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
[illegible]	[illegible]	[illegible]	1 reel	Nov. 10
Ideal Man, The	Bert Roach	Universal	1 reel	Nov. 17
[illegible]	[illegible]	Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Join the Navy	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Just Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb.
Keep Going	Earle-McCoy	Universal	2 reels	Feb.
Keep Healthy	Slim Summerville-B. Dunn	Universal		
Kidding Cant Kate		Lee-Bradford	1 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	Feb. 16
Loss of Nerve	Pal dog	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, The	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man Pays, The	Dippy Doo Dads	Pathe	1 reel	Feb. 16
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal dog	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Faker, The (Hezza Liar)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
New Sheriff, The		Educational	2 reels	
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Peedles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Allwd	Neely Edwards	Universal	1 reel	Nov. 24
No Pests	Billy Dunn	Arrow	2 reels	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh Captain		Educational	1 reel	
Oh, Girls		Educational	1 reel	Jan. 26
Oh Mim	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night in Rome	Ethel Sparkes	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Orphan, The	Clyde Cook	Fox	2 reels	
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 16
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pal's Night	Pal dog	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Pressing Business	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Postage Due	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Quit Kidding	Buddy Messinger	Universal	2 reels	
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Reno or Bust	Spec. Cast	Educational		
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rest Pup, The	Pal dog	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Summerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
School Pals	Animal Cast	Fox		
Shamrocks and Shenanigans	Stan Laurel	Pathe	1 reel	Dec. 8
Shanghaied Love:s	Harry Langdon	Pathe		
She's a He	Buddy Messinger	Universal	2 reels	Nov. 24
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should Poker Players Marry	N. Edwards-B. Roach	Universal		
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Snow	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal		
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan. 12
That Oriental Game	Pal dog	Universal	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble Our Gang		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncovered Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under Orders	Clyde Cook	Educational	2 reels	
Under the White Robe		Universal	1 reel	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2-3 reel	
Watch Paps	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox		
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wide Open		Educational	2 reels	
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	1 reel	
You're Next		Universal		

Short Subjects

Feature	Distributed by	Length	Reviewed
Almost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ann, The Comedy of Life	Principal Pict	2 reel	Nov. 10
Ant Lion, The (Secrets of Life)	Educational	1 reel	
Babes in Bohemia (Fighting Blood)	Film Book Offices	2 reels	
Beauty of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Feast (Fighting Blood)	Film Book Offices	2 reels	Jan. 5
The Bee, Comedy of Life	Educational	1 reel	Jan
Big Boy Blue (Leather Pushers)	Universal	2 reels	
Bill Brennan's Claim	Universal	2 reels	
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Educational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Chrisotomes of Columbus (Fighting Blood)	Film Book Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 8
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Fast Express, The	Universal	15 episodes	
Film Memorial to Woodrow Wilson	Universal	1 reel	Feb. 16
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gentlemen of the West, Pete Mansen	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	

Feature	Distributed by	Length	Reviewed
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale, (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 13
Hats Off (Pete Morrison	Universal	2 reels	Feb. 9
Haunted Hills (Wilderness Trails)	Educational	1 reel	
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 19
Home Again (Sing Them Again Series)	Educational	1 reel	Jan. 5
Homemaker, The	Educational	1 reel	Feb. 2
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Johnny's Swordfish (Educational)	Fox	1 reel	
Jumping Jacks (Hodge Podge)	Educational	1 reel	
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
Last Outlaw, The	Universal	2 reels	Jan. 12
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Lone Larry, Kingsley Benedict	Universal	2 reels	
Long Ago (Sing Them Again Series)	Educational	1 reel	
Long Live the King (Fighting Blood)	Film Book. Offices	2 reels	
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mysteries of Yucatan (Educational)	Fox	1 reel	
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	Feb. 16
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 19
Sculptor's Paradise, A	Fox	1 reel	
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Society Sensation, A (Valentino-re-issue)	Universal	2 reels	
Some Sease and Some Nonsense (Hodge Podge)	Educational	1 reel	Sept. 29
Sons of Swat (Educational)	Fox		
Speedville (Hodge Podge)	Educational	1 reel	
Spider The (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking A Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l. Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe		
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R.	12 reels	Feb. 2
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Adorable Scoffaw, The	Bow-Harlar	Preferred		
After A Million	Kenneth McDonald	Sunset Prod.		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alibi, The	Special Cast	Vitagraph		
America	Special Cast	United Artists		
An Old Man's Darling	Laura La Plante	Pathe		
Arab, The	Special Cast	Metro		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. C. Burr	7 reels	Feb. 9
Baffled	Franklyn Farnum	Independent Pict.		
Bag and Baggage	Special Cas	Selznick	6 reels	Nov. 24
Bandelero	Special Cast	Goldwyn Cosmo		
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres-Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist		
Boomerang, The	Special Cast	Preferred Pict.		
Borrowed Husbands	Florence Vidor	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro		
Breaking Point, The	Special Cast	Paramount		

Feature	Distributed by	Length	Reviewed
Breath of Scandal, The	Special Cast	Preferred Pict.	
Broken Barriers		Metro	
Buddies	Marion Davies	Cosmo	
Butterfly	Virginia Valli	Universal	
Captain January	Baby Peggy	Principal Pict.	
Cause for Divorce	Spec. Cast	Selznick	7 reels Feb. 16
Circe	Mae Murray	Metro	
Claim No. 1	Special Cast	Universal	
Code of the Sea	Rod La Roeque	Paramount	
Confidence Man, The	Thomas Meighan	Paramount	
Covered Trail, The	J. B. Warner	Sunset Prod.	
Crash, The	Special Cast	Vitagraph	
Daughter of Today	Special Cast	Selznick	
Dawn of a Tomorrow	Spec. Cast	Paramount	
Discontented Husbands	Special Cast	C. B. C.-(S. R.)	
Don't Doubt Your Husband	Viola Dana	Metro	
Dollar Mark, The	Mildred Harris-Fraser	F. B. D.	
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists	
Drifter, The	Jack Hoxie	Universal	
Driftwood	Elaine Hammerstein	Truart	
Druscilla With a Million	Special Cast	Film Book. Offices	
Dust in the Doorway	Special Cast	First National	
Dust of Desire	Special Cast	First National	
Enemy Sex, The	Betty Compson	Paramount	
Extra Man, The		Universal	
Faint Perfume	Special Cast	Preferred Pict.	
Fair Week	Special Cast	Paramount	
Face to Face	Viola Dana	Metro	
Feet of Clay	L. Joy-R. La Roque	Paramount	
Fighting Tylers, The	Spec. Cast	Hal. Roach	
Fire Patrol, The	Madge Bellamy	Chadwick Pict.	
Flames of Romance	Special Cast		
Flapper Wives	Special Cast	Selznick	
Flattery	Special Cast	C. B. C.	
Floodgates	John Lowell	Blazed Trail Prod.	
Fool, The	Special Cast	Fox	
Fool's Awakening, The	Spec. Cast	Metro	6 reels Feb. 16
Forbidden Lover, The	Special Cast	Selznick	5 reels Dec. 29
Forty-Horse Hawkins	Hoot Gibson	Universal	
Gambling Wives	Special Cast	Arrow Film	
Getting Her Man	Special Cast	Gerson Pict.	
Girl in the Limousine	Larry Semon	Truart	
Girl Shy	Harold Lloyd	Pathe	
Good Bad Boy, The		Principal Pict.	
Tough Tenderfoot, The	(Leather Pushers)	Universal	2 reels
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels Dec. 2
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels Jan. 19
Greed	Special Cast	Goldwyn-Cosmo	
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.	
Her Man	Special Cast	Warner Bros.	
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels Feb. 2
His Darker Self	Lloyd Hamilton	Hodkinson	
Hook and Ladder	Hoot Gibson	Universal	reels Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.	
Human Mill, The	Special Cast	Metro	
Hunchback of Notre Dame	Special Cast	Universal	12 reels Sept. 15
Icebound	Dix-Wilson	Paramount	
In Fast Company	Richard Talmadge	Truart	
In The First Degree	Special Cast	Paramount	
Inner Sight, The	Kirkwood-Lee	Hodkinson	
Innocence	Anna Q. Nilsson	C. B. C.-S. R.	
Innocent	Special Cast	Universal	
It Is the Law	Special Cast	Fox	
It's a Boy	Special Cast	Weber and North	
Jack of Clubs	Reginald Denny-Johnson	Universal	5 reels Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo	
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels Dec. 1
Lady of Quality, A	Valli-Sills	Universal	8 reels Dec. 22
Last Frontier The	Special Cast	First National	
Leavworth Case, The	Special Cast	Vitagraph	6 reels Nov. 10
Leave It to Gerry	Special Cast		
Lend Me Your Husband	Doris Kenyon	C. C. Burr	
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph	
Let's Go		Phil Goldstone	
Listen Lester	Special Cast	F. B. O.	
Lone Fighter, The	J. B. Warner	Sunset Prod.	
Lone Wolf, The	Dalton-Holt	Asso. Exhib.	
Love and Lies	Kirkwood Lee	Hodkinson	
Love Master, The	Special Cast	First National	
Lover's Lane	Special Cast	Warner Bros.	
Love's Whirlpool	Kirkwood-Lee	Hodkinson	
Love Trap, The	Special Cast	Grand-Asher	
Loyalties	Special Cast	Fox	
Mademoiselle Midnight	Mae Murray	Metro	
Madame Satan	Theda Bara		
Magnolia	Spec. Cast	Paramount	
Man from Brodney's	Special Cast	Vitagraph	7 reels De. 3
Man From Wyoming, The	Jack Hoxie	Universal	
Manhandled	Gloria Swanson	Paramount	
Mansion of Aching Hearts	Special Cast	Preferred Pcit.	
Marriage Market, The	Special Cast	C. B. C.-S. R.	
Mary Anne		Pathe	
Mask of Lopex, The	Fred Thomson	Monogram Pcit.	5 reels Nov. 24
Men	Pola Negri	Paramount	
Merton of the Movies	Glenn Hunter	Paramount	
Miami	Betty Compson	Hodkinson	
Missourian, The	Reginald Denny	Universal	
Misunderstood	Special Cast	First National	
Mixed Manners	Tom Mix	Fox	
Monsieur Beaucaire	Rudolph Valentino	Paramount	
Montmartre	Pola Negri	Paramount	
Mountebank, The	E. Torrence-A.Q. Nilsson	Paramount	
Moral Sinner, The	Dorothy Dalton	Paramount	
My Man	Special Cast	VitagraphS.	
Nellie the Beautifull Coak Model	Special Cast	Goldwyn-Cosmo	
Never Say Die	Douglas McLean	Asso. Exhib.	
Next Corner, The	Tearie-Mackaill	Paramount	
Night Hawk, The	Harry Carey	Hodkinson	
No More Women	M. Moore-Bellmey	Allied P. & D.	6 reels Feb. 2
North of Hudson Bay	Tom Mix	Fox	
North of 36	Special Cast	Paramount	
Old Fool, The	James Barrows	Hodkinson	6 reels Dec. 29
One Law for the Woman	Harris-Spooner	Vitagraph	
Other Men's Daughters	Special Cast	Grand-Asher	
Out of the Dark	Special Cast	Goldwyn-Cosmo	
Pagan Passions	Special Cast	Selznik	
Painted Woman, The	Kirkwood-Lee	Hodkinson	
Pal O' Mine	Special Cast	C. B. C	
Peter Pan		Paramount	
Pied Piper Malone	Thos. Meighan	Paramount	7 reels Feb. 9
Plugger, The	Special Cast	Fox	
Poisoned Paradise	Kenneth Harlan	Preferred Pcit.	

Feature	Star	Distributed by	Length	Reviewed
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil The	Special Cast	Goldwyn-Cosmo		
Restless Wives	Doris Kenyon	Mastodon		
Ridgeway of Montana	Jack Hoxie	Universal		
Roles	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Roulette	Special Cast	Selznick	5 reels	Feb. 9
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sea Hawk, The	Special Cast	First National		
Shepherd King The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict		
Sherlock, Jr	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Silent Stranger	Fred Thompson	F. B. O.		
Singer Jim McGee	William S. Hart	Paramount		
Sinners in Heaven	Special Cast	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	De. 22
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount		
Southern Love	Betty Blythe			
Stolen Secrets	Herbert Rawlinson	Universal	5 reels	
Storm Daughter, The	Special Cast	Universal		
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Superstition	De la Motte-Bowers	Creative Prod.		
Swords and Plowshares	M. Carr–J. Walker	F. B. O.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of the Shrew	Bebe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	62 reels	Jan. 5
Tenth Woman, The	Special Cast	Warner Bros.		
Thief of Bagdad, The	Douglas Fairbanks	United aAtists		
Three O'Clock in the Morning	Special Cast	Asso. Exhibitors	7 reels	Feb. 9
Three Weeks	Special Cast	Goldwyn-Cosmo	8 reels	Feb. 16
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Throwback, The	Pat O'Malley	Universal		
Treasure Canyon	J. B. Warner	Sunset Prod.		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
True as Steel	Special Cast	Goldwyn–Cosmo		
Try and Get It	Washburn Dove	Hodkinson		
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Wanderer of the Waste-land		Paramount		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers, The		Goldwyn-Cosmo		
Week End Husbands	A. Rubens–M. Love	Equity		
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod.		
What Love Will Do	Kenneth McDonald	Sunset Prod.		
Whipping Boss, The	Special Cast	Monogram		
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo	7 reels	Ja. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Wordly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yankee Consul, The	Douglas MacLean	Asso. Exhibitors		
Yoke, The	Special Cast	Warner Bros.		
Yolanda	Marion Davies	Goldwyn-Cosmo		
Youth to Sell		C. C. Burr		



"Daddies" — Warners Strand, New York

Herald—"A more generally appealing and amusing comedy than this has not been seen on Broadway during the present season. Those assembled yesterday to witness the first performance gave every evidence possible of having a highly enjoyable time."

Louella O. Parsons, American —"We have an idea most people will like 'Daddies.'"

Sun and Globe—"You should see the old bachelors trying to amuse the kids. And you should see the kids make life hell for the old bachelors. Harry Myers as usual gives one of his amusing characterizations. 'Daddies' is amusing."

Journal — "The comedy is lightly handled, very well acted and amusing. The efforts of four bacheors to take care of their allotment of orphans is ridiculously effectively. . . ."

Evening World—"Mae Marsh was the same old heart-string puller. Perhaps there is none on the screen who can smile through her tears, or vica versa, with quite the effect that this star does . . . There is comedy in this picture. . . . It's bound to be a success."

Telegram—"Children are such excellent actors on the screen that the transfer of "Daddies" with its happy youngsters from the stage to the film was a happy choice. . . . It is even better on 'the movies' than it was in the speakies. And that is high praise."

Telegraph—"Warner Brothers have managed to instill into Mr. Belasco's erstwhile play a comic flavor which, pictorially, is as entertaining as the original stage version by John L. Hobble."

"Scaramouche," Metro — Duval, Jackinsonville

Times-Union — "Ingram's greatest screen production. It is a beautiful production from a scenic and photographic point of view and a vivid picture of that time of the world's history."

Journal—"For completeness, perfection, continuity and interest, Rex Ingram's 'Scaramouche' has perhaps never been equalled in photoplay history. It is more than a motion picture. It is a visualization of a period in the world's history that everyone must be thrilled by."

"The White Sister" — Metro Garrick, St. Paul

Pioneer Press—"Lillian Gish adds another pathetic and beautiful characterization of film history in 'The White Sister.' It is a picture of delicate colorings and deep emotions. Miss Gish displays all her old charm. More than any other actress she has the gift of endowing a love scene with delicable grace and ineffable tenderness."

Daily News—"'The White Sister' was greeted as it deserved to be greeted—by large, uncommonly enthusiastic crowds. For it is an enthralling photoplay, sincerely and magnificently made. Beautifully picturesque and occasionally very spectacular it is characterized nevertheless by an admirable simplicity."

"The Call of the Wild"—Pathe —Majestic, Portland, Oregon

Morning Oregonian — "The Call of the Wild" on the Majestic Theatre's screen this week, is an interesting story and a very intelligent dog has connived to effect in this one of the best animal pictures of the season. There is a certain appealing wistfulness and a sadly sympathetic nature about Buck, the big St. Bernard, that immediately thrusts him into the fore as the hero of the picture."

Oregon Daily Journal—"A Man with a dog's intelligence is not commendable, but in 'The Call of the Wild' on the Majestic screen this week walks a dog whose comprehension, ability and demeanor would do credit to anyone. This new star eclipses certain screen satellites like the queen's jewels in a pawnshop. His dignity and ease could serve as an example of real art in the artificial sphere of prototype screen characterizations."

"Maytime"—Preferred Pantheon, Cleveland

Blade—"'Maytime' is interesting and enjoyable throughout. The settings and costumes are unusually beautiful and picturesque."

"Maytime" — Preferred — Grand, Columbus

Citizen—"Romance and Spring are the motives of the picture, and they are beautifully carried out in settings which rival anything ever done on the screne. The fascinating loveliness of Ethel Shannon is one of the beautiful things. The best thing to say about this picture is, 'go and see it.' It is inspirational."

"The Virginian" — Preferred— Strand, Canton

News—"The atmosphere of the west has never been more sincerely depicted on the screen than in 'The Virginian.' Its faithful treatment and the human qualities of its action bring Owen Wister's famous story to the screen with a fidelity that few pictures have been able to attain.

"It is not lacking in action and the dramatic punches have all been retained. Further than that, they are all handled so capably that their realism is foremost all the time."

"The Virginian" — Preferred Monroe, Chicago.

Mac Tince in Tribune—"'The Virginian,' one of the sweetest western love stories ever told has come to the screen. Owen Wister, who wrote the novel should like this picture."

The Post—"'The Virginian' some time ago set the pattern for western stories and none which have followed it have been more vital, more picturesque, or filled with quaint humor vying with appealing human interest. All the parts you liked best have been remembered."

Ashton Stevens — Herald and Examiner—"My hat is off to Tom Forman and to every member of the cast' it is a hat-waving day for me as far as 'The Virginian' is concerned. They have made a delightful, decent and moving picture show."

Bob Reel — American — "Preferred Pictures has scored again. With 'The Virginian' it has put forth a film guaranteed to make something more than an hour pass pleasantly. The characters appear as human beings, Kenneth Harlan is likeable as the chief character, and Florence Vidor, an actress of great ability, brings to her part a simplicity and directness thoroughly appealing."

"My Man" — Vitagraph — Rialto, New York

Sun and Globe—"'My Man' is much better than several more pretentious and sophisticated features in town at present. Dustin Farnum plays the powerful politician. He does it very well too. He gives him a bit of a sense of humor which is refreshing. Patsy Ruth Miller is the girl. In 'My Man' she is lovely."

Evening World—"Dustin Farnum and Patsy Ruth Miller carry off the honors and the 'he-man' introduces some caveman tactics in his lovemaking that are novel."

American—"David Smith, who directed the picture, has undoubtedly made a good box office attraction."

Telegram and Mail—"David Smith has turned it into a lively screen play and at the Rialto Theatre this week it goes along like a breeze."

Tribune—"Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is, too."

Simplex

Just a Few Recent SIMPLEX INSTALLATIONS IN THE LOS ANGELES DISTRICT

THEATRES

Red Mill Theatre, Belvedere Gardens
Pictorial Theatre, Los Angeles
Columbus Theatre, San Bernardino
York Theatre, Los Angeles
Savoy Theatre, San Diego
American Theatre, Ventura
New Mission Theatre, East Bakersfield
Los Alomas Theatre, Los Alomas
Bard's Hollywood, Los Angeles
Star Theatre, Maricopa
Mission Theatre, Glendora
Cabrillo Theatre, San Pedro
Hollywood Theatre, Los Angeles
California Theatre, Pomona
Criterion Theatre, Santa Monica

SCHOOLS

Orcutt Union School, Orchid
La Conte Jr. High School, Hollywood
Citrus Union High School, Glendora
Sentous Jr. High School, Los Angeles
St. Mary's Academy, Los Angeles

CHURCHES

Belmont Heights M. E. Church, Long Beach
First M. E. Church, Los Angeles
First M. E. Church, Pasadena

HALLS & CLUBS

I. O. O. F. Hall, Kernville
Hillcrest Country Club, Los Angeles
Lone Pine Hall, Lone Pine

DIRECTORS

Thos. H. Ince, Beverly Hills
Jos. Cruze, Flintridge

LABORATORIES

Technicolor M. P. Co., Los Angeles

"The Trade is Entitled to the Facts"

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Richard Walton Tully

Richard Walton Tully presents His own photoplay version of the Famous novel by Mr. Rex Beach, ***"Flowing Gold."*** The photography by Gilbert Warrenton and Roy Carpenter. Assistant director, George Reehm; Art director, William S. Hinshelwood; Technical artist, Conrad Tritschler; Scenario by Richard Walton Tully. Edited by LeRoy Stone. The excellent Cast includes Anna Q. Nilsson, Milton Sills, Bert Woodruff, John Roche, Craufurd Kent, Josephine Crowell, Alice Calhoun and Cissy Fitzgerald.

A First National Attraction

Rothacker Prints and Service.

Rothacker

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TRADE MARK REG.

Look Better—
Wear Longer!



Founded 1910
by
Watterson R. Rothacker

MARCH 8, 1924

Motion Picture News

Reg. U. S. Patent Office

Elinor Glyn's

Production of her famous novel



with CONRAD NAGEL and AILEEN PRINGLE
Directed by ALAN CROSLAND. Scenario by ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, Editorial Director

A Goldwyn Picture

Goldwyn Cosmopolitan

VOL. XXIX No. 10

Entered as second-class matter January 31, 1921, at the Post Office at Albany, New York, under the Act of March 3, 1879.

Published Weekly—$3.00 a year

PRICE, 20 CENTS

Albany — Los Angeles — New York — Chicago

From the Rich Tones of the Oriental Setting
Ancient Egyptian Palaces
the Orgies of Imperial Rome

To the Delicate Tints of a Western Sunset
the Moon playing upon
Ruffled Waters of a
Summer's Night

These Various Effects represent
the Skillful Artistry of
the Master Cameraman

A Real Laboratory Carries
these Faithfully to the
Audience

The Standard Way
in Hollywood.

Standard Film Laboratories

John M. Nickolaus S. M. Tompkins

Seward and Romaine Streets

Holly 4366

Hollywood, California



BULLETIN

A NEW name will have to be invented for the kind of picture James Cruze has made in "The Fighting Coward."

It is a terrific drama—the drama of a pretty boy being turned by scorn into a man-eater! but it is drama blown across by gale after gale of laughter, absolutely uncontrolable delight at seeing milk curdled to blood!

This picture kids the whole tradition of risking your life for a hasty word.

There are so many well-calculated insults and guns pulled that you feel sure you won't be able to draw four more breaths before somebody passes out!

And pass out they do, with the audience's motometer showing ever higher temperature!

"The Fighting Coward" not only opens a great new vein of drama and comedy drenched with a new kind of nervous excitement and surprise, but it absolutely convinces you that Cruze and all the cast had a wonderful time making it!

Get This!

(1) James Cruze will go down in history as the director who could make a reverberating, world-beating success such as "The Covered Wagon," and then have the versatility to create an entirely new genre in high-voltage satiric drama.

(2) However much you may have enjoyed Ernest Torrence in the past you will know for a fact, after seeing this picture, that he has the film world by the tail in any part he cares to undertake. Torrence is the world's finest fancier of grotesqueries, mild or murderous!

(3) Let this picture once circulate a bit and the name Cullen Landis will mean the same as Money to you. He's the gentle lad who learns to eat 'em alive and order ham and eggs between homicides.

(4) When the footage is showing that contains Noah Beery people will be scared to blink their eyes for fear of missing a fraction of an inch. He hurts your ribs with laughter.

(5) Mary Astor and Phyllis Haver provide the feminine charm about which all these heroes circulate.

If after seeing it, any exhibitor can place his hand on his heart and honestly swear that he did not enjoy it like beef-steak after a day's fast, why, we will buy him the most expensive derby on Fifth Avenue.

"The Fighting Coward" will create its own audiences everywhere after one showing. Get 'em in once and Human Nature will do the rest.

From Booth Tarkington's latest stage success "Magnolia." Screen play by Walter Woods.

A Paramount Picture

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

There's Cold Cash in "ICEBOUND"

William de Mille's

PRODUCTION OF THE
GREATEST AMERICAN
PRIZE PLAY BY OWEN DAVIS

One of the 18 Great March-June Paramounts

Screen play by CLARA BERANGER

WITH

RICHARD DIX, LOIS WILSON

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

PRODUCED BY

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

Here ARE Pictures!

"THE FIGHTING COWARD" did $11,000 on Saturday and Sunday at the Metropolitan, Los Angeles. It would have broken all records excepting for very warm weather. The picture is 100% and will build up big.

("The Fighting Coward" is James Cruze's production of Booth Tarkington's famous "Magnolia," with Ernest Torrence, Mary Astor, Noah Beery, Phyllis Haver, and Cullen Landis. Adapted by Walter Woods.)

"SHADOWS OF PARIS" broke every house record at the Missouri Theatre, St. Louis, getting $21,511 paid admissions, 41,993 people.

("Shadows of Paris" stars Pola Negri. A Herbert Brenon Production. Supported by Adolphe Menjou, Charles de Roche, Huntly Gordon. From "Mon Homme" by Andre Picard and Francis Carco. Adapted by Fred Jackson. Screen play by Eve Unsell.)

"THE STRANGER" did $3,567 on Saturday at the Missouri, St. Louis. Got $6,677 on Sunday, breaking house record for one day. Forced to put on extra show at 11 P. M. to accommodate crowds.

("The Stranger" is Joseph Henabery's production of John Galsworthy's "The First and the Last," with Betty Compson, Richard Dix, Lewis Stone, Tully Marshall. Adapted by Edfrid Bingham.)

And Coming!

"A SOCIETY SCANDAL"
"THE BREAKING POINT"
"TRIUMPH"
"BLUFF"
"THE CONFIDENCE MAN"
"ICEBOUND"

Paramount Pictures

(Produced by Famous Players-Lasky Corp.)

BURR PICTURES Present

DORIS KENYON
JAMES RENNIE
NAOMI CHILDERS
Montague Love, Edmund Breese, Burr Mc Intosh

in

"RESTLESS WIVES"

Directed by
GREGORY LA CAVA
Story by
IZOLA FORRESTER
Read by millions in AINSLEE'S magazine
Edited and titled by
RAYMOND S. HARRIS
Scenario by
MANN PAGE



ACCLAIMED everywhere! Wonderful reviews from east to west in tradepapers and dailies.

Times Square Daily: "A picture that is far and above the usual run of productions."

Daily News: "Lots of talent . . . Doris Kenyon a treat."

San Francisco Bulletin: "It is real and true to life . . . . very frank . . . . well handled photo-dramatization of divorce problem."

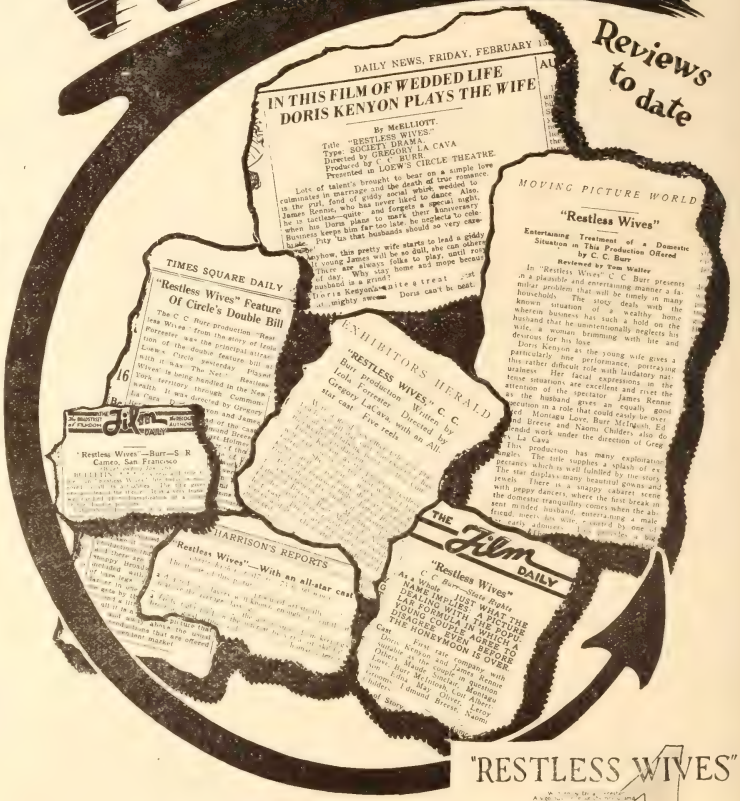
San Francisco Chronicle: "There is a melodramatic finish to the picture."

Minneapolis Star: "The producers have emptied the full bag of tricks in building up the plot."

Have you booked the BURR SPECIALS?
"Three O'clock in the Morning"
"The New School Teacher"

Harrison's Reports: "Produced artistically . . . . . above the average . . . . skillful direction . . . . good acting." ***Moving Picture World:*** "Timely . . . . Doris Kenyon gives particularly fine performance . . . . many exploitation angles." ***Exhibitors Herald:*** "Good box-office title . . . . all-star cast . . . . Doris Kenyon does best work of her career."

BURR PICTURES, Inc.
135 West 44th Street, New York City



Distributed by Exchanges Giving "An Extra Measure of Service"

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Foreign rights controlled by Richmount Pictures, 723 Seventh Ave., New York City

"RESTLESS WIVES"
"YOUTH TO SELL"
"The AVERAGE WOMAN"
"LEND ME YOUR HUSBAND"



TURN THIS PAGE FOR THE BIG NEWS

The Start of a Box

Play this against the field!

FAST ST





A GLORIOUS series of two-reel racing stories that will sweep your public off its feet and clean up at your box office! Something new, something different! Romance, action and thrills of the turf! Coming soon —

featuring

"The Information Kid"

played by

BILLY SULLIVAN

popular star of

"THE LEATHER PUSHERS"

supported by

Shannon Day, Duke R. Lee, Caesare Gravina

James T. Quinn and others

UNIVERSAL JEWEL SERIES

Directed by EDWARD LAEMMLE

New Era in ffice History!

Watch and wait for the greatest series of all two reel features

EPPERS



From the world-famous Red Book Magazine racing stories

by GERALD BEAUMONT

Presented by CARL LAEMMLE

SPECIAL SHORT SUBJECT NEWS

There's Nothing Like Universal Short Subjects to put "Pep" Into Your Show



"SHOULD POKER PLAYERS MARRY?" is the title of this uproarious one-reel comedy, and the exhibitor who plays this one with Bert Roach, Neely Edwards and Alice Howell will certainly be the big winner!

"Fast Steppers" Are Different

UNIVERSAL is making no secret of the fact that they are greatly excited and highly enthusiastic over their forthcoming series of two reel features of the turf. "Fast Steppers". Billy Sullivan, the popular star of the great "Leather Pushers" series, is featured as "The Information Kid" and is supported by a splendid cast. Exhibitors are promised something entirely new and decidedly different in this race track series of youthful romance and adventure.

International News Reel No. 19

CONTAINS: Nimazu, Japan—Boy Scouts in wedding review for Prince Regent, Prince Hirohito and his bride. Boston, Mass.—Airplane on skis lands safely on river ice. Palm Beach, Fla.—Power boats set record pace in speed regatta. Snapshots of the day. Atlanta, Ga.—Some brothers and sisters arrive for "Laddie Buck" canine king of the White House; Buffalo, N. Y.—Elias Bomber, newest fighting air giant; La Bernerie, France—Tribute to Lt. DuPlessis, commander of the air ship "Dixmude" lost at sea; Kelso, Wash.—Yearly smelt run; San Bernardino, Cal.—Orange show; Washington D. C.—Pres. and Mrs. Coolidge greet marathon runner—Jack Dempsey leaves White House after chat with President; Goshen N. Y.—Society folk revive old time sleigh races; Monkey Island, W. Va.—Monkeys colonize "hut up" over oil scandal; San Francisco, Cal.—Safety first exhibit for careless auto drivers.

Released through Universal.

Two Reel Western Not to Be Discontinued

Twelve More to Be Made

UNIVERSAL is proving with its smashing array of stars and directors that two-reel westerns can be real features on any program. This year's two-reel western series is simply a revelation to oldtime showmen who've only needed to see them to book them—and find them box-office sensations! With such stars as Jack Mower, Helen Gibson, King Fisher Jones, Kent Sanderson, Harry Carey, Bob Reeves, Pete Morrison and Kingsley Benedict, you can't help but get them in and feel their great box-office drawing power!

The "Gumps" Still Going Strong

ANDY, Min and little Chester are still on the job and as usual they are among the outstanding comedy characters of the year. These Universal "mirthquakes" in two reels are putting laughs into many programs—every fan knows "The Gumps" from their funny paper—they are based on the nationally famous newspaper comic strip by Sidney Smith. Many papers carry the feature as a colored page in their comic section. Cash in on this great national exploitation.

Leather Pushers Now in Fourth Series

EVERY exhibitor knows of the results obtained by the first, second and third series of the "Leather Pushers". The fourth series is the best of them all. Handsome and dashing Billy Sullivan, nephew of the great John L. Sullivan is featured. Young Sullivan is one of the fastest lightweights in the ring and knows just where to put the punch into the "Leather Pusher" series. They are full of lightning action, real romance and titles that make your audience ask for more.

Baby Peggy is the Idol of the Fans

HERE'S a "short" of Baby Peggy that is a knockout. Just read this review: "Peggy in the uniform of the mounted goes out to round up a smuggling gang.

One thrilling escapade follows closely upon another, until by a clever ruse she captures the entire outfit. This is a winner and rarely has the popular Baby Peggy been seen to better advantage."

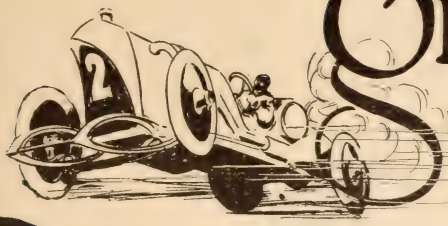
—The Motion Picture News

Now You Can Book Valentino

NOW is the time to cash in on the tremendous pulling power of Valentino. Live exhibitors everywhere are taking advantage of Universal's splendid two-reel de luxe re-issue of his popular feature success, "A Society Sensation." Note these bookings: Strand Theatre, Brooklyn, N. Y.; Fox's Washington, Detroit, Mich.; Kinema Salt Lake City, Utah; Sun Theatre, Omaha, Neb.; Cameo, Oil City, Pa.; Capitol, McKeesport Pa. Chester J. Smith in Motion Picture News, says:

"Rudolph Valentino has all the charm of manner and appearance in this two-reeler as in his more recent productions. It is a fast moving story, well acted. It is bound to be a winner in any house."





Grab it!

is our advice to every wide awake exhibitor

"Sporting Youth"

starring

REGINALD DENNY

is the sensation of the season

It's off to a flying start and going like a house afire. Everywhere it's playing this Universal Jewel is giving picture patrons a new idea of speed, excitement and entertainment

In **CHICAGO**
"Almost brings the audience to its feet in suspense"
EVENING POST

In **LOS ANGELES**
"Youill get a dynamic thrill out of it"
EXAMINER

In **MILWAUKEE**
"Brimful of dash, excitement and merriment"
SENTINEL

In **PORTLAND**
"Broke all records for attendance"
COLUMBIA THEATRE

How's that for a start? We're telling you it's one of those pictures that comes once in a dog's age. You just can't help making money with it

Universal has the pictures

More big ones Coming! Get them quick!

FOOLS HIGHWAY
Starring MARY PHILBIN

The LAW FORBIDS
with a great cast of stars

The STORM DAUGHTER
Starring Priscilla DEAN

EXCITEMENT
Starring LAURA LA PLANTE

Presented by **CARL LAEMMLE**

on its way!

Elinor Glyn's

Production of her famous novel

THREE

Gold



WEEKS

with CONRAD NAGEL *and* AILEEN PRINGLE
Directed by ALAN CROSLAND, *Scenario by* ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

wyn-Cosmopolitan

SURE-FIRE AT H

The greatest of western stars

Hunt Stromberg presents



C in The

Directed by Stuart Paton

Produced by Stellar Productions Inc. Charles R. Rogers, Vice Pres.

A Hunt Stromberg Production

ANY BOX-OFFICE ARRY AREY

Night Hawk

Nationwide first run bookings that indicate the unprecedented demand for the New Carey Series — one of the two great money-getters among stars in Western features.

NEW YORK — Cameo Theatre; PITTSBURGH — Entire Rowland and Clark Circuit; LOUISVILLE — National; WASHINGTON — Crandall's Criterion; CANTON, OHIO — Mozart; MUNCIE, IND.— Star; WICHITA, KANS.— Kansas Theatre; DES MOINES, IOWA, — Family Theatre; SIOUX CITY, IOWA — Hippodrome; NEW BEDFORD, MASS. — Olympia; SOUTHERN ENTERPRISES CIRCUIT — AUGUSTA — Rialto; CHATTANOOGA — York; JACKSONVILLE, FLA.— Republic; KNOXVILLE, TENN.— Queens; MACON, GA.— Capitol; MIAMI, FLA.— Paramount; MONTGOMERY, ALA.— Plaza; ST. PETERSBURG, FLA.— Rex; SAVANNAH, GA.— Arcadia; TAMPA, FLA. — Franklin.

Distributed by HODKINSON

Season 1924-1925—Thirty First-Run Pictures

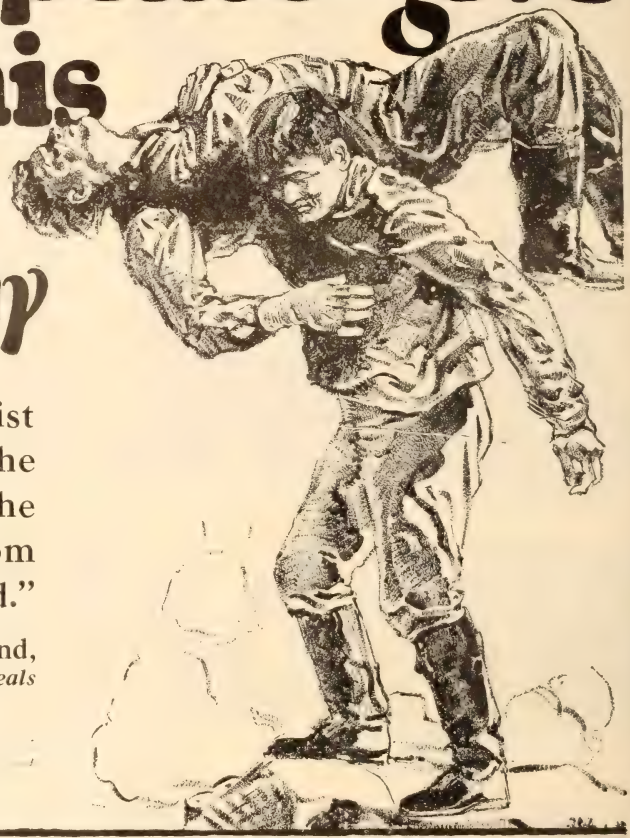
If they want action and suspense-give them this one

Here's why

"It contains the best fist fight I ever saw. The picture keeps one on the front of his chair from the beginning to the end."

Judge Oscar E. Bland,
U. S. Court of Custom Appeals

Nat Pendleton, Champion Wrestler as Bud Means



Whitman Bennett *presents*

The HOOSIER SCHOOLMASTER

The Great Mid-Western Classic by Edward Eggleston

featuring

Scenario by **HENRY HULL & JANE THOMAS** *Directed by*

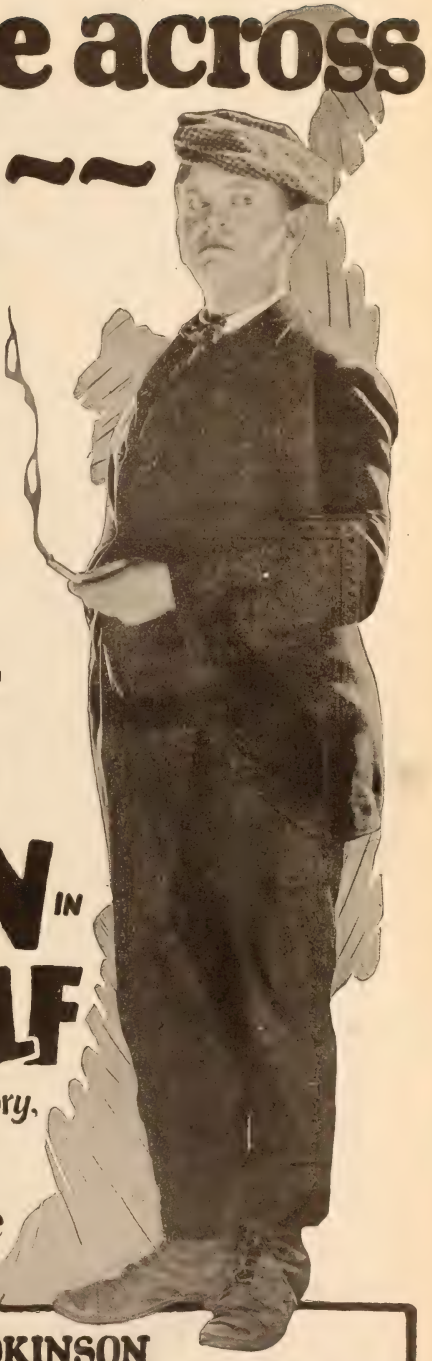
Eve Stuyvesant **Oliver Sellers**

Distributed by **HODKINSON**

First run pictures



play this one across the boards — for it's bound to be in the money



A riotous, rollicking super-comedy. The inimitable Hamilton at his best. They'll laugh their heads off, and you know what that means——

A LINE-UP AT THE BOX-OFFICE

Albert L. Grey Presents

LLOYD HAMILTON IN HIS DARKER SELF



Based on the original story, "MAMMY'S BOY" by Arthur Caesar

His first super-feature comedy

Distributed by **HODKINSON**
First run pictures









Samuel V. Grand presents

Bryant Washburn in "TRY and GET IT"

with Billie Dove

Directed by Cullen Tate

Adapted by Jules Furthman from Eugene P. Lyle, Jr.'s Saturday Evening Post Story "The Ringtailed Galliwampus."

Packed with laughs from start to finish

Distributed by

HODKINSON

Season 1924-1925

Thirty First Run Pictures

"Let Not Man Put Asunder"

EXHIBITORS HERALD

Vitagraph Latest Points Strong Moral

"LET NOT MAN PUT ASUNDER," a Vitagraph Production directed by J. Stuart Blackton, from Basil King's story of the same title, featuring Pauline Frederick and Lou Tellegen, supported by a competent cast.

"Let Not Man Put Asunder" is splendid entertainment and leaves in its wake many points for serious minded people to think about. The production is lavishly staged and in its direction shows an attention to detail and continuity which will probably cause it to be ranked as the best production J. Stuart Blackton has yet given to the screen.

Strong drawing power is added to the picture by the two principals, Pauline Frederick and Lou Tellegen and both are cast in parts which allow full play of their exceptional talents.

The supporting cast is excellent. Leslie Austen as Harry Vassall, the rich young Bostonian husband about whose marital troubles a large portion of the plot revolves, deserves special mention.

MOVING PICTURE WORLD

"Let Not Man Put Asunder"

A strong showmanship angle in connection with this production is the fact that it is builded on a subject which is being given serious consideration at the present time as evidenced by the space given it by the newspapers. It is a patronage pulling picture. This is shown by the good business it is doing at the Rialto in New York.

The technical details of the picture are well handled and it is portrayed by a cast which presents Lou Tellegen in a forceful role and marks the return of Pauline Frederick after being absent from the screen for some time.



"Let Not Man Put Asunder"

By BASIL KING

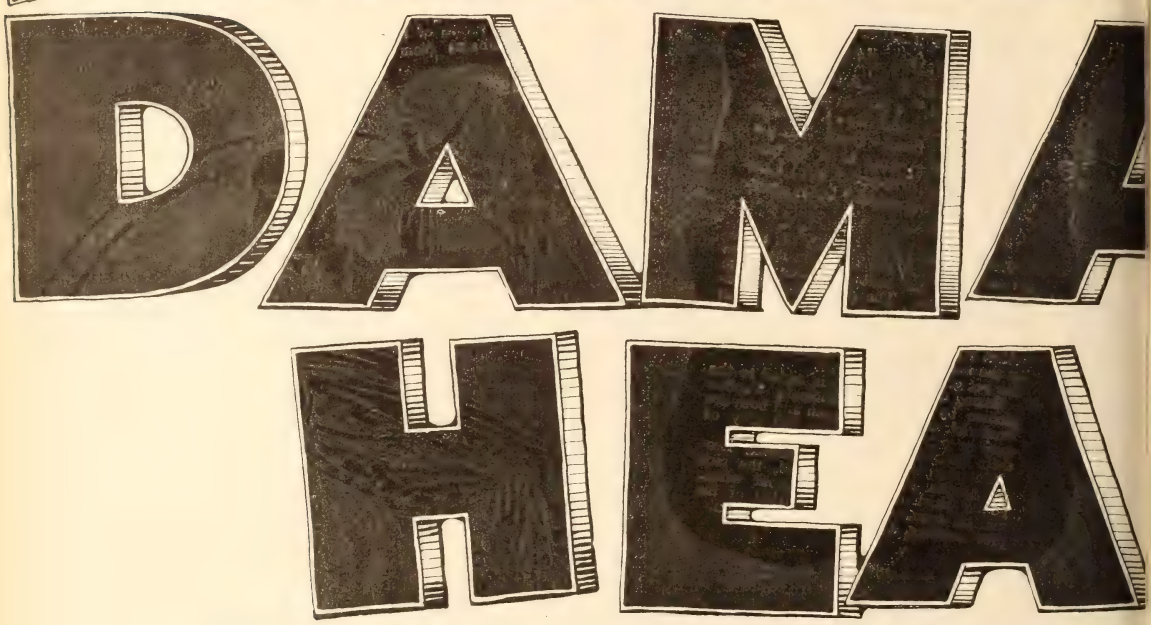
WITH

PAULINE FREDERICK AND LOU TELLEGEN

J. STUART BLACKTON PRODUCTION

VITAGRAPH

You exhibitors who are f on ordinary pictures something that will elect as your patrons, read



a T. Hays Hunter production wri

all star cast that you

MARY CARR - TYRONE POWER - EDMUND

Moving Picture World said: "Again F. B. O. scores . . . scenes that the camera's eye could not overplay from standpoint of audience interest . . . excellent subject for any house . . . exploitation from almost any angle."

Movie Weekly said: "DAMAGED HEARTS is one of the most unusual pictures we have ever seen . . . different in its locale . . . assuredly out of the ordinary . . . If the ordinary pictures bore you, have a try at "Damaged Hearts."

Sales Office United Kingdom
R-C Pictures Corporation
26-27 D'Arblay St., Wardour St.,
London, W. 1, England

FILM BOOKING OF

ed up
and who want
rify your box office as well
what the film men say of

AGED
RTS"

ten by Basil King, played by an
an boost to the skies
REESE - EFFIE SHANNON - SARA MULLEN

What more can you ask? A T. Hays Hunter production, written by the celebrated Basil King, one of the world's greatest living writers . . . Tremendous possibilities from audience interest in exploitation of character of Hunchback . . . Big time press sheet packed with wonderful ideas . . . remarkable paper . . . everything set for money making for you.

FICES OF AMERICA INCORPORATED 723 Seventh Ave., New York, N. Y. EXCHANGES EVERYWHERE

A LAUGH RIOT!

No gamble! No doubt! Value proven by the record crowds on Broadway during blizzard weather. See what the critics say.

"After seeing 'The Yankee Consul' I consider Douglas MacLean as funny as Charlie Chaplin."—*Harriette Underhill, New York Tribune.*

"One of the funniest it has been our pleasure to see."—*F. Mordaunt Hall, The Times.*

"Douglas MacLean is ably filling the place left vacant by Douglas Fairbanks."—*E. V. Durling, New York Herald.*

" 'The Yankee Consul' is a triumph—honestly a whizz."—*Mabel McElliott, New York News.*

"The demand for clean humor is most amusingly embodied in 'The Yankee Consul.' "—*Sam Comly, New York Telegraph.*

"We like Douglas MacLean and we don't stand alone. The doors were stormed last night."—*New York Telegram and Mail.*



Photoplay suggested by the bubbling musical comedy of Henry Blossom Jr. and Alfred G. Robyn.

DOUGLAS MacLEAN

in

"THE YANKEE CONSUL"

Smashed Thirteen Months' Record

"Opened with Douglas MacLean in 'Yankee Consul' yesterday to record business for thirteen months. Undoubtedly the best picture he has made. More laughs registered on this one than with 'Hottentot'. Bring on more 'Yankee Consuls.'"

A. P. Desormeaux, Manager
Strand Theatre, Madison, Wis.

Encore Pictures

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

Physical Distributor: Pathe Exchange, Inc.

Can a woman be a success in marriage and business at the same time?

That's the theme of

"Why Get Married"



Two girl friends became brides at the same time. One wanted a home. The other loved office work—and independence.
Which was happier?

Andree Lafayette

the Most Beautiful Woman of All France, in

A First Year story which will pack your house with young people

Laval Production,
esented by
Ernest Ouimet

Encore Pictures

Physical Distributor: Pathe Exchange, Inc.

SSOCIATED EXHIBITORS

Arthur S. Kane, President

IT'S A PARTY!

Frolic and Fun
Skit and Pun
Razz and Jazz
Beauty and Brains
Ra! Ra! Bingo
It's a Party

Press Agent's Revel
and
Dinner Dance

T. N. T. Astor, March 29th



WHAT THE CRITICS SAID:

NEW YORK SUN and GLOBE:

"My Man" is much better than several more pretentious and sophisticated features in town at present. Dustin Farnum plays the powerful politician. He does it very well, too. He gives him a bit of a sense of humor which is refreshing. Patsy Ruth Miller is the girl. In "My Man" she is lovely.

NEW YORK EVENING WORLD:

Dustin Farnum and Patsy Ruth Miller carry off the honors, and the "he-man" introduces some cave man tactics in his love-making that are novel.

NEW YORK AMERICAN:

David Smith, who directed the picture, has undoubtedly made a good box office attraction.

NEW YORK TELEGRAM and MAIL:

David Smith has turned it into a lively screen play and at the Rialto Theatre this week it goes along like a breeze.

NEW YORK TRIBUNE:

Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is, too.

A Picture Your Audience Wants to See!

VITAGRAPH

ALBERT E. SMITH PRESIDENT

WARNER BROS.
Classics of the Screen

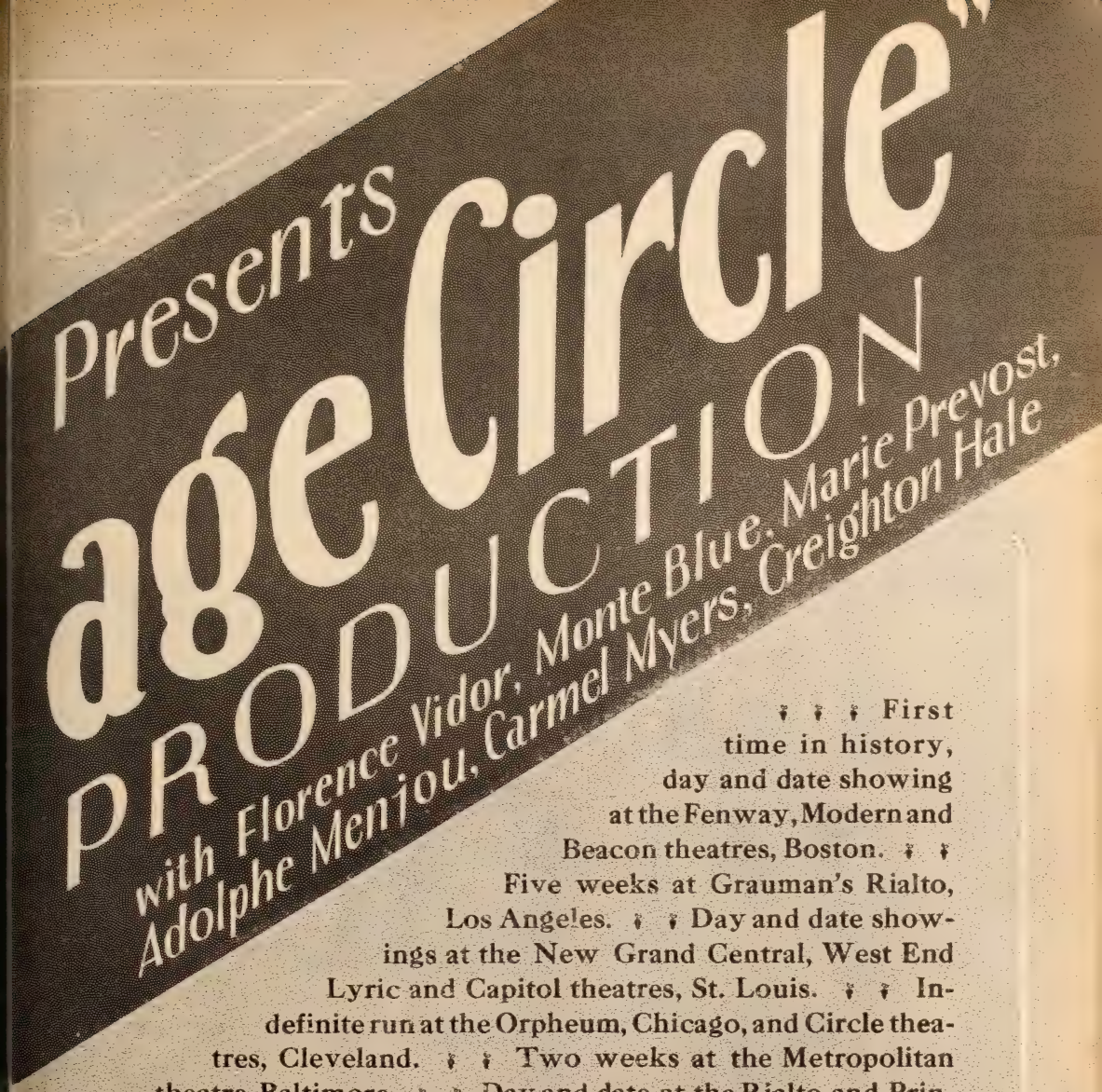
"The Marriage Circle" has been described as the most pronounced photoplay success of the year—a master screen creation that ranks with the greatest pictures of all time ¥ ¥ ¥ Directed by Ernst Lubitsch and enacted by a rare collection of screen stars, "The Marriage Circle" represents not alone a masterpiece of screen entertainment, but it brings to the photoplay art a new and distinctly "different" technique of screen construction that marks the beginning of a new era in film production ¥ ¥ ¥ Added to its wealth of press praise is the ready confidence of big showmen the country over who have booked "The Marriage Circle" for the finest theatres in the world. Below is a partial list of theatres in which the picture is booked ¥ ¥

Warner Bros.

"The Marri

An ERNST LUBITSCH

Directed by
ERNST LUBITSCH



First time in history, day and date showing at the Fenway, Modern and Beacon theatres, Boston. Five weeks at Grauman's Rialto, Los Angeles. Day and date showings at the New Grand Central, West End Lyric and Capitol theatres, St. Louis. Indefinite run at the Orpheum, Chicago, and Circle theatres, Cleveland. Two weeks at the Metropolitan theatre, Baltimore. Day and date at the Rialto and Princess theatres, Denver. Booked for a run at the Broadway Strand, Detroit. Showing at Howard theatre, Atlanta; the Rialto, Washington; the Strand, New Orleans; the Stanley, Philadelphia; the Eastman, Rochester; Shea's Hippodrome, Buffalo; the State, Minneapolis; the Imperial, San Francisco and the Broadway theatre, Butte.

WARNER BROS.
Classics of the Screen

Really it's too easy

Like gettin' money from home for Exhibitors—
And how exhibitors are thanking F. B. O.
for the new series of

H. C. WITWER
COSMOPOLITAN—MAGAZINE

The TELEPHONE GIRL STORIES

Directed by MAL ST. CLAIR



How your patrons will fall for

Alberta

She certainly is a peach

with practically the entire original "FIGHTING BLOOD" cast of

WITH ALBERTA VAUGHN
AND
KIT GUARD
AL COOKE
GEO. O'HARA
ARTHUR RANKIN
AND
A WHALE OF A CAST

1924 belongs to F.B.O.

12 House Packing 2 Reel Stories

Protect Yourself

Get in on the ground floor with this big money-making proposition! Don't let your competitor beat you to it! Here is a sure-fire "bet" that will pull the mobs to your box-office! Sign your contracts NOW, get your play dates set and boost this series to the limit!

FILM BOOKING OFFICES OF AMERICA, Inc. 723 Seventh Ave., New York, N.Y.
Exchanges Everywhere

Sales Office, United Kingdom, R. C. Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. I., England

Punch and Appeal
Are the outstanding features in
"LOVING LIES"

A great big interesting story of the sea in which a highly romantic tale is built up, incident upon incident, till it sweeps any audience off their feet. Dramatic situations follow each other with great rapidity and are tied up with bits of laugh-making action that never fail to get over with a wallop. Also there are Evelyn Brent and Monte Blue.

Associated Authors, Inc.,
Frank Woods Thompson Buchanan AA Elmer Harris Clark W. Thomas
present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring
EVELYN BRENT & MONTE BLUE
Joan Lowell, Charles Gerrard and Ralph Faulkner
A THOMPSON BUCHANAN PRODUCTION
Directed by W. S. Van Dyke

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located In Every United Artists Exchange

To the Exhibitors

A BIG



Baby Peggy and the Baby Peggy Doll at Gimbel Bros, New York

Sol Lesser presents

Baby

CAPTAIN

In the Greatest American story ever written of a Child and Grown-Ups

Supported by
Hobart Bosworth - Lincoln Stedman
Irene Rich - Harry T. Morey and
Barbara Tennant

PRINCIPAL

of the United States

MESSAGE

ON this irresistible screen star, her tremendous box office value PROVEN, we have ready for you the most elaborate Advertising, Publicity and Exploitation cooperation EVER GIVEN in connection with any motion picture production.

Tie-ups of all kinds have been arranged with more than ONE HUNDRED big business firms, who stand ready to work with YOU when the picture is shown. You don't have to ASK them. They are waiting—Department Stores, Book Stores, Newspapers, ALL of your leading merchants.

THREE MILLION PEOPLE have read CAPTAIN JANUARY. Millions more know and admire BABY PEGGY. On her recent tour of the country she was welcomed EVERYWHERE. Daily papers and magazines used big articles about her. A gigantic audience is waiting to see this little star.

Peggy JANUARY

By Laura E. Richards

THE book published by L. C. Page & Co. of Boston now in its 54th edition - Over 600,000 circulation

PICTURES CORPORATION

SOL. LESSER
President

We promise the biggest profits

Baby Peggy Hosiery





Baby Peggy Dresses



Baby Peggy Jewelry



Baby Peggy Bonnets



Baby Peggy UNDERWEAR



We offer you

A Gilt-Edge Box Office Attraction

Sol Lesser presents

BABY PEGGY

in

"CAPTAIN JANUARY"

By Laura E. Richards
with an all-star cast

Your advertising is ready everywhere. Below is a sample.

CHICAGO SUNDAY TRIBUNE: OCTOBER 14, 1923.

Established 1875 by E. J. Lehmann

THE FAIR

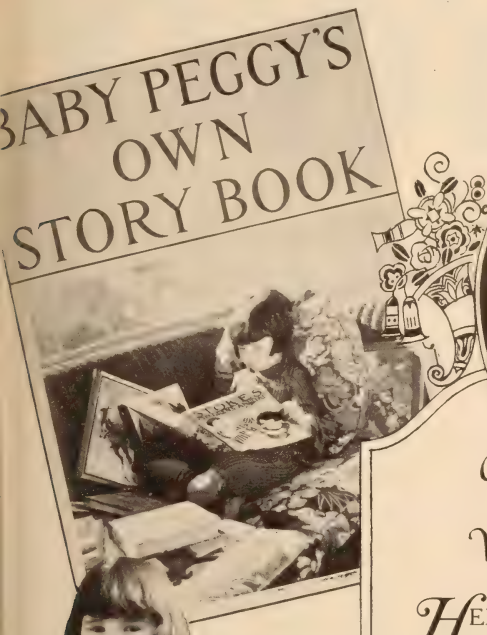
Service—Quality—Price

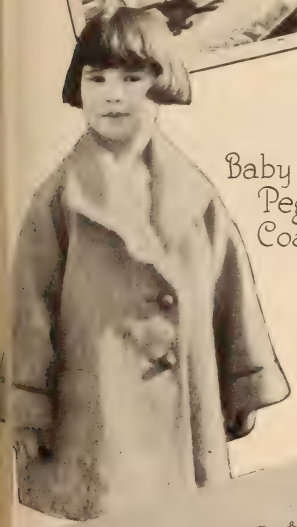
State, Adams and Dearborn Streets

Introducing The New BABY PEGGY Dolls

Image of the Nation's Darling—Baby Peggy Montgomery

n the history of your house!









Baby Peggy Handkerchiefs



Baby Peggy Silverware

SOME OF THE MOST PROMINENT FIRMS HANDLING *Baby Peggy* PRODUCTS

They will Work with you

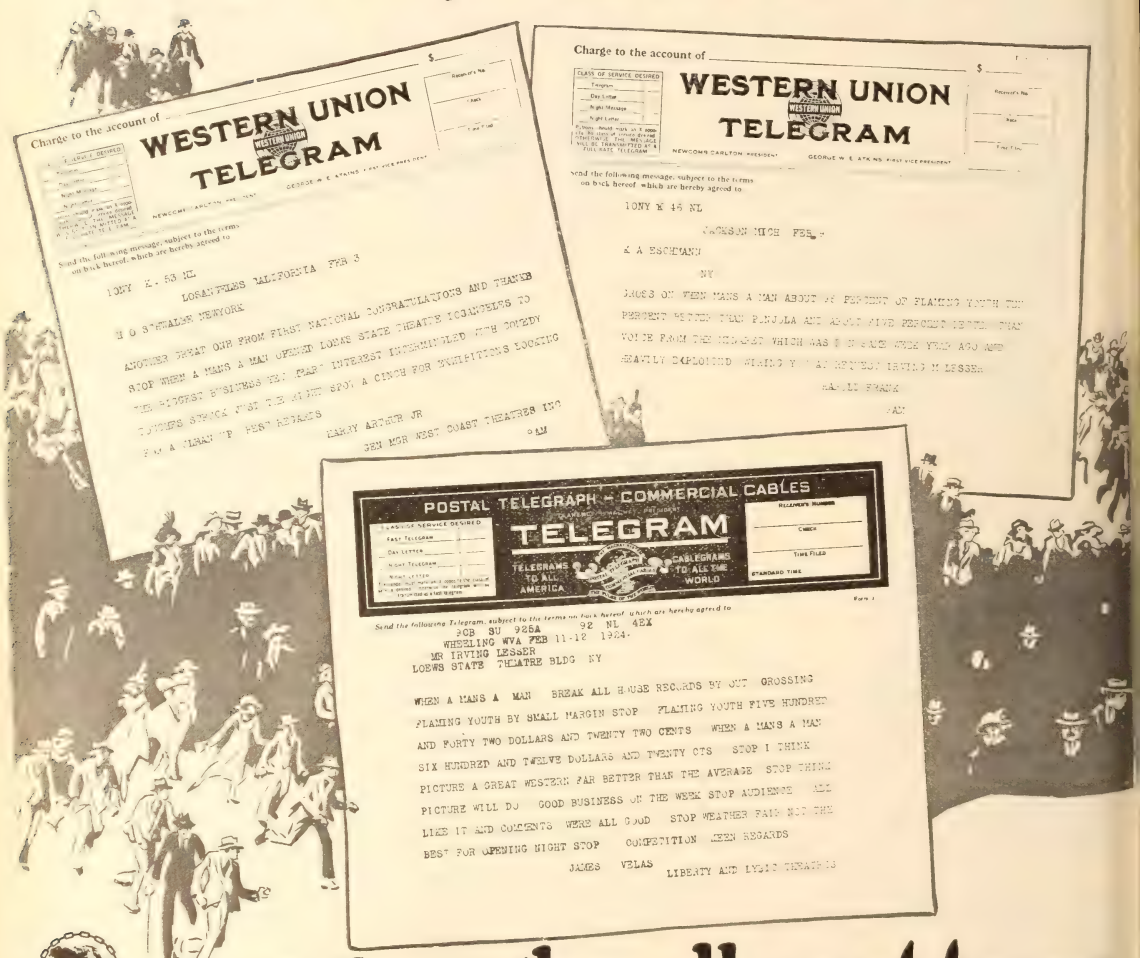
HERE is a list of some of the most prominent firms handling BABY PEGGY PRODUCTS. They are waiting for you to show "Captain January." When you set your date they will communicate with you and help you establish a record for your picture.

BABY PEGGY Handkerchiefs, Adams Bach Handkerchief Mfg. Co.
Writing Paper, C. E. Weyand.
Underwear, Louis Baer & Co.
Dolls, Louis Amberg & Son.
Hosiery, Wayne Knitting Mills.
Books, Frederick A. Stokes Co.
Coats, Baum & Katz.
Jewelry, D. Lisner & Co.

This chain extends from coast to coast

PRINCIPAL PICTURES CORPORATION
Sol Lesser, President

–and the rush of the 50,000,



Charge to the account of

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

LOS ANGELES CALIFORNIA FEB 3

HG STEPHAN NEWYORK

ANOTHER SMASH ONE FROM FIRST NATIONAL CONGRATULATIONS AND THANKS STOP WHEN A MANS A MAN OPENED LOEWS STATE THEATRE TO CROWDS TO THE BIGGEST BUSINESS YET FOR INTEREST INTERMINGLED WITH COMEDY TWICE DAILY STOPS AT THE MIDDLE SPOT A CIRCUS FOR EXHIBITIONS LOOKING FAR A HEAD UP FEAT REGARDS

HARRY ARTHUR JR

SEN MGR WEST COAST THEATRES INC

9AM

Charge to the account of

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof which are hereby agreed to

1ONY W 45 NL

JACKSON MICH FEB

A A ESCHMANN

NY

LAUGH ON FEW MANS A MAN ABOUT 98 PERCENT OF FLAMING YOUTH TEN PERCENT BETTER THAN PEOLA AND ABOUT FIVE PERCENT BETTER THAN VOICE FROM THE HILLSIDE WHICH WAS A SWEET WHILE YOU WERE AWAY HEARTILY DISPLEASED WISHED I HAD NOT BOUGHT INVITED M LESSER

REGULARDS

POSTAL TELEGRAPH – COMMERCIAL CABLES

TELEGRAM

TELEGRAMS TO ALL AMERICA — CABLEGRAMS TO ALL THE WORLD

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to

92 NL 42X

3CB SU 925A

WHEELING WVA FEB 11-12 1924.

MR IRVING LESSER

LOEWS STATE THEATRE BLDG NY

WHEN A MANS A MAN BREAK ALL HOUSE RECORDS BY OUT GROSSING FLAMING YOUTH BY SMALL MARGIN STOP FLAMING YOUTH FIVE HUNDRED AND FORTY TWO DOLLARS AND TWENTY TWO CENTS WHEN A MANS A MAN SIX HUNDRED AND TWELVE DOLLARS AND TWENTY CTS STOP I THINK PICTURE A GREAT WESTERN FAR BETTER THAN THE AVERAGE STOP THINK PICTURE WILL DO GOOD BUSINESS OR THE WEEK STOP AUDIENCE ALL LIKED IT AND COMMENTS WERE ALL GOOD STOP WEATHER FAIR NOT THE BEST FOR OPENING NIGHT STOP COMPETITION KEEN REGARDS

JAMES VELAS

LIBERTY AND LYRIC THEATRES

FIRST NATIONAL PICTURES

PRESENTED BY

PRINCIPAL PICTURES CORPORATION

SOL LESSER . . . . . PRESIDENT

WITH

JOHN BOWERS, MARGUERITE DE LA MOTTE, GEORGE HACKATHORNE, FORREST ROBINSON, ROBERT FRAZIER AND EDWARD F. CLINE

DIRECTED BY . . . . . EDWARD F. CLINE

they all want to see

A First National Attraction

000 gets stronger every day!

readers of Harold Bell Wright's novels

One of the First National 20 February to June 1924

Charge to the account of

$

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE PRES. DEPT.

Send the following message, subject to the terms on back hereof, which are hereby agreed to

111 SP CAT 39 NL 2 EXTRA

ERIE PENN FEB 10 1924

IRVING LESSER

1540 BROADWAY NEWYORK NY

WHEN A MANS A MAN AT STRAND ERIE WENT FIVE HUNDRED AT MATINEE WHICH TOPS EVERYTHING SINCE THE PILGRIM AVEN YEAR AGO IN SPITE OF UNFAVORABLE WEATHER BIGGEST NIGHT SINCE PILGRIM CAME WITHIN FORTY DOLLARS OF THAT

FORDHAM STRAND ERIE

1155p

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT 1450 BROADWAY, NEW YORK ALWAYS OPEN

CB 421 SO NL 2 Extra

DAVENPORT IOWA 24

1924 FEB 25 AM 12 14

IRVING LESSER

PRINCIPAL PICTURES 1540 BROADWAY NY

WANS A MAN OPENED TODAY STOP DESPITE EXCEEDINGLY STRONG COMPETITION PLAYED TO ABSOLUTE CAPACITY FROM THREE UNTIL TEN TURNED HUNDREDS AWAY BECAUSE WEATHER TOO COLD TO STAND ON OPEN STREET WAITING TURN TO ENTER PACKED LOBBY AND FOYER NO PICTURE CAN DO MORE TREMENDOUS EXPLOITATION POSSIBILITIES FULLY CAPITALIZED

MILTON OVERMAN GARDEN THEATRE

Charge to the account of

$

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE PRES. DEPT.

Send the following message, subject to the terms on back hereof, which are hereby agreed to

·236PH AXW 32 NL

PATHERSON NJ FEB 11 1924

IRVING LESSER

LOEWS STATE BLDG NEWYORK NY

WHEN A MANS A MAN FINISHED VERY BIG WEEK AT GARDEN THEATRE OVERCAME A GREAT HANDICAP OF WORST WEATHER OF SEASON GAVE GREAT SATISFACTION HAROLD BELL WRIGHT A REAL ARTICLE FOR PICTURES

A M FABIAN

1102P

Sol Lesser's Presentation of

HAROLD BELL WRIGHT'S "WHEN A MAN'S A MAN"


One of the First National
20
February to June
1924
"'The Enchanted Cottage' is my greatest acting picture"... Richard Barthelmess
Inspiration Pictures, Inc.
Charles H. Duell, Jr., Vice-Pres.
Presents
RICHARD BARTHELMESS
in
THE ENCHANTED COTTAGE
From the play by Sir Arthur Wing Pinero
with May McAvoy
Scenario by Josephine Lovett
A John S. Robertson Production
A First National Attraction
Photographed by George Folsey
FIRST NATIONAL PICTURES
Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue New York

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer

Publication Office: Lyon Block, Albany N. Y.
Editorial, Advertising and Subscription Office, 729-7th Avenue, New York City

752 South Wabash Ave., Chicago
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Western Union Cable Address is "Picknews" New York

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MOTION PICTURE NEWS

Founded in September 1913

Copyright 1924 by Motion Picture News, Inc. in the United States and Great Britain. Title registered in the U. S. Patent Office and Foreign Countries

William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
Wm. McCormack, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico and Philippine Islands, Canada, $5. Foreign, $10.

VOL. XXIX NEW YORK, MARCH 8, 1924. NO. 10

The Distribution Dynamo

A. N. SMALLWOOD in the fourth of a series of open letters on distribution, tackles the subject of advertising and right there, in our opinion, he goes to the root of his subject.

We do not say this because, as a trade paper, it is our manifest interest to promote advertising.

We are considering the trade paper only as a part of the general advertising effort the ultimate aim of which is levelled at the consumer or theatre patron.

But we do believe, with many others, that advertising is the mightiest factor in picture distribution and sales.

We do believe, with many others, that with a worth while picture the exploitation problem and the exploitation appropriation are of equal importance with the problem of production and production expense.

And we have always felt that advertising, properly utilized, could knock first run theatre control, or any other kind of artificial control of avenues to the public into a cocked hat.

The picture comes first, yes; the goods always do in any field; but after that the one force that eventually will rule and economically regulate the industry — especially its distribution scheme — is advertising.

We may not realize that as yet — fully; but we will.

* * * * *

It is not our purpose here to review Mr. Smallwood's letter; but since the matter of trade paper advertising is brought up we can cite a few salient and perhaps surprising facts.

It is generally believed by the producer that the distributor gives him a trade paper advertising appropriation of about $5000. on a good salable picture.

Far from it. $500. is about the mark.

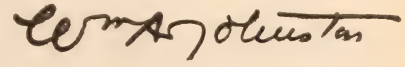
I have before me the trade advertising effort in Motion Picture News on all the 1923 pictures of several prominent producer-distributors. Some pictures have one or two pages, some two or three with a further mention here and there on other pages; this is about the average amount.

In other words the pictures are just barely announced at release date; and there it ends. Perhaps that is all some of the pictures deserve. But what of the good ones? Some are scoring first runs, breaking records here and there, enjoying longer runs, successful exploitation and presentations; and the exhibitor buyer is looking for just this information. He needs it. Does he get it? No, not as fully as he should, and as the distributor could *profitably* give it to him.

This, we submit, is not merchandising; and from the exhibitor's standpoint it is not adequate *service*. A bare 1 per cent of the picture's gross goes into trade paper advertising; and worse still, the head office of many a picture company doesn't know why it's being done anyway.

* * * * *

But there are hopeful signs on the horizon. Advertising is as essential as pictures to this industry, and just because we have been wholly intent upon pictures is no sign that advertising will be left in the dark ages. Advertising is coming into its own. Mr. Smallwood says we'll be spending maybe $20,000,000 a year in national campaigns. That is but 14 per cent of what is spent in production.



PICTURES AND PEOPLE

SOME forceful arguments are presented on the subject of Advertising, Exploitation and the Exhibition Value of Pictures by Arthur N. Smallwood, in an open letter addressed to newspaper publishers and the film trade press. We quote from the letter:

"Manufacturers in other lines profitably expend amounts exceeding ten percent of their total sales for Advertising. But in the motion picture industry, where the exhibition value of the product and its ability to attract patrons to the box-office are dependent largely upon advertising and other exploitation, the percentage allotted is less than two percent; whereas if there is any business in which a twenty per cent appropriation should be the rule, it is the motion picture business—a slow business wherein the value of the wares is determined not by manufacturing cost but by intangible qualities that cause people to plank down good money at the box-office.

..."When the independent producer gets proper distribution for his pictures, you newspaper and trade paper publishers will find hundred thousand dollar appropriations for advertising a regular thing; and furthermore, the producer-distributors will be forced into similar advertising and merchandising channels, resulting in there being no less than four pictures a week, or two hundred and eight per annum being exploited through the newspapers, with appropriations that will readily average $100,000 each—or more than $20,000,000 per year!

"While ten per cent of its production cost is too much to spend for advertising a poor picture, one hundred per cent of its production cost on good pictures not costing more than $100,000, is not too much to spend for advertising in newspapers and the trade press. I discount the value of national magazine advertising, and I am supported in this view by thousands of exhibitors. It is more detrimental than helpful to the majority of theatre owners. It is released at a time when a picture is playing a few metropolitan centers, but stamps a picture as old and out-of-date by the time it reaches smaller towns, several months or a year later."

"This motion picture producer advertising investment in newspapers throughout the country will enhance the exhibition values of the pictures advertised to exhibitors throughout the country; it will assure the independent producer first run representation and enable him to get quick bookings and play dates from exhibitors in each territory who will want maximum benefit from the producer advertising. This advertising will also enable the producer to get all available business from a given territory within twelve or fifteen months after initial showing—instead of having it dragged out over a period of two or three years—thus enabling the producer to limit his contract with the selling organization to eighteen months and permit the re-editing and re-issue of big proven attractions, with new prints and a new advertising campaign, within two or three years after its premier showing. Proven successes on the legitimate stage are put on the road year after year with profit to the producer, and this condition can be brought about in the motion picture industry. Intensive advertising and selling will reveal those pictures that can so survive.

"The A. N. P. A. may well take cognizance of the necessity for reform in motion picture distribution, and foster such a reform in view of its new business potentialities. The motion picture trade press is aware of the need for such reform and should openly champion it. The motion picture exhibitor who doesn't wish to be throttled by monopoly and who wants better box-office attractions should actively interest himself in speeding the day when the new order of things shall be functioning. Branch managers and salesmen should be vitally interested because of the bigger opportunities for profitable employment to be presented them.

"And the American Railway Express Company should be vitally interested because, as agency for physical distribution, they would come into tens of millions of dollars of new business.

* * *

EDWARD EARL, President of the Nicholas Power Company, who has been extremely ill for the past year, and, who has recently been recuperating at Atlantic City, has returned to New York and is being greeted by his many friends. This latter phrase is too bromidic. We don't like it but for once at least it means just that: "his many friends." Everyone who knows Edward Earl wants to count him a friend; and every friend wants him back in harness again, well and sound.

As a matter of fact, he has never been out of harness all his busy life; even in the hospital the past year he has kept in active touch with his many business affairs. In addition to the Nicholas Power Presidency he has acted as first executive of two other concerns and Vice President of a third, as well as executor of several estates. With all his interests, however, he has devoted himself energetically and sympathetically to the picture industry and he is one of the men of whose association we are proud.

* * *

MR. and Mrs. Watterson R. Rothacker, who were booked to sail Tuesday last on the S.S. Megantic, cruising the West Indies, were called suddenly to Los Angeles by the severe illness of Mrs. Rothacker's father, H. J. Aldous, Treasurer of the Rothacker Film Mfg. Co.

* * *

THAT was a remarkable collection of letters and telegrams which came pouring in upon the occasion of the recent luncheon given by the industry in honor of Thomas A. Edison. The Committee, headed by George Kleine, received messages from many men in many walks of life, and it must have warmed the Wizard's heart when he heard these testimonials to his eminent services to mankind.

President Coolidge wrote:

"Thank you for letting me know of the plan for the testimonial dinner your committee is giving in honor of Thomas A. Edison. On Mr. Edison's birthday I wired him my congratulations and added: 'I assume that as always, you are merely doing the day's work. I hope, for your sake and that of your clientele, which is all humanity, that you will have many more anniversaries of the same kind to spend in the same way.' Please renew my assurances of felicitation to Mr. Edison, with every kind hope for himself, his great work, and his further happiness."

And David Lloyd George cabled:

"Take greatest possible pleasure adding my quota to tribute of gratitude and praise you are laying today feet Thomas Edison. His contribution to progress, welfare of humanity is alike wonderful in its variety and amazing in its range. Rejoice especially that in a green and vigorous age he is himself witness of hold he has on esteem, admiration and gratitude not only of his own country but of whole world."

Other messages from overseas were forwarded by Charles M. Schwab, Frank Tilley, editor of The Kinematograph Weekly, London; Col. A. C. Bromhead; and Editor Cabourn of the Bisoscope, London.

Several United States Senators raised their voices in praise

of Mr. Edison. This group included Henrik Shipstead, of Minnesota? Henry Cabot Lodge, of Massachusetts; and Senator M. M. Neely, of West Virginia.

* * *

A cabled report that a "Marcus Loew" had won several hundred thousand francs at baccarat in France caused considerable commotion around the Loew offices one day this week. The only difficulty with the story is that Marcus Loew is at Palm Beach and not in France. Arthur Loew, his son, is in Europe. David Loew, another son, who is in New York, cabled his brother: "Congratulations if it is you; investigate, if it is not." Still, if Marcus had been in France and had participated in the little game referred to, there are plenty of people who will tell you that the report would have been substantially correct.

* * *

MADISON SQUARE, through which millions of New Yorkers pass each day — and which was chosen as the favorite background of O. Henry in his tales of New York, was transported overnight and set down on a stretch of acreage in Hollywood. It will provide a scene in a forthcoming picture, Triumph."

* * *

"WILL Radio Follow the Movies?" queries James E. Cartier, in the Radio Section of the New York Herald. He believes the two will have a common cause—the advancement of the human mind, and declares there is no conflict between them.

A remarkable parallel in origin and growth is pointed out by the Herald writer. "Radio is still but an infant. Its scope is its power. Its thrills comes from its already great achievements. The motion picture came forth under similar circumstances. A few faithful and tireless minds conceived the motion picture, foresaw its possibilities, developed it and gave a great brain child to the world. And the movies, too, are only in their infancy. Their scope is their power. Their wonders have been working steadily for close to a score of years.

"There is ample room in the hearts of the average man, woman and child for both the radio and the movie bugs," he continued. "And the reason is that cooperation has already been effected in many places whereby these brother industries have helped each other.

"The progressive exhibitor welcomes exploitation of his coming attractions. The progressive broadcasting station welcomes the chance to popularize its programs. All entertainers thrive on publicity. Motion picture artists, soloists and orchestras from motion pitcure houses have often appeared on broadcasting programs. Many direct wires have been laid to theaters to transmit actual performances. Pictures and their people and radio and its people can combine to popularize each other. It has been done.

"So much for entertainment. The good picture and the serial program will each continue in its same potentiality, and the drawing power of each can be enchanced by intelligent teamwork.

"Some have predicted the radio motion picture. Of this there is little use to say aught now. If it is to come nothing will stop it. It will unite these two wonderful and powerful children and lead them together to new conquests and new glories."

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SPEAKING of radio and the screen as "brother industries," we note the fact that William A. Johntson, editor of the News, will make an address March 10 from Station WOR on the subject of "Star Salaries."

* * *

CORINNE GRIFFITH has returned from Honolulu with many Hawaiian trophies — among which are a ukelele or two — and several neckpieces of "lais," an adornment affected by the natives — and all others who strum the Hawaiian guitar or dance the Hawaiian hula-hula.

* * *

THE 77th Birthday of Thomas Edison, recently observed in the motion picture industry, was of more than ordinary interest in Ottawa, Ontario, because of the local connection with the first public presentation with the projection machine of Mr. Edison by Andrew Holland and his brother, who were residents of the Canadian Capital.

Mr. Edison wrote to the Holland Brothers as follows:

"I am pleased to hear that the first public exhibition of my Kinetoscope has been a success under your management and hope your firm will continue to be associated with its further exploitation."

The latter was exhibited in Ottawa in connection with the recent Edison anniversary celebration.

* * *

IN recognition of the fact that Southern California is the capital of filmdom, one session of the forthcoming national convention of the Drama League of America in Pasadena will be devoted to the silent drama. The convention meets May 26th, and will continue one week.

This will be the first time that the screen has had a place on the Drama League's program;

* * *

S. L. ROTHAFEL and Will Hays — who have qualified time and again as talented after-dinner speakers — were the unaminous choice for guest speakers at the meeting of the Federated Women's Clubs of New York at the Hotel Astor last Tuesday afternoon. The subject under discussion was motion pictures (naturally) and the meeting was tendered to the Federation Board by the Presidents of the Theatre Clubs in the Federation.

* * *

TRANS-ATLANTIC passengers traveling via the Cunard-Liners will have something else to gaze upon other than the daily log of their journey. In order to enlist their attention photographs of the Capitol Grand Orchestra have been hung in the concert salons of the boats. The orchestra of the Capitol — consisting of seventy-five pieces — is represented as the largest theatre orchestra in the world.

The photographs should interest music lovers en route to America — and will remind American tourists of what they will miss during their travels abroad.

* * *

RADIO artists, who have performed at most of the larger broad-casting stations, are being assembled for "Radio Artists Week" at Loew's State Theatre, March 3rd. Five evenings during the week the programs of WHN will be broadcasted from the state in full view of the audience. Harry Richman, Lew Gold and his Wigwam orchestra, and Loretta McDermott, frequently heard over WHN have been added as the regular vaudeville headliners of the program.

George R. Chester Dies Suddenly

Famous as Creator of Wallingford Series, and Writer and Director of Pictures

GEORGE RANDOLPH CHESTER, short story and scenario writer and famous for his "Get Rich Quick Wallingford" series, died suddenly of heart failure, February 2, at his apartment at 26 West Ninth street, New York City. He was 54 years old.

Born in Cincinnati, Mr. Chester, after a newspaper career, became a short story writer and his Wallingford series brought him fame.

Mr. Chester's connection with the motion picture industry came about through his submitting his published stories to Vitagraph. When these stories, the first of which was entitled "The Enemy," were put into production he came into personal contact with A. E. Smith, president of Vitagraph. Mr. Smith prevailed upon him to accept the position of Scenario Editor for the company and he handled the production of the "star series."

Later, when Vitagraph branched out into the field of "super-productions," Mr. Chester was placed in charge of the handling of the stories, C. Graham Baker, present Scenario Editor, taking over his old duties. He picturized his story "The Son of Wallingford" and was sent by Mr. Smith to California to produce it.

He then joined Universal as Associate Scenario Editor. Leaving Universal, he planned to produce on his own, forming the George Randolph Chester Productions. He was unsuccessful in getting financed and began writing a series of Saturday Evening Post stories based on his experiences with the producers on the coast. Returning East he titled "The Man From Brodney's" for Vitagraph and, at the time of his death was planning to title another of his stories recently finished by Vitagraph.

Lillian Randolph Chester, his second wife, collaborated with him in a revival of the Wallingford stories. She survives him and he also leaves two sons by his first marriage.

New Corporations Formed in Delaware

Charters granted at Dover, Delaware, recently include: The Western Enterprises Corporation, Incorporated—to produce and distribute motion pictures etc., etc.—capitalized at $200,000. Incorporators are Samuel C. Weed, Harry C. Howard and Raymond F. Gorman, all of New York City. Permission to change the corporate name of "Criterion Pictures Corporation (Delaware Incorporated)" to "Grand-Asher Productions," Delaware Incorporated, of Boston, Mass., was granted.

The Palma Pictures Corporation, Inc., capitalized at $1,500,000, was authorized to do the business of, and organize a general motion picture film exchange. Incorporators are: M. Barker, M. M. McCafferty and A. B. Mevey, of Wilmington, Del. Victor Ford Pictures, Inc., took out a charter for the amount of $100 000. The Celotex-Acoustical Company, Incorporated, was granted a $300,000 charter. Their purpose is stated as "the business of acoustical engineering."

Dubinsky Furnishes Bond on Embezzlement Charge

Edward Dubinsky has furnished bond in the amount of $10,000, returnable in a St. Louis court on an embezzlement charge, under which he was indicted with his brother, Morris, by a Federal Grand Jury. The indictment against the brothers was returned for alleged failure to return $7,910.96 in war taxes to the government on the Tootle theater, St. Joseph, Mo., which they formerly operated.

Local Option Clause in Children's Bill

A local option clause has been embodied in the bill in the New York state legislature relative to motion picture theatre owners admitting unaccompanied children provided a matron is in charge.

The bill that was first introduced applied only to New York city. There was talk of making it a statewide measure, and at this talk the suggestion was made and adopted to embody a local option clause, leaving it up to every city to decide for itself.

Authors' Names Sealed for Naked Truth Sketch

Just to prove that there isn't going to be any skuldruggery about the awarding of the $100 prize for the best 15-minute comedy sketch on the movies submitted for production at the annual Naked Truth dinner of the Associated Motion Picture Advertisers, Inc., scheduled for the Hotel Astor, March 29, A. M. Botsford, chairman of the entertainment committee, announces a new special provision for contestants.

It is that contestants should sign a nom de plume to their manuscripts to which should be attached a small sealed envelope containing the rightful name of the author. The sealed envelopes will not be opened until the night of the Naked Truth dinner, when the comedy will be presented and the identity of the author of the winning manuscript will be revealed.

The contest closes March 1 and manuscripts must be mailed or delivered in care of Maurice Henley, Room 306, No. 461 Eight avenue, New York City.

New Incorporations in N. Y. State

Motion picture companies incorporating in New York state during the past week including the following, the directors and amount of capitalization appearing in each instance: Maidina Pictures, Inc., $100,000, Eugene DiNapoli, Lewis J. Maisell, John J. Halligan, New York City; Mimar Theatre Co., Inc., $10,000, Samuel E. Harwitz, Max M. Willens, Frieda Golding, New York City; New Amsterdam Commerce Corporation, capitalization not stated, Samuel Frieda, Woodmere, L. I., and Philip Zierler, Brooklyn; Progressive Poster Exchange, Inc., $5,000, L. Weinzimer, R. Weinzimer, H. Egert, Brooklyn; Arthur Housman Pictures, Inc., $50,000, C. Winthrop A. Housman, H. Kalman, New York City; Davidson, Inc., $5,000 Aage A. Schubart, Brooklyn; H. O. Duke, J. J. Glynn, New York City; Passion Play Productions, capitalization not stated, Charles Reinking, Hoboken, N. J., H. G. Kosch, M. H. Reuben, New York City.

T. O. C. C. Candidates are Named for Office

At the regular meeting of the T. O. C. C. held during the week partial nominations for officers were made. Charles L. O'Reilly is without opposition for the presidency. Charles Steiner was named for the vice-presidency, James Jamie and Rudolph Sanders for second vice-president, Sam Moross for secretary and Sam Schwartz for treasurer.

Judges Select Best Slogans Submitted in Rothacker Prints Contest

OUT of the hundreds of slogans submitted in the Rothacker slogan contest the judges have at last picked the three winners. The judges, James R. Quirk, William A. Johnston and Martin J. Quigley, gave a unanimous sigh of relief when the job was finished. So many good ones were submitted that the decision was difficult.

"First Choice of the Best Producers;" submitted by Neil G. Caward, Chicago film advertising man, was awarded first prize.

"Makes Better Pictures Better;" submitted by Samuel Schwartzberg, film attorney of New York City, and officer of several inactive producing companies, took second prize.

"Prints with Personality;" submitted by William J. McGrath of the Fox Film Corporation, New York City, was given third prize.

Early last November Watterson R. Rothacker offered prizes of $100, $50 and $25 in gold for the three slogans best expressing Rothacker Prints and Service. The contest ran until January 1. Slogans poured in not only from all parts of this country and Canada but also from abroad.

After the close of the contest the slogans were copied without the names of the authors and submitted to the judges who were the editors of Photoplay Magazine, Motion Picture News and Exhibitors Herald.

"I want to thank all my friends for their interest and effort," said Mr. Rothacker. "Only three of them won gold prizes, but hundreds submitted slogans so clever that the job of being a judge was not an enviable one. I only wish I could meet all of the contestants face to face to thank them personally."

Print Situation Scored By Exhibitors

E. V. Richards Gives Views

WILLIAM A. JOHNSTON'S editorial in last week's issue on the problem of Prints has aroused wide interest in the industry. A flood of responses came to MOTION PICTURE NEWS this week from exhibitors throughout the country. Many of them, from small towns, declared that the print situation was getting worse instead of better, despite the fact that production quality in pictures had improved greatly within recent years.

Some of these theatre managers and owners forwarded cut-outs from films to show the kind of service they were receiving. Torn sprocket-holes, film that was hopelessly brittle, "rain," and the effects of too-tight "take-up" were demonstrated clearly enough by a glance at these cut-outs.

To obtain a first-hand opinion from an exhibitor authority, MOTION PICTURE NEWS this week interviewed E. V. Richards, Jr., vice-president and general manager of the Saenger Amusement Company of New Orleans. When seen at the First National New York office, Mr. Richards made the startling statement that, in his opinion, the quality of prints offered to exhibitors has deteriorated sixty per cent since 1915.

His statement was made after a careful study of conditions in the Southern States — a study which embraces the small town theatre as well as the first run house in a key center.

Reasons for Deterioration

"This deterioration is easy enough to ascertain," he stated, "but coming to an analysis of the cause we run into various theories. The increased amperage of the projection machine since those early days of the industry may be responsible for some of the wear and tear upon the film. We have reached a more perfect projection but possibly at the cost of the print.

"Again carelessness on the part of both the exhibitor and the exchange may have helped the damage along. It is also a fact that today the same print serves far more exhibitors than in 1915 and even the most meticulous care cannot obviate natural deterioration. Another possible explanation lies in poorer quality of the original film.

"Whatever the cause — and it may be any one, or a combination of the above reasons — there is no reason why quality can not be improved for the small theatre by an intelligent co-operation between exchange and exhibitor. We are devoting considerable time and expense in the South to the education of the exhibitor in the matter of proper care and consideration, but we realize at the same time that half of the work rests upon the exchangeman's shoulder.

"The other method of improvement, a highly desirable one if possible, lies in a greater number of prints. This is a problem which must be met and worked out by the distributing companies themselves. If it is economically possible it will prove mutually profitable without a doubt since it means, in addition to more perfect prints, a more contemporaneous exhibition of the big pictures which is the aim of distributor and exhibitor alike.

"I am uncertain whether this increase in the number of prints can be brought about by raising the rental to the small exhibitor with the guarantee of a newer and perfect print, although there is no debating the fact that poor prints are detrimental to the attendance of the small town theatre. Possibly this thing would be well worth while trying out in a small town. Bring in, as an experiment, a series of new prints and check upon attendance and patron comment. If the increase in patronage reaches any fair percentage I do not believe that the exhibitor would balk at an increase. It is the one way out for him. Theoretically, of course, he is entitled to perfect prints for every show, but under existing conditions it appears that this will remain simply a theory.

"This experiment might well be tried on some popular picture with wide distribution. Very often a successful feature, by the time it has reached the smallest houses, is in a hopeless condition.

Co-operation Needed

"Mr. Johnston, in his editorial of last week, opened a discussion which I hope will not close before we get the viewpoint of distributor, exhibitor and exchangeman. The question of prints is, as he states, a big subject, which can only be solved by a spirit of co-operation on the part of all concerned. My contribution is simply an analysis of the evil as I know it to exist. The two remedies I suggested — more care in the physical handling of prints and secondly a greater number of prints — are the work of the entire industry. The exhibitor and exchange can work on the former. And here I might say that we in the South are inspecting film at the expense of ourselves in an effort to supply our theatres with suitable prints.

"As to the matter of more prints, it is up to the distributor to tell us why it is impracticable. If part of the extra cost must be borne by the exhibitor, let us have a try out and see if increased attendance justifies the extra cost."

Early Meeting to Discuss Arbitration Boards

THE committee composed of Nathaniel N. Bernstein, of Michigan City, Indiana, chairman; G. G. Schmidt and Ed Bingham, of Indianapolis, which was appointed some time ago by Frank G. Heller, president of the Motion Picture Theatre Owners of Indiana, to arrange for the calling of a central and nation-wide meeting of exhibitors and leaders, at Chicago, Illinois, to discuss the future existance and present workings of the various arbitration boards, have decided to call the conference at an early date, and Mr. Heller invites leaders from other parts of the country to communicate with Mr. Bernstein with reference to the nation-wide meeting.

Mr. Heller has invited Will Hays to participate in person at this conference, pertaining to the uniform contract and present boards of arbitration and states that Indiana, and other states have faith in the individual character and integrity of Will Hays and will accord him their support.

Questionnaire Goes Out to Exhibitors in "More Prints" Campaign

FOLLOWING the tremendous response aroused by last week's editorial by Wm. A. Johnston on "Prints," advocating the use of a greater number of prints and a consequent increase in quality, MOTION PICTURE NEWS is this week mailing to exhibitors a questionnaire on this subject.

This questionnaire is for the purpose of sounding out the sentiment of exhibitors on the "poor print" question, and determining whether managers would be willing to take such steps as would make it possible for the distributing companies to place more prints in circulation.

The questions asked are: Give title of the last ten feature pictures you have run, stating whether the prints furnished you were Very Poor, Poor, Fair, Good or Excellent; would you be willing to pay more for your pictures if you could get better prints; suppose you were offered two grades of prints, one new and the other commercial, the former at say five dollars more than the latter, which would you select; has the condition of prints on an average improved within the last year or so; do you find that the condition of the prints on good pictures is apt to be worse than on a poor feature; does any particular distributing company excel in the matter of good prints; also does any particular company fail in this connection; how long after release date do you figure a print on a popular picture will remain in good condition; do you sometimes pass up purchasing a production because you fear that you will not be able to secure a print in good enough condition to put on a satisfactory show; do you find your exchange holding back playing dates for some unexplained reason and do you think it is because they do not have enough prints to serve all their customers at the time each theatre desires to play the picture; do you think poor prints are detrimental to the attendance at your theatre; do your patrons complain about "rain," unsteady projection and pull aparts; do you try to improve the condition of film before running it by careful inspection?

Every exhibitor receiving this questionnaire is urged to fill it out carefully and fully at once. Those who fail to receive a copy may help the campaign by forwarding the same information in a letter to the NEWS.

Pinchot Declines to Accept Theatre Pass

AN interesting story is going the rounds of Central Pennsylvania theatre men that Governor Pinchot, of Pennsylvania, has declined to accept an annual pass to the New Regent picture theatre, which he frequently attends in Harrisburg, explaining in a courteous letter to Manager Peter Magaro, who offered him the ticket, that it is contrary to his policy to accept perquisites of any sort while Governor.

The Governor frequently attends shows at the New Regent, generally going alone late in the afternoon, after a hard day attending to his official duties at the capitol. Notwithstanding the Governor's declination of the proffered annual pass the story goes, Mr. Magaro recently saw him approach the theatre box office and the manager beckoned the Governor to walk into the theatre without paying. Again Mr. Pinchot politely declined the invitation to go in free, but produced the money and bought a ticket at the box office. After that, respecting the Governor's wishes in the matter, Mr. Magaro has not invited the Chief Executive of the State to be a guest of the management.

John J. Murray Dies in Florida

John J. Murray of Warren, Ohio, is dead. He died February 19 in St. Petersberg, Florida, where he went with his wife and daughter to regain his health. He was buried Saturday in Warren, where for so many years he has served the public wholesome motion picture entertainment at his two houses, the Opera House and the Hippodrome.

Murray was an old showman, a graduate of circus days. He was one of the best beloved men in the picture buisness and his death, due to heart trouble, is sadly felt by his many friends.

Norwich, Conn., Exhibitor Settles with Union

Abraham Davidson, owner and manager of the Broadway and Strand theatres in Norwich Conn., and prospective owner of similar playhouses at Willimantic and Winsted, in the same state, has announced he has reached a settlement with the Norwich Musicians' Union and will withdraw his suit for $40,000, instituted against the organization and individual members last June on the ground of restraint of trade, due to picketing operations by union members.

The case has attracted wide attention in motion picture and union-musical circles of New England.

Pettijohn Holds Conferences in Chicago

General Counsel C. C. Pettijohn, of the Motion Picture Producers and Distributors of America, was in Chicago last week and conferred with officials of the Film Board of Trade and Chicago and Indiana exhibitor organization officers.

It is understood that various improvements in the operations of film arbitration boards, which are giving general satisfaction, were discussed and that certain clauses of the uniform contract were also taken under consideration with a view to making changes.



Harry D. Wilson, newly elected president of Western Motion Picture Advertisers.

Harry Wilson is Elected Wampas President

The annual election of officers and directors of the Western Motion Picture Advertisers (The "Wampas") was held at Piccadilly Tea Rooms Tuesday evening, February 12th.

Harry D. Wilson of Principal Pictures Corporation was elected president of the organization. He succeeded Joseph A. Jackson of the Goldwyn Corporation. Wilson is the fourth president of the Wampas and was vice president last term. The other presidents were Ray Leek, 1921, Arch Reeve, 1922, and Jackson, term of 1923.

Roy Miller of the Miller Theatre was elected Vice-President succeeding Wilson and Tom Engler of Fine Arts Studios was made secretary with Adam Hull Shirk of Grand-Asher, elected treasurer. The board of directors consist of Pete Smith, Harry Brand, Malcolm Stewart Boylan, Arch Reeve, and Ray Leek.

Hodkinson Tax Defense is Stricken Out

The defense of the W. W. Hodkinson Corporation in a suit brought by the City of New York was ordered stricken out during the week by Supreme Court Justice Wagner on application of the city.

The suit was to collect a tax on personal property of the Hodkinson Corporation assessed at $100,000 in 1919. The defense was that the officers of the corporation stated at the time the assessment was made that taxable property amounted only to $5,000. They claim to have been told by representatives of the Department of Taxes that they would have an opportunity to fill out the property blanks stating the facts. This was not done and the suit followed. The city was held not to be bound by the promise.

Florida Exhibitor Robbed of $1,700

E. J. Sparks, former Southern Enterprises man, now controlling a string of Florida theatres was robbed of $1700 on February 20, at his Beacham theatre, Orlando, Florida. The loss, it is believed, was covered by burglary insurance.

Attendance Record Sought at Kansas Convention

THE M. P. T. O. Kansas has adopted a new plan to increase attendance at its semi-annual convention in Emporia, Kas., April 1 and 2. A committee of nine exhibitors, geographically selected, has been appointed to write personal letters to exhibitors in their territory, urging them to attend the convention.

This procedure will be in addition to the usual form letters sent out from M. P. T. O. K. headquarters and stickers posted on film boxes. The attendance goal for the convention this year is 200, according to C. E. Cook, business manager of the organization. The committee is composed of A. R. Zimmer, Liberty theatre, Marysville, Kas.; W. H. Webber, Echo theatre, Great Bend, Kas.; W. J. Gabel, Grand theatre, Beloit, Kas.; E. E. Frazier, Grand theatre, Pittsburg, Kas.; Stanley N. Chambers, Miller theatre, Wichita, Kas.; G. L. Hooper, Orpheum theatre, Topeka; E. E. Sprague, Lyric theatre, Goodland, Kas.; Harry McClure, Strand theatre, Emporia, Kas.; M. G. Kirkman, Strand theatre, Hays, Kas.

The road showing of feature pictures, which the trend of sentiment among Kansas exhibitors is against; the showing of film in schools and churches in opposition to theatres and legislative recommendations will be the principal issues at the convention, in addition to an annual election of officers.

Woman Theatre Patron Robbed of $2,000

The Clinton Square theatre in Albany, N. Y., was the scene of a theft last week, which cost Mrs. Anne Bender, of Menands, about $2,000 in jewelry. Mrs. Bender had come to the theatre, bringing with her a mesh bag in which she had placed several platinum and diamond rings, which she did not care to leave at home, owing to frequent burglaries which have occurred in Albany and vicinity during the last few weeks. After paying her admission to the theatre, Mrs. Bender went to the ladies' room for a few minutes, leaving and entering the theatre proper, taking her seat, and then recollecting having left the bag and its contents in the washroom.

Mrs. Bender hurried back, but bag and jewelry had disappeared. She reported the loss to Oscar Perrin, manager of the house, and to the police, but although several were interrogated, no clue was obtained to the thief.

American Films Lead in Greece

Consul W. L. Lowrie, writes from Athens, that "American pictures predominate, but there is also a considerable showing of Italian, French and German pictures." His report to the Bureau states that of some twelve motion picture theatres in Athens, eight give high class performances. In capacity, these theatres range from 650 to 900 seats.

Films are sold outright by import and export agents, or are leased out on a sliding scale rental, varying with the size, subject, and age of film, and class of patronage. Roughly, the plan approaches our domestic distribution methods. Constantinople, Smyrna, or Alexandria, seemingly are the chief entrepôts for film reels, the importers reserving exclusive rights, not only for Greece, but for all the Balkan states. The "season" for runs is only from October to May, the summer demand being negligible.

Super-Specials vs. Varied Program

More Opinions from the Public

MOTION PICTURE NEWS prints below the third installment of replies from the public on the diversified program and the elaborate super-special. The questions asked were these:

1. Which do you prefer—the elaborate picture of ten or twelve reels at advanced admission prices, or the five or six reel feature, with comedy, scenic and news reel?

2. What should the maximum price of admission to the downtown theatre be? The minimum?

3. What should the maximum admission to the neighborhood theatre be? The minimum?

ST. LOUIS—Mayor Henry W. Kiel likes big pictures that are good—occasionally—but prefers the well-balanced program, 2. 25-50c.

Bank official: I can afford to pay $1.50 to $2 for pictures if I care to, but I prefer the balanced program of the better neighborhood houses. Long pictures are too tiresome. I am also opposed to mixing pictures with poor vaudeville and cracked singers. 2. 50-75c. 3. 25-35c.

Z. G. Hopkins, vice-president Missouri, Kansas & Texas Railroad: I prefer the mixed program. Many so-called specials are unworthy of that name—padded and tiresome. Advanced prices are wrong. The movies appeal to the masses and not the classes. 2. 50-75c. 3. 20-30c, including war tax.

Fans Give Views

Woman stenographer: Prefers balanced program minus bum vaudeville and bad singers. 2. 30c and 50c. 3. 10-25c.

Woman clerk—Give me the big pictures, if good. 2. 50-75c. 3. 15-25c.

Stenographer-secretary (woman): The bigger pictures at reasonable prices. 2. 25-40c. 3, 10-25c.

Insurance man: Mixed program. 2. 50c to $1.00. 3. 15c to 50c.

Woman executive: Shorter features at regular prices. 2. 35c to 50c. 3. 15c to 25c.

Newspaperman: The so-called masterpieces are boresome. Two hours or more of looking at one picture is fatiguing on the eyes and nerves. 2. 50c to 75c. 3. 20c and 30c, children half price.

Post Office employee: Give me the balanced program. All houses should charge 25c. The larger houses can afford to do so because of seating capacity and number of shows.

TOLEDO—The canvas in this city showed a plurality for the varied program over the long super-special. One man declared he had no preference, while another said he cou'd dispense with all of it providing they left him the news weekly. The majority believed 50 cents to be a reasonable top price for first-run theatres. Following are typical opinions from year-round fans:

Man fan: I enjoy the short feature with a good comedy and a weekly. Downtown theatres ought not to charge more than 20 and 35 cents and out in the neighborhood it should be 10 and 20 cents.

Girl fan: Give me the long features. They're much finer. I think 25 to 40 cents is a fair price in the first-run theatres and 20 and 25 cents in the smaller ones.

Man fan: I want the variety bill—a six-reeler, a snappy comedy and a news reel. The elaborate long-reelers are tiresome. Seems to me a 35-cent top is fair enough, with 15-cent minimum. They ought to charge 10 and 20 cents in the neighborhood houses.

Woman Fan: The six-reel pictures are best. I like a comedy with them, too. I think 25 cents is plenty downtown. And nobody in for less than 20 cents. It ought to be 10 and 15 cents out there in the neighborhood shows.

Man Fan: The big, unusual features are my preference—something like Robin-Hood or The Covered Wagon. The downtown theatres are justified in charging 25 and 50 cents, while the neighborhood prices should be 10 and 25 cents.

Girl Fan: I believe I prefer the six reel pictures. The short pictures appeal to me, with exceptions in the case of "Robin-Hood" or some big picture like that. I think the downtown prices should be 35 cents and 20 cents. The neighborhood houses ought not to charge more than 25 cents. And 10 cents for the low price.

Opinions From South

NEW ORLEANS—Mayor Andrew McShane: Much prefer five or six reel feature with side splitting comedy. 2. 35-50c. 3. 10-20c.

Federal Judge Rufus E. Foster: Prefer the elaborate ten or twelve reel photoplay. 2. 35-50c. 3.

Girl Fan: I much prefer the elaborate ten or twelve reel picture because the best in costumes are used, finer settings and the best of actors. 2. 50 cents. 35 cents. 3. 15 cents. 10 cents.

Newspaper Reporter: Prefer 10 or 12 reel production—gives ampler room for turning out good pictures. 2. 55 cents. 28 cents. 3. 10 cents. 10 cents.

Drug Clerk: Why, I like the five or six reel picture best of all. I must see a comedy though, to say I was satisfied with the show. 2. 50 cents. 40 cents. 3. 10 cents. 10 cents.

Printer: Me? I like the five or six reeler and comedy. Don't like scenics or weeklies. 2. 50 cents. 25 cents. 3. 15 cents. 10 cents.

Man Fan: Give me a good five or six reel production. But, don't forget the comedy and weekly, too. 2. 75 cents. 50 cents. 3. 10 cents. 10 cents.

SAN FRANCISCO—Out of 27 persons canvassed in San Francisco, 15 declared in favor of the diversified program, while 12 voted for the elaborate super-special. Typical opinions follow:

For Diversified Program

Mayor James Rolph: I personally prefer a program of short subjects and variety, although I, of course, likewise view, with interest a longer and more elaborate subject which is especially well produced. I am afraid I cannot give an opinion on admittance prices, since this is obviously based on a number of matters with which I am not familiar, such as cost of production, rental of features and overhead costs of operating.

Halsey E. Manwaring, Manager of Palace Hotel: In my opinion, the maximum price that should be charged for a moving picture show should not exceed 55 cents with a minimum of 35 cents per person. I do not think, however, that anyone would object to paying as high as 75 cents per seat for loges, provided such seats could be reserved. At the present time, a price of 75 cents per loge seat is charged in many of the larger moving picture houses, and often times after paying this price it is necessary to wait as long as 45 minutes before a person can occupy a loge seat. I think this price exceedingly high when one considers the fact that reserved matinee seats at such theaters as the Orpheum can be purchased for as low as 50 cents.

In the case of super pictures one hardly expects to be entertained in other ways excepting by the picture itself. But in the ordinary run of pictures, *I personally favor a shorter feature film in conjunction with a comedy and semi-classical musical program.*

W. B. Hamilton (U. S. Collector of Customs): I prefer the long elaborate picture, for when I go to a movie I go to see the picture and a good picture should include educational features of interest and worth to children. The maximum price for a motion picture should be $1.50 for an exceptionally wonderful piece. The minimum in big business districts should be 50 cents. In residential districts about 50 per cent less.

Maurice Rhine, Executive San Francisco Office, General Electric Co.: The long well-produced motion picture is my favorite for it relaxes my desire for entertainment and the good pictures include education and entertainment. However, I do not believe the price should be over 35 cents for downtown houses and if the frills would be omitted this could be done. The minimum should be 15 cents admitting children. Neighborhood house prices should be 20 to 10 cents. Then the whole family could go.

M. P. T. O. A. Names Boston for Convention

THE Committee on Convention Comprising M. E. Comerford of Scranton, Pa.; Glenn Harper of Los Angeles, Calif.; Fred Seegert of Milwaukee, Wis.; John Schwalm of Hamilton, Ohio; R. F. Woodhull, Dover, N. J.; Joseph W. Walsh of Hartford, Conn., and Sydney S. Cohen of New York City, designated at the last meeting of the National Board of Directors, have selected Boston, Mass. for the 1924 annual convention of the Motion Picture Theatre Owners of America to be held the latter part of May.

At a recent meeting of the Executive Committee of the Motion Picture Theatre Owners of Massachusetts a resolution was unanimously adopted inviting the National Organization to hold the meeting in Boston and this was supplemented by similar action on the part of the Motion Picture Theatre Owners of New Hampshire, Rhode Island and Connecticut.

The definite time of the convention together with the Special Convention Committee, convention hotel and further details will be announced at a later date.

T. N. T. FILMDOM'S PLAYDATE. MARCH 29.

"Flaming Youth" Wins in Quebec Court Action

Associated First National (Eastern Canada), Limited, has recovered the print of "Flaming Youth" which was seized at the Empire Theatre, Quebec City, and ordered confiscated by the Quebec Court on the ground that it was an immoral picture, following the conviction of the theatre manager for alleged trespassing of the criminal code in this respect.

Wide interest was aroused through this action because the picture had been formally approved by Count Roussey de Salles, chairman of the Quebec Board of Moving Picture Censors, for public presentation in any theatre in Quebec Province. This fact did not deter the authorities of Quebec City in their prosecution of the Empire Theatre manager.

The Canadian Motion Picture Distributors Association, with headquarters at Toronto, entered an appeal from the conviction of the Quebec Court in order to establish the legal status of an exhibitor when he was showing a picture that had been passed by the censors. The appeal was withdrawn however, and the court surrendered the "confiscated" film and it is now being presented in other cities of the Province of Quebec.

Picture Producing Firms Operate in China

Assistant Trade Commissioner J. H. Nelson of Shanghai, China, reported to the Bureau of Foreign and Domestic Commerce, Commerce Department, that there were a few film producers in China, of which the Commercial Press, Ltd., was Chinese, the British-American Tobacco Company and the Film Ad Company were British, and the three other concerns were American.

Scenics, news weeklies, cartoons and educational subjects were attempted. The Commercial Press, Ltd., was the only unit attempting the dramatic film play and was now concentrating on the short subjects, favored by its competitors. These concerns have four cameramen and they are provided with adequate laboratories, supplies, cameras, etc. Film and supplies are shipped from the United States, while France seemed entrenched in the camera and apparatus field, through direct importations from Paris.

Pioneer Exhibitor Passes Away in Bayonne

Samuel Kohn, of Bayonne, N. J., who has been operating theaters in that city for many years, passed away during the week. Kohn was well and popularly known in the industry.

N. Carolina Theatre Loss Complete by Fire

The Pickwick theater of Chapel Hill, N. C., is reported destroyed in the conflagration which swept that city recently. S. J. Brockwell, owner of the house, is said to have had no insurance.

Georgia House Complete Loss by Fire

Fire is reported to have completely wiped out the interior of the Princess theater at Washington, Georgia. The house was operated by Mrs. W. Wood.

Western Missouri M. P. T. O. is Formed

A FUND for initial expenses and the preliminary organization of the M. P. T. O. Western Missouri was accomplished at a special meeting Thursday in the Hotel Baltimore, Kansas City, of representative exhibitors of Western Missouri. The fund was not in subscriptions — it was in cash or checks.

A committee, composed of A. M. Eisner, A. F. Baker and Jay Means, all of Kansas City, was appointed to supervise arrangements for a convention, to be held in Kasas City early in May. Mr. Baker was named as acting secretary-treasurer. Final incorporation and election of officers will be at the convention. Eight exhibitors, representing fourteen theatres, volunteered as delegates to visit or communicate with all exhibitors in Western Missouri, in an effort to obtain a record attendance at the convention. The exhibitors are: A. F. Baker, Springfield, Joplin and St. Joseph; Thomas Clark, Maryville; Hugh Gardner, Neosho; F. G. Weary, Richmond; G. R. Wilson, Liberty; S. E. Wilhoit, Springfield; C. T. Sears, Nevada, Brookfield, Marshall and Boonville; Jay Means, Kansas City, and A. M. Eisner, Kansas City.

At the convention in May, the selection of a business manager, which has been delayed, will be made and headquarters established, probably in a suite of rooms now occupied by the Kansas City Division of the M. P. T. O. A. at Eighteenth and Wyandotte streets, Kansas City. The proposed consolidation of the Kansas City and Western Missouri bodies also will be decided definitely.

Receivers Make Report on Consolidated Theatres

Receivers Fred A. Sims and George M. Dickson have filed a report of the meeting of the creditors of the Consolidated Realty and Theatres Corporation held at the Claypool Hotel, Indianapolis, February 7. Most of the properties of the concern have been held together by the receivers and they report a small profit on these.

At the meeting the receivers reported that under an order of court they had sold the Orpheum Theatre and equipment at Fort Wayne, Indiana. This was done because the receivers figured the theatre could not be operated at a profit and because the lease, which was about to expire, could not be renewed at satisfactory terms.

Details for the financing of an audit of the company's books are being arranged and will be carried out if they are successfully concluded.

The meeting voted a resolution of confidence in the receivers for their accomplishments up to the present.

Allied Producers Operate Through United

Notice has been filed with the Secretary of State of New York of the surrender of authority of Allied Producers and Distributors. It is said that the business of Allied will be handled under the name of United Artists' Corporation, the product of both having been handled in the past by the same sales force. The new arrangement, it is said, will facilitate the management of the business.

New Juvenile Performer Charge Made

The sensational arrest on February 21, in Harrisburg, Pa., at the instance of the State Department of Labor and Industry, of J. R. Curry, of Los Angeles, Cal., whose wife is said to be a sister of the late Wallace Reid, motion picture star, on the charge that he permitted his seven-year-old daughter, "Baby Dodo Reid," to appear in stage performances in violation of the state child labor law, opened up an entirely new phase of the question of the legality of juvenile performers appearing in prologues of motion picture shows and in other theatrical performances.

Heretofore only managers or owners of the theaters were arrested for violation of this phase of the child labor law.

It is charged that Curry permitted the child to appear in a Lancaster motion picture theater in the week of February 11. He was taken before Mayor Hoverter, of Harrisburg, following his arrest, and held under $300 bail for a subsequent hearing before Alderman Doebler, of Lancaster.

K. C. Awaits Music Tax Suit Results

Much interest is being displayed among Kansas City exhibitors in the cases of music tax interests versus eight exhibitors in the federal court at Kansas City recently. The suits have been pending for some time. S. A. Handy, attorney for the exhibitors, has announced he is ready to "go to bat."

Burned Charleston House to be Rebuilt

Plans are under way for the rebuilding of the Capitol theater of Charleston, West Virginia, which was recently destroyed by fire. A. Hyman, owner of the house will start rebuilding in the near future.

Central Amusement Co. Purchases Regent

The Central Amusement Company of Indianapolis, owners and operators of the Apollo, Ohio, Isis and Lyric, has purchased the Regent theater from the Indianapolis Amusement Company. The present policy will be continued.

Broadway Juvenile Quits to Become Manager

Frank Ross, juvenile of several Broadway musical comedy productions, has deserted the footlights for an appointment as manager of Loew's Lexington theatre, New York, one of the leaders of the Loew string.

Kenora Theatre Suffers in $65,000 Fire

The Kenora theater of Kenora, Ontario, is reported destroyed by fire in the amount of $65,000. It is said the loss is partially covered by insurance.

Pittsburgh Duquesne will be Razed

The Duquesne theater in Pittsburgh is to be razed shortly to make way for a new nine-story office building. The Duquesne is one of the oldest houses in Pittsburgh.

Exhibitors Pay Visit to Paramount Studio

Twenty-five prominent New York and New Jersey exhibitors, together with a number of their friends, visited the Paramount Long Island studio Friday and watched the filming of scenes for Sidney Olcott's production of "Monsieur Beaucaire," starring Rodolph Valentino, and also the new Thomas Meighan picture, "The Confidence Man," which Victor Heerman is directing.

Luncheon was served at the studio to the entire party.

Among those in the party were Wm. Brandt, Pres. N. Y. M P. T. O.; Joseph Seider, of Jersey City; Samuel Rinzler, Stone theatre, Brooklyn; Sigmund Weltner, Stadium theatre, Brooklyn; Hyman Rachmil, Supreme theatre, Brooklyn; Hy Gainsboro, Flushing theatre, Flushing, L. I.; M. Schwartz, Garden theatre, Richmond Hill; C. Schwartz and S. Schwartz, Oxford theatre, Brooklyn; Harry Brandt, Parkside theatre, Brooklyn; S. I. Berman, Stanley Playhouse, Brooklyn; Charles L. O'Reilly, Rex theatre, New York; Sol Raives, Acme theatre, New York; Charles Haring, Crescent theatre, New York; Lee Ochs, Costello theatre, New York; Rudolph Sanders, Marathon theatre, Brooklyn; V. A. Warren, Strand theatre, Massena, N. Y.; Lou A. Buettner, Opera House, Cohoes, N. Y.; Lou Blumenthal, Central theatre, Jersey City; Charles Steiner, New Fourteenth Street theatre, New York; William A. Landau, Heights theatre, New York; Joseph Stern, Newark; Al Friedlander, Garden theatre, Brooklyn; Herbert Ebenstein, Henry Yusen and Bernard Edelhertz.

Paramount Club Formed in Atlanta

Members of both the theatre and exchange departments of Famous Players-Lasky Corporation in Atlanta have joined in forming a "Paramount Club" such as has existed for some time in New York. It is planned to outfit permanent club quarters and promote frequent social affairs, and it is believed much will be accomplished towards promoting cooperation and efficiency in both departments.

George Van Raenslear of the warehouse department. A. C. Cowles of the district office, O. L. Freeman of the accessories department, and Miss A. K. Dunn, cashier, have been named to get together on a temporary organization.

Coast Film Schools Under Official Probe

Because of numerous complaints filed with the California State Labor Commission, Dr. Louis Bloch, special investigator of that body is in Los Angeles to launch a probe into the affairs of numerous film schools operating in the southern coast city. It is announced that a thorough investigation will be made and that only those operating in a thoroughly legitimate manner will survive.

Suit of Josie Sedgwick is Settled

The suit of Josie Sedgwick in the amount of $9,000 against Robert Brunton, Inc., and United Studios, Inc., has been settled out of court, according to word from the coast. The plaintiff charged that the defending companies failed to live up to a contract signed in 1919.

In and Out of Town

D. W. Griffith, suffering from exhaustion and a severe cold, lies ill in his room in the Astor Hotel as a reward for rushing the opening of his latest picture "America."

He is in the care of physicians who report his condition due to complete exhaustion and severe inflammation of the throat and lungs. His voice is completely gone.

In making the picture, Griffith has worked seven days weekly, from sixteen to eighteen hours daily. Although spare in build, he has lost eleven pounds. The doctors demand that he take a complete rest.

W. E. Atkinson, vice-president and general manager of Metro, has purchased the Curran estate in Pelham, one of the show places of Westchester.

STUART Gould, motion picture editor of The Omaha Bee, is a visitor in New York.

JAMES R. GRAINGER left for the Coast last week. He will visit Goldwyn-Cosmopolitan exchanges en route.

K. J. FRITZSCHE, of the Trans Ocean Film Company, Berlin, will leave for New York on the S. S. Ballin March 13. He will bring over two or three special European productions.

GENE MARCUS, of Philadelphia; Harry Segal of Boston; H. L. Charnas, of Cleve- came to the city recently to confer with Irving M. Lesser, of Principal Pictures.

ELMER PEARSON, vice-president and general manager of Pathe, has left on an extended tour which will take him to the West Coast.

SAM ECKMAN, Jr., Goldwyn sales manager for the Eastern District, has left for a trip to Philadelphia, Pittsburgh, Buffalo and Detroit.

E. V. RICHARDS, of the Saenger Amusement Company, New Orleans, was in town this week.

JOE UNGER, former branch manager for First National in New York, has been appointed manager of the New York Paramount exchange.

ROBERT SCHWOBTHALER, director of Express Films of Berlin, is here, seeking product.

PHILIP V. KROHA, production manager for Richard Walton Tully, has arrived from the Coast. Herman Starr, of Warners, is also an arrival from Los Angeles.

ROBERT FAIRBANKS is in the city with his family and will remain until after the premiere of brother Doug's new picture.

Ban Lifted on Normand, Purviance Pictures

THE Ohio Censor Board has lifted the ban on Mabel Normand and Edna Purviance pictures which was imposed following the recent shooting affray in Hollywood. This late action was taken on the ground that no criminal action was taken and no charges preferred against either of the stars.

Southwest Theatres Takes Over Coast Houses

Announcement was made this week by Irving M. Lesser that a deal involving $3,000,000 has just been closed by Southwest Theaters, Inc., of which his brother, Sol Lesser, is secretary.

Southwest Theaters, Inc., has taken over theaters valued at $2,000,000 in Southern California and plans to spend more than $1,000,000 during the coming year in building and equipping other theaters. The holdings of the corporation include four theaters in Los Angeles, four in Pasadena, three in Riverside, two in Taft, one in Glendale and one in Huntington Park.

Claude Langley, formerly manager of the Turner & Dahnken interests in the San Francisco district, is president of the corporation; A. L. Gore of West Coast Theaters, is vice-president; Sol Lesser is secretary, and Frank Livingstone of the Taft is treasurer.

The paid capitalization of $1,000,000 is said to represent the holdings of the Turner & Dahnken interests, the Frank Livingstone theaters in Taft; the Merrill & Howe theaters in Riverside, the Henry C. Jensen theaters of Pasadena and the holdings of the West Coast theaters in and around Los Angeles. The new company will be operated independently of the West Coast theaters, according to its officers. Sol Lesser is said to have negotiated for the purchase of the First National franchise in the cities affected, for the sum of $250.000, this franchise going to the new corporation.

Trick Rider, Injured, Sues Pearl White and Fox

A suit for $50,000 damages filed by John F. Beatty, trick rider, against Pearl White and the Fox Film Corporation is in progress in Brooklyn before Supreme Court Justice Hagarty.

Beatty alleges that while filming an unproduced picture, "Without Fear" in 1921 at Bayside, L. I., the defendants were negligent in allowing a horse held by Miss White to obstruct the path of his galloping mount, causing him to be thrown heavily and suffer a broken hip. Miss White and Kenneth Webb, director, were among the witnesses called by the defense.

Salt Lake Exhibitors Ask Protection

The theater owners of Salt Lake City presented a petition to the Intermountain Film Board of Trade, asking that a request granting them protection from the ward amusement hall showing of pictures, for the period of one year be granted. The various ecclesiastical wards into which the city is divided shows a picture production one night each week in their amusement halls, and it is the protection from this drawing of patronage from the downtown theaters, that was asked for.

New House Proposed for Bath, New York

Bath, New York, is to have a new picture house, according to Charles H. Thomas, who has secured an option on a vacant lot owned by Associated Theatres, Inc. Building will probably be under way in the near future.

Doug Sees Success in Organization

Attributes Lack of Wastage in "The Thief" Proper Handling of Details

ORGANIZATION—that's the keynote to success in the making of a picture—according to Doug Fairbanks, who is in New York with Mary Pickford to arrange for the openings of their pictures, "The Thief of Bagdad" and "Dorothy Vernon of Haddon Hall," and then to proceed over to Europe for a period of some six months.

"Properly organized, a producer can lick a picture," said Doug. "Improperly organized the picture will lick you. It's all right to let expenses run up on a picture, provided you are getting value received for those expenses. For the "Thief" I had a very expensive organization, but I'll say for everyone of those associated with me in the making of the picture that they earned their money. Every man is an expert in his line and he knew definitely what he was to do every day while the picture was in the process of making.

"The first thing we did was to chart out on a very compact chart not more than two feet across, every detail of the picture and every sequence. There was our picture in that two foot round space. Any time one of us threatened to become overcome by the job in front of us he was ordered down to that chart with instructions to look it over and 'beat the picture.' If you let a picture or its details beat you you'll get off on wrong channels and the first thing you know you are completely bewildered and running up a tremendous unnecessary expense.

"That we were properly organized to avoid just this sort of thing is shown by the fact that we did not shoot more than five or six hundred feet of film that is not seen in the picture. And this production, twelve reels in length, has just ninety-nine sub-titles.

"We have a monster dragon in this production. It is three times as long as this room we are in. I am not going to tell you how we got it, but it is a living thing. You will agree with me when you see it on the screen.

"I ordered a herd of fifty elephants and was told only eight were available throughout the United States. I still insisted upon the fifty and got them. They are mechanical and mixed in with the eight you'll never know which are the genuine and which the manufactured. We knew the difference because the mechanical ones do not eat hay."

Doug is most enthusiastic over the coming opening of the "Thief" at the Liberty Theatre in New York on March 17. He is sincere in his belief that it is the greatest picture he has ever made and confident it will be so voted after the premiere.

Miss Pickford has not yet decided what she will do with "Dorothy." She hesitates to follow too closely the opening of Doug's picture and has about concluded she will first show the production in some small town adjacent to New York.

Asked if she had any intentions of making Romeo and Juliet with Doug as Romeo, Mary said, "No, I don't think so. I should love to do it but can you imagine how Doug's fans would feel if he failed to jump up on that balcony and get me?"

Doug and Mary will leave New York shortly following the opening of the "Thief" and will visit the principal cities of Europe to arrange for openings there. Both see great prospects in the foreign fields, not only in Europe, but in the Orient. Getting back to the subject of organization, Doug says that this is all which is necessary for American producers to multiply their profits many times over in the foreign field.

Weber and North Complete Deals for Features

Film Classics of Illinois, Inc. have purchased the rights of Southern Illinois on the Weber & North productions: "Don't Marry for Money" and "Marriage Morals."

Standard Film Service Company of Cleveland, Ohio, have purchased the rights for "Marriage Morals" for Michigan, Ohio, Western Pennsylvania, West Virginia and Kentucky, and "Don't Marry For Money" for Michigan, Ohio and Kentucky.



Richard Barthelmess and May McAvoy in scenes from "The Enchanted Cottage," a First National Picture.



Scenes from "After A Million," a Sunset production, presented by Anthony Xydias

Monta Bell Will Direct Elinor Glyn Story

Monta Bell, for two years associated with Charles Chaplin as a writer and assistant on his pictures, and who was given the opportunity to direct when Harry Rapf signed him to make "Broadway After Dark" for the Warner Brothers, has been signed to do another of their big pictures, "How to Educate a Wife" from the Elinor Glyn story of that name. Grant Carpenter is putting the finishing touches to the scenario, and production will start within the next fortnight.

It is probable that Marie Prevost, Monte Blue and Louise Fazenda will have the leading roles.

"Beggars on Horseback" Started by Warners

Marie Prevost will portray one of the leading roles in Bennie Zeidman's next production for Warners, "Beggars on Horseback."

Monte Blue and Miss Prevost, both of them Warner Bros. stars, will be co-starred in this picture which William Beaudine will direct. Shooting was scheduled to begin on Thursday.

Burr Starts Work on "Lend Me Your Husband"

C. C. Burr started production last week on "Lend Me Your Husband" at the Burr Glendale Studio. This is the third of the announced "Big Four" independent specials for the 1923-24 season. William Christy Cabanne, is directing the current production.

Talking Picture Concern is Organized

A new talking pictures organization has been formed by Dr. Lee de Forest. It will be known as the De Forest Phonofilms, Inc. Dr. de Forest is president and will have associated with him Edward H. Jewett of the Jewett-Paige Automobile Co., Detroit; Frederick W. Peck, manufacturer, of Providance; Rhinelander Waldo, former Police Commissioner of New York City, and Frank Hitchcock. William E. Waddell, former general manager of the American Talking Picture Company, has been appointed general manager.

The concern plans to make dramas, comedies, famous operas, news pictures, vaudeville acts with spoken parts, and scenics. J. Searle Dawley will direct the larger productions.

Harry Pollard Will Direct Rinehart Story

Harry Pollard, who will be finished in a short time at Universal City with Reginald Denny's second Jewel, "The Reckless Age," has been assigned to direct "K," the well-known novel by Mary Roberts Rinehart.



"The Uninvited Guest" is a Metro picture. These scenes are from the production.



Hoot Gibson is shown in scenes from his latest Universal feature, "Ride For Your Life."

First National Organizes Subsidiary

Production Company Formed with Rowland at Head and Hudson in Direct Control

INDICATION that First National has permanently entered the production field, is read by the industry in the announcement of the formation of First National Productions, Inc.

With all details of its incorporation complete, the subsidiary company was officially announced recently in Los Angeles by John McCormick, western representative of Associated First National Pictures, Inc.

Richard A. Rowland, general manager of Associated First National, is president of the new corporation. John McCormick is vice-president; Earl Hudson, secretary, and Clifford P. Butler, treasurer. These executives will additionally serve on the board of directors with Sam Katz, Sol Lesser and J. G. von Herberg.

Primarily the forming of the new organization was to separate producing and distributing affairs of the parent company for the purpose of administration and furthermore to give Earl Hudson direct control of the organization's producing entity.

"This was the decision of the parent company after a year of production experiment in which four conspicuous box-office successes were made under Hudson's supervision," says the announcement. "The first of these was 'Flaming Youth,' with Colleen Moore. Then followed 'Her Temporary Husband,' with an all-star cast; 'Painted People,' featuring Colleen Moore, and 'Lilies of the Field,' in which Corinne Griffith and Conway Tearle were co-featured."

"Two additional pictures are now in production. They are 'The Woman on the Jury,' in which Sylvia Breamer is featured, and 'Sundown,' an original drama of the West written by Mr. Hudson and which is being filmed in Mexico and Texas."

Continuing to administer the affairs of the home office as western representative and entrusted with the important liaison necessary among the affiliated independent producers, John McCormick has been given dual responsibility with the forming of the new company.

As vice-president he will have voice in its conduct, although Earl Hudson, formerly a member of the MOTION PICTURE NEWS staff, will be entirely charged with supervision over production.

First National Production, Inc., sponsors an array of featured artists, including Colleen Moore, Corinne Griffith, Sylvia Breamer, Milton Sills, Ben Alexander and Ben Lyon, all of whom are under direct contract.

The structure of the original company remains unchanged but the personnel of First National Productions, Inc., will include Clifford Butler as comptroller: David L. Thompson as production manager; Marion Fairfax as scenario counsel, with such writers as Kenneth Clark, Fred Stanley and Earl B. Snell as staff contributors. Milton Menasco is the art director, James Van Trees is the ranking cinematographer of the camera battery, while Arthur Tavares is film editor-in-chief.

Other members of the executive and secretarial staff are: Arthur Fresneda, auditor; R. E. Pritchard, studio sales representative; Harry O. Hoyt, director, and Malcolm Stuart Boylan, publicity director.

Wilson Selects Cast for "Days of 49"

The cast for "The Days of '49," the serial which Ben Wilson has begun making for Arrow Film Corporation, has just been announced.

It includes Edmund Cobb, Neva Gerber, Ruth Royce, Wilbur McGaugh, and Yakima Canuck, the champion cowboy of the world.

Best Sellers and Theatre Box-offices

Irving Lesser Declares Screen Versions of Popular Novels Add to Exhibitor's Receipts

"MANY exhibitors wonder why producers are inclined to select the popular novel for the screen—why producers pay big sums for the motion picture rights to these novels," declared Irving M. Lesser, Vice-President of Principal Pictures Corporation in an interview with MOTION PICTURE NEWS. "I have had exhibitors tell me that they thought it was adding to the overhead of the industry. But as a matter of fact, the popular novel has added to the receipts at the box office and has helped make a large share of what surplus money the industry now has.

"From one hundred thousand to more than one million people have bought the 'best seller' novel, the number varying in accordance with the strength of its popularity. Reputable publishers estimate that five persons read every book bought. Their reasoning is that every book goes into a home, and that in that home there are at least five persons who read the publication.

"Suppose, then that three hundred thousand copies of a popular novel have been sold. Multiply that number by five and you have one million five hundred thousand people estimated to have read the novel. Now, you know that three hundred thousand people have bought the novel and have talked about it. You know that they will want to see a screen version of the story. So you have a known audience of 300,000. If you want to follow the theory of the publishers you can assume that the audience amounts to one million five hundred thousand people to begin with; that these people have read the book and will want to see the motion picture play. This line of reasoning must be correct because there is no case on record in which a 'best seller' has proved a box office failure on the screen.

"Our organization is in a position to feel the pulse of motion picture audiences before even buying the rights to a picture. Sol Lesser, our president, is an officer of West Coast Theatres, Inc., the Gore-Lesser-Ramish chain embracing one hundred and sixty-eight houses. We take full advantage of this situation. When we were going to star Jackie Coogan in "Peck's Bad Boy" we sent word throughout the chain to have our audiences questioned as to their attitude toward Jackie in 'Peck's Bad Boy.' The answers received were favorable. We made the picture. It proved a success. The same thing was done with 'Oliver Twist,' and with Coogan in 'Circus Days' adapted from the novel 'Toby Tyler.'

"Next in the 'popular novel' line we had an opportunity to purchase the screen rights to the works of Harold Bell Wright. We looked over the books of the publishers, which showed us the actual number of copies sold as follows: 'When A Man's A Man,' 1,400,000; 'The Winning of Barbara Worth,' 1,800,000; 'That Printer of Udell's,' 1,300,000; 'The Shepherd of the Hills,' 1,865,000; 'The Calling of Dan Matthews,' 1,210,000; 'Their Yesterdays,' 1,100,000; 'The Eyes of the World,' 1,325,000; 'Brian Kent,' 650,000; 'The Uncrowned King,' 200,000. The combined sales of all of Wright's books is 10,000,000 copies. Add your theoretical five persons that read every book and you have 50,000,000 people.

"All of this looked very good on paper. But it did not satisfy us. Again we sent queries to the managers of our theatres, who sounded out their audiences as to Harold Bell Wright. Enthusiastic answers were reported, and so we began with 'When A Man's A Man.' The success of this production is known. But it is not generally known that we were very careful to make a thorough investigation before deciding to film the book.



Charley Chaplin in first scenes from his premier comedy for United Artists of the early gold rush in Alaska as yet untitled



Billy Sullivan, of Leather Pushers Series Is Now Starring in Universal's new "Fast Steppers" series.

From "The Four Horsemen" along through "Les Miserables," "The Covered Wagon," "Scaramouche," "The Hunchback of Notre Dame," "Black Oxen," "Flaming Youth" and "When A Man's A Man" the picture based on a popular book has made money for producer, distributor, exhibitor.

"Wild Oranges" Will Open at N. Y. Capitol

Goldwyn's Second King Vidor picture, "Wild Oranges," taken from the novel by Joseph Hergesheimer, will have its first showing in New York City at the Capitol Theatre beginning Sunday, March 2.

The cast is a small one. Frank Mayo is seen in the role of John Woolfolk and Virginia Valli in that of Millie Stope. The other three roles are acted by Ford Sterling, Nigel de Brullier and Charles A. Post.

"Covered Wagon" Enthuses Brussels Audience

Cables received by Joseph H. Seidelman, assistant manager of the Foreign department of the Famous Players-Lasky Corporation, tell of the opening of "The Covered Wagon" in Brussels on Friday evening, February 15, to one of the most distinguished and enthusiastic audiences which has ever greeted a motion picture in the Belgian capital.

Tremendous interest was shown in the American picture by all classes, according to the cable.

Beaudine Will Direct New McDonald Picture

William Beaudine has been engaged to J. K. McDonald to direct "The Goof," the first McDonald production to be made under the producers' new First National contract.

The story will give equal prominence to Lloyd Hamilton and young Ben Alexander. Violet Clarke is writing the adaptation of McDonald's original story.

"Daughters of Today" Set for N. Y. Strand

"Daughters of Today," the Rollin S. Sturgeon production, released through the Selznick Distributing Corporation, will have its New York premiere at the Mark Strand theater on March 2.

Priscilla Dean Signs for Hodkinson Series

CONTRACTS were signed during the week for a series of Priscilla Dean pictures, by Charles R. Rogers, President of Priscilla Dean Productions, Inc., and Raymond W. Pawley, treasurer of the Hodkinson Corporation.

The pictures will be produced in Los Angeles under the supervision of Hunt Stromberg and negotiations have been started for two well-known Broadway stage successes and for a popular recently pulished novel.

The pictures will all be elaborate society dramas pointed for the first run theatres. Actual production work will start by April first.

Mormons Use "If Winter Comes" as Sermon

"If Winter Comes," the William Fox special production adopted from A. S. M. Hutchinson's novel, has been used as a topic for many sermons in Mormon churches and schools according to a statement from the Salt Lake City exchange of Fox Film Corporation. This picture was selected for discussion because of the high moral lesson brought out in the story.

This Fox special will be released shortly to South American theatres. An extensive compaign has been prepared to put the picture over, especially in Brazil and the Argentine, where the book has not yet appeared. It is likely that the Spanish editions of "If Winter Comes" will be on sale in South America when the Fox picturization of the story is being shown.

George Ade Will Write Meighan Titles

Arrangements have been made with George Ade to write the titles for Thomas Meighan's latest Paramount picture, "The Confidence Man," a story by L. Y. Erskine and Robert H. Davis. The picture is now nearing completion at the Famous Players Long Island studio under the direction of Victor Heerman and next month Mr. Ade will come from his Indiana home to work in the studio.

Irene Rich Takes Lead in C. B. C. Production

Irene Rich, who played the lead in "Yesterday's Wife," a recent C. B. C. picture, will again take the lead in "Pal O' Mine," the new C. B. C. production.

Edward J. Le Saint, who will direct the picture is completing the final plans with Harry Cohn.

The rest of the cast has not yet been decided upon.



Priscilla Dean and Hunt Stromberg Star and Director, respectively, who will produce for the W. W. Hodkinson Corp.

New Elaine Hammerstein Picture Delayed

Owing to the illness of Roland West, supervising director, work on "Driftwood," Elaine Hammerstein's new production for Truart Film Corporation which was to have started this week at the Goldwyn Studio, has been delayed for about ten days.

"Driftwood," a novel by Albert Payson Terhune, adapted for the screen by Mr. West and Willard Mack, is a drama of regeneration. R. G. Edwards will direct the production and all the sets are up on the Goldwyn lot awaiting the recovery of Mr. West.

Walter Long, has already been cast for the "heavy" role and "Cissy" Fitzgerald has been engaged to play the leading comedy role. The balance of the cast is being selected.

George Marion Jr. Signs as F. B. O. Title Writer

George Marion, Jr., son of George Marion, noted as a character actor and stage director has been engaged by General Manager B. P. Fineman to serve as head of the titling department of the F.B.O. studios.

Mr. Marion has served for a number years as title writer and film editor for some of the foremost producers. His father will be remembered as the father in "Anna Christie," which role he created with high distinction in the original stage production of the play. Young Mr. Marion is now engaged in titling the H. C. Witwer "Telephone Girl" series starring Alberta Vaughn.

Lichtman Off to Coast to Confer with Laemmle

Al Lichtman, general manager of exchanges for Universal, is on his way to the Coast to confer with Carl Laemmle, Universal chief, now at "U" City, Cal. He will take advantage of his presence in the West to visit and inspect Universal's far west offices before returning to New York. In all, he expects to be gone from his desk in the Universal home office almost a month.

T. N. T. GREAT STARS THERE. ASTOR, MARCH 29.

Fox to Release Two Week of March 9th

"THE Vagabond Trail," a William Fox star series attraction in which Charles Jones is featured and an Imperial Comedy "On the Job," will be released the week of March 9th by Fox Film Corporation.

The latest Jones vehicle is adapted from the novel, "Donnegan" by George Owen Baxter. Doty Hobart wrote the scenario, and William Wellman directed the production.

Marian Nixon, who was selected by the "Wampas" as one of the "Baby Stars" of 1924, has the feminine lead opposite Jones. The other principals in the cast are: Charles Coleman, Frank Nelson, George Reed, L. C. Shumway, Virginia Warwick, George Romaine, and Harry Lonsdale.

The Imperial Comedy "On the Job" features the monkey stars who were last seen in "The Cowboys" and "School Pals."

Famous Announces Changes in Sales Force

The following appointments in the sales organization of Famous Players-Lasky Corporation are announced, effective immediately.

John A. Hammell has been appointed district manager of District No. 2, with supervision over the New York, New Jersey and Albany exchanges.

J. J. Unger has been appointed manager of the New York exchange, succeeding Mr. Hummell.

T. H. Bailey, until recently special representative in the Pacific Coast district, has been appointed manager of the Portland, Ore., exchange, succeeding C. M. Hill, resigned.

Russell Busy on Next for Lowell Productions

L. Case Russell, author of "Floodgates," the picture Lowell Film Production, Inc., are now distributing, is hard at work on the continuity of their next production, the working title of which is "Open Places." This is from an original story by Mrs. Russell which appeared in the People's Magazine recently. Mr. Lowell states that production on this picture will start in the Spring and that it will be ready for early fall release.

Paramount Preparing for "Manhandled"

Preparation are under way at the Famous Players Long Island studio for Gloria Swanson's next Paramount picture, "Manhandled," by Arthur Stringer. Allan Dwan will again handle the megaphone for Miss Swanson. So far no members of the cast have been chosen.



Constance Talmadge is featured in this latest First National release "The Goldfish" from which the above action stills were taken.

Exploitation Tieups Made for "Captain January"

Principal Pictures Corporation promises to exhibitors unusual advertising, publicity and exploitation for Baby Peggy in "Captain January." Among the co-operative exploitation tieups with prominent merchants are the following: Baby Peggy doll, Baby Peggy underwear, Baby Peggy handkerchiefs, Baby Peggy writing paper, Baby Peggy hosiery, Baby Peggy books, Baby Peggy coats, Baby Peggy jewelry.

Department stores tieups have been made with Lord & Taylor, Best & Co., James McCutcheon, the John Wanamaker stores, Bloomingdale Bros., Abraham & Straus, Frederick Loeser & Co., L. Bamberger, Newark; Boggs & Buhl, Pittsburgh; Marshall Field & Co., Chicago; Hochschild, Kohn & Co., Baltimore; Popular Dry Goods Co., El Paso, Tex.; Strawbridge & Clothier, Philadelphia; Westheimer & Danbe, Ardmore, Okla.; I. Magnin & Co., San Francisco; Ville de Paris, Los Angeles; Levy Bros. Dry Goods Co., Houston, Tex.; Smith-Kasson Co., Cincinnati, and stores of the United Dry Good Co.

Warners Purchase Rights to "Dark Swan"

Screen rights to Ernst Pascal's novel, "The Dark Swan," were secured this week by Warner Brothers, according to the announcement from the home offices. This novel is a recent publication, its release being dated less than a month.

This is the first title announced for the new 1924-25 production schedule, calling for 20 pictures.

Sales Meeting Develops Pep, Says Mooney

Paul C. Mooney vice-president of the Hodkinson Corporation now entour of the country, reports that the first of the series of sales conventions held in Cleveland disclosed "more pep and enthusiasm among the Hodkinson field force than he had ever seen in any body of men during his motion picture experiences."

"Beau Brummel" Premiere on Coast March 8

"BEAU Brummel," the screen version of the Clyde Fitch play, goes into the California Theatre, Los Angeles, for its world and western premiere, on March 8. John Barrymore has the starring role. Arrangements have been made for an extended run in the Miller Theatre, after the first showing at the California.

Warner Brothers are now negotiating for a theatre in New York for a special showing following the western premiere.

In the supporting cast are Mary Astor, Willard Louis, Irene Rich, Alec B. Francis, Carmel Myers, William Humphreys, Richard Tucker, Andre de Beranger, Claire de Lorez, Michael Dark, Templar Saxe, Clarissa Selwynne, Carol Halloway, James A. Marcus, Betty Brice, Roland Rushton, C. H. Chaldecotte, John J. Richardson, F. F. Guenste, Kate Lester and Rose Dione. The direction is by Harry Beaumont.



Highlights of the C. C. Burr production "The Average Woman" which was recently completed.

"For Sale" New Corinne Griffith Picture

Corinne Griffith's new First National Production will be "For Sale." George Archainbaud has been engaged to direct. Work will begin within two weeks. "For Sale" is an original story by Earl Hudson, production supervisor of First National Productions.

The engagement of Archainbaud brings star and director again together for the first production since "The Common Law" in which Miss Griffith achieved conspicuous success.

A leading man for the forthcoming picture has not been announced.

Adolph Menjou will play the second male lead. The picture is produced by Corinne Griffith Productions, Inc.

Brandt Queries Critics on New C. B. C. Stories

Joe Brandt, president of the C. B. C. Film Sales Corporation has hit upon a plan to feel out public sentiment regarding stories before they go into production. Feeling that the critics throughout the country are in close touch with the public he is sending out a questionnaire to them asking for suggestions regarding ten stories upon which he has options.

Bronx Exhibitors Held for Admitting Minors

On complaint of the Society for the Prevention of Cruelty to Children, four exhibitors of the Bronx, waiving examination, were held in $300 bail each for trial in Special Sessions. They are charged with admitting minors to their houses unescorted.

Strongheart on Personal Appearance Tour

Strongheart, assisted by Lady Jule, made his first personal appearance last week at Loew's Park theatre, Cleveland, in connection with his latest picture, "The Love Master," which is presented by Jane Murfin and Lawrence Trimble through Associated First National Pictures, Inc.

Lady Jule, another police dog who appears in "The Love Master," accompanied Strongheart and shared publicity honors with him. Returning to New York the two dogs almost immediately left for New England cities where they will repeat their personal appearances at first run theatres. Jack Peglar is in charge of the exploitation of the stars and they are accompanied by Harry Trimble, veterinary and brother of Lawrence Trimble, director of "The Love Master;" M. M. Rinearson, business manager; Mrs. M. M. Rinearson, secretary; and J. A. E. Burch, assistant trainer.

"Potash, Perlmutter" Stars Sign for New One

"Potash and Perlmutter in Hollywood" is the title selected for the second vehicle in which Barney Bernard and Alex Carr will play the leads.

An announcement from Mr. Goldwyn from Los Angeles states that he has signed the two stars to enact the leading roles and that Frances Marion will again write the scenario, which will be an adaptation from "Business Before Pleasure" the Broadway stage success.

No director has been announced as yet.

Charles Ray Will Return to Former Type

Charles Ray is said to be due to return to the coast in the near future to resume production for the coming season. It is said that his new pictures will be of the type that established him as a popular star in the past. He will discontinue the production of elaborate pictures such as "The Courtship of Myles Standish."

"Woman to Woman" Booked for Broadway

"Woman to Woman," the Selznick production starring Betty Compson, will have its first Broadway showing at either the Rialto or Rivoli on March 16, according to David R. Blyth, Selznick Director of Sales and Distribution.

Vitagraph Sales Force to Name Likely Stories

CLOSER cooperation between the sales force and the production department of Vitagraph is the objective upon which President Albert E. Smith and John B. Rock, general manager, are centering their efforts since the elevation of Mr. Rock to his new office. Suggestions from the sales organization concerning plays and stories for pictures are to be considered in the selection of material for new productions.

To stimulate the offering of likely stories and plays Mr. Rock has offered a prize of $100 to any emloyee of Vitagraph Inc., who submits the name of a play, story or novel that is accepted by President Smith for production.

Tourneur Signs De Roche for "White Moth"

Maurice Tourneur has signed Charles De Roche, Paramount actor, to play an important part in M. C. Levee's, "The White Moth" in support of Barbara La Marr and Conway Tearle, already engaged.

This marks the first appearance of De Roche in other than Paramount pictures since he was brought to this country ten months ago by Mr. Lasky. The actor's engagement with Tourneur is by special arrangement with the Lasky Studio.

In "The White Moth," to be released by First National, Mr. De Roche will play the "heavy."

The scenario for "The White Moth" is in the hands of Albert Shelby Le Vino, former Paramount scenarioist and actual "shooting" will be started at the United Studios in the near future.

Work on "San Francisco" Gets Under Way

Work started this week at the Grand studio, under the direction of Charles Swickard on the production of "San Francisco." Julanne Johnston has the leading feminine role, with Josef Swickard and Francis MacDonald in important parts.



Trio of scenes from "Shadows of the East" a Fox Production featuring Frank Mayo and Mildred Harris.



Carmel Myers, Anna Q. Nilsson and Adolph Menjou in scenes from "Broadway After Dark," A Warner Brothers Production.

Five from First National in March

"Galloping Fish" and "Lilies of the Field" Are Among Forthcoming Releases

FIVE productions are to be issued by Associated First National Pictures, Inc., during March. All these pictures are included in the 1924 twenty.

"Galloping Fish" supplies the broad comedy during March. It is a Thomas H. Ince production, featuring Sydney Chaplin, Louise Fazenda, Ford Sterling and Chester Conklin. Del Andrews directed.

"Lilies of the Field," with a general release date of March 16, will enjoy approximately a hundred simultaneous first runs on that date it is claimed. It is the initial independent production of Corinne Griffith and features Miss Griffith and Conway Tearle.

The John M. Stahl production "Why Men Leave Home" has also been assigned a March release. It features Lewis Stone, Helene Chadwick, Mary Carr and William V. Mong. The picture is an adaptation of the Avery Hopwood's stage success of the same name.

"The Enchanted Cottage" is a screen version of the romantic play by Sir Arthur Wing Pinero. May McAvoy is in the leading feminine role opposite Richard Barthelmess.

Constance Talmadge in "The Goldfish," which was only recently a Broadway stage success, completes the list of First National March releases.

The cast, in addition to Miss Talmadge, consists of Jack Mulhall, Zazu Pitts, William Conklin, Jean Hersholt, Herman Krauss, Edward Connelly and Amelia Pugsley.

S. American Consuls See "Yankee Consul"

As a considerable part of the action in "The Yankee Consul" is laid in South America all the South American consuls-general in New York were invited to attend A Spanish Day performance during the run of this Douglas MacLean attraction at the Central Theatre last week.

Among the envoys who saw "The Yankee Consul" were Consuls-General Helio Lobo of Brazil; Eduardo Higginson of Peru; Gustavo Munizaga of Chile; Jorge Boshell of Colombia; Felipe Toboada y Ponce de Leon of Cuba, Eduardo Valasquez of Guatemala, Toribio Terjerino of Nicaragua, Belisario Porras, Jr., of Panama; Ernest Leys of Haiti, Leonilo Montalvo of Salvador, and Pedro Rafael Rincones of Venezuela.

Continuity Complete for Santell Picture

The continuity has been completed for the new feature to be produced for Film Booking Offices by Al Santell. Casting will begin this week. It is understood the lead will be played by George O'Hara, F.B.O. promoting him to stardom.

Santell collaborated with Johnnie Grey on the continuity for the new starring vehicle. It is tentatively called "Fools in the Dark."

Full Cast Completed for "Another Scandal"

The casting of "Another Scandal," the Cosmo Hamilton story in which Lois Wilson will be starred under the direction of E. H. Griffith was completed this week.

Holmes Herbert has been cast for the leading role opposite Miss Wilson.

Flora Le Bretton, English film star who made her debut in American films in J. Stuart Blackton's "The Glorious Adventure," has been placed in the ingenue lead.

Ralph Bunker, stage comedian, has been signed for the comedy lead.

The fifth important role in "Another Scandal" is filled by Zeffie Tilbury, character woman of the speaking stage and known to film fans through her appearance in "Mothers of Men," "Clothes" and "Camille."

The entire company with the exception of Lois Wilson are now in Miami, Florida, where production will be started at once. Miss Wilson will join the company as soon as her work opposite Rodolph Valentino in "Monsieur Beaucaire" is finished at the Famous Players' studio.

Christie Offers Building Lot for Title

Al Christie has offered an attractive prize to the employes of the Christie Comedy organization for the best main title for the first Al Christie Special Feature, which is to be released through Hodkinson. The prize consists of a desirable building lot in the Christie tract in the Westwood section of Los Angeles within a stone's throw of the new Christie Studio site.

Beside the regular employes all transient actors who are working in current productions are eligible to contest for the prize.

Motion Picture Directors Elect Officers

The Motion Picture Directors' Association at a recent meeting in Los Angeles elected officers as follows:

Roy Clements, president; Harry Franklin, vice-president; Reeves Eason, technical director; Harold Shaw, secretary, and William P. S. Earle, treasurer.

Arrow Contracts for New Series of Westerns

Dr. Shallenberger announces that Arrow has contracted for the production of a series of 26 Western Features to be distributed in the independent market under the Arrow brand.

The first of this series will be four starring Ben Wilson. In support will be such players as Marjorie Daw, Reed Howes and Yakima Canuck, the champion American cowboy.

Marie Prevost, Monte Blue Sign with Warners

CO-INCIDENT with the announcement of an even larger production schedule for the year 1924–1925 than the eighteen features outlined under the 1923 program, comes word from the Warner Brothers studio that Marie Prevost and Monte Blue, whose contracts expired this month, have been signed to new contracts covering a period of years.

Lubitsch to Direct Pola Negri for Paramount

ERNST Lubitsch has been engaged to direct a picture starring Pola Negri, according to an announcement made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production.

"The circumstances attending this engagement," said Mr. Lasky, "are unusual and give every indication that the next Lubitsch-Negri picture will show Miss Negri in a production that will enable her to duplicate the success she made in 'Passion' and 'Gypsy Blood.' It has long been Miss Negri's wish to work once more under the direction of Mr. Lubitsch.

"Mr. Lubitsch will begin work in the Lasky studio in June, following the completion of Miss Negri's next picture, 'A Woman of the Night,' which is to be directed by Dimitri Buchowetzki.

Universal Will Release "Law Forbids"

Universal is preparing to launch "The Law Forbids," a Universal Jewel production. It is the second feature which Universal, in connection with the Stern brothers, has made, with Baby Peggy, the first being "The Darling of New York."

"The Law Forbids" was written by Bernard McConville. Lois Zellner and Ford I. Beebe put in into screen form under McConville's direction. It was directed by Jesse Robbins.

Robert Ellis has the leading male role. Elinor Faire plays the wife, and Baby Peggy, the child.

Among others in the cast are Winifred Bryson, James Corrigan, Anna Hernandez, Ned Sparks, Eva Thatcher, Victor Potel, William E. Lawrence, Buddy Messinger and Joseph Dowling.

Laura La Plante to Start "Relativity"

Laura La Plante will begin work in a few days on her third starring vehicle at Universal City. It is an adaptation by Hugh Hoffman from a magazine story by Sophie Kerr, tentatively titled "Relativity."

Robert Hill, who guided the filming of Miss La Plante's two previous starring productions, "Excitement" and "The Dangerous Blonde," will direct the new picture.

In the supporting cast are, T. Roy Barnes, Lydia Yeamans Titus, Lucille Ricksen, Rolfe Sedan, James O. Barrows, Hal Stevens and Jennie Lee.

Herman Starr Returns to Warner Home Offices

Herman Starr, one of the Warner Brothers executives, who has been acting as general manager at the west coast studios for the past six months, returned this week to New York. He will remain at the home offices.

With him, Mr. Starr brought the recently completed print of "Beau Brummel," starring John Barrymore, which was immediately shown to a group of Warner officials. Mr. Starr reports activities at full blast in the west coast studios.

Metro Studios Prepare for Coming of Ingram

Preparations are now under way at the Metro studios in Hollywood to receive Rex Ingram who is expected to arrive from Africa some time in March. Ingram is to finish his interiors for his new production for Metro, "The Arab" on the coast.

Although Mr. Ingram has been away in Europe and in Africa these last six months he has been in constant communication with the Metro studios and his emissaries have crossed and recrossed several times, bearing important information to Metro's staff of technical experts for the erection of sets, costuming, lighting arrangements and other important details.

Most of "The Arab" Mr. Ingram filmed on location in northern Africa around Tunis in Algiers. Several important scenes will be filmed by Ingram in Paris on his way home and then with several members of his big European cast and with Ramon Novarro and Alice Terry who play the leading roles, he will return to this country and then to Hollywood to complete the picture.

Estelle Taylor Signs for Lead in "Wise Son"

Estelle Taylor has signed contracts with Max Graf to play the feminine lead in "The Wise Son" by Charles Sherman, adapted to the screen by Hope Loring and Buddy Leighton, for Metro.

Miss Taylor, who recently completed her portrayal of Mary, Queen of Scots, in Mary Pickford's "Dorothy Vernon of Haddon Hall" will appear under the direction of Phil Rosen, who directed the Rockett film "The Life of Lincoln."

The production will be staged in San Francisco in the near future and Miss Taylor will leave for the northern city within the next few days.

"Desert Rose" Next Harry Carey Feature

Hunt Stromberg announces that the next Harry Carey feature for release through the Hodkinson Corporation will be an adaptation of Shannon Fife's "Desert Rose" with Virginia Browne Faire in the leading feminine role.

The adaptation was written by L. V. Jefferson and Doris Dorn. The picture will be produced under the personal supervision of Hunt Stromberg.

House Would Tax Theatre Admissions Over 50 Cents

THEATER admissions above fifty cents will pay one cent on every ten cents or fraction thereof, under the Garner rates adopted Tuesday by the House in Committee of the Whole. Representative Rainey, Illinois, offered several amendments reducing admission tax on Chautauqua, legitimate theaters, two-a-day films and concerts. All were defeated, including his proposed cut in tax of 5 per cent in place of 10 per cent levy.

Ince Troupe Sails for Tahiti Scenes

An Ince troupe of actors, cameramen and technicians are on the high seas bound for the island of Tahiti, where they are going to film scenes of native life for incorporation in the Thomas Ince production of "The Marriage Cheat," which had been temporarily titled "Against the Rules."

Director John Griffith Wray, who is just completing the shooting of the main dramatic sequences of the picture in California, could not spare the time for the long sea voyage, and so he delegated his assistant, A. F. Erickson, to take charge of the expedition, while he completed work with Leatrice Joy, Percy Marmont and Adolph Menjou, feature players.

Six weeks of travel to and from the location will allow the company twenty-five days to spend on the island. "The Marriage Cheat" will be a First National release.

"Fighting Coward" is New Paramount Title

"The Fighting Coward" will be the final title under which the latest James Cruze production for Paramount, filmed as "Magnolia," will be released, according to Jesse L. Lasky, who is now in New York.

"The Fighting Coward," which was adapted to the screen by Walter Woods from Booth Tarkington's stage play, was filmed partly at Natchez, on the Mississippi River, and partly in the Paramount West Coast studio. Featured in the picture are Ernest Torrence, Mary Astor, Cullen Landis, Noah Beery and Phyllis Haver.

"Unknown Purple" Booked for Broadway

"The Unknown Purple," Roland West's production of his own stage play, made by Carlos Productions for Truart Film Corporation, will have two full-week showings on Broadway. The picture is scheduled to play a premier run in the metropolitan district at the Capitol Theatre during the beginning of March.

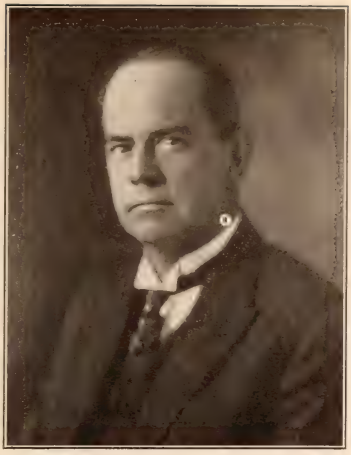
Moving Pictures Advertise Baseball Club

The Kansas City American Association baseball club arranged a deal with Pathe this week, which is considered a "gilt-edge" advertising plan. The club left Wednesday night for the Pacific coast to do spring training.

A reel, consisting of 200 feet of "cut-outs" of the high spots of the 1923 season with the ball club, taken at various times last summer, will precede the club a week in each of the towns where exhibitions are scheduled to be played, creating advance interest on the part of fans.

Robert Vignola becomes Own Producer

Robert G. Vignola has entered the ranks of producers on his own, according to advices received. He has purchased the rights to Louis Joseph Vance's new novel, "Mrs. Parmour," which will be his first picture. Other production plans have not yet been announced by Vignola.



Edward Earl, President of Nicholas Power Co., who has just returned from Atlantic City greatly improved in health.

Exploitation, Publicity Reorganized by Pathe

A reorganization of the Pathe Exploitation and Publicity Departments was effected this week in accordance with plans recently perfected by Elmer Pearson, Vice-President and General Manager of Pathe Exchange, Inc.

Under the plan of reorganization adopted, the exploitation and publicity departments, which have been amalgamated during the past two years, will hereafter be conducted as distinct units, the exploitation department coming under the supervision of P. A. Parsons, Advertising Manager for Pathe, and the publicity department functioning as a separate unit. Arthur M. Brilant has been named Exploitation Manager, and E. F. Supple has been appointed Publicity Manager.

Australia Officials Aid Paramount Month

The Paramount organization in Australia launches a picture drive March 1 which will continue through the month. It has the cooperation of leading picture houses and has been officially declared in a proclamation by the acting Premier of Australia, Dr. Page. The Premier of New South Wales also proclaimed for Paramount's First Greater Movie Season, as did the Mayor of Sydney.

Window displays, parades, balls, lobby displays and beauty contests have been planned in all parts of the country by exhibitors.

Laura La Plante Starring Vehicles Mapped Out

After four years at Universal City, Universal has decided to star Laura La Plante. A whole line of starring vehicles has been mapped out for her. The latest one is Sophie Kerr's Saturday Evening Post story called "Relative Value," which has just gone into production at Universal City under the studio title, "Relativity," with a cast which includes T. Roy Barns, Lucille Rickson and Lydia Yeamans Titus, under the direction of Bob Hill.

Universal Picture Will Open on Bowery

Among the openings of next week will be that of "Fool's Highway," the Universal-Jewel in which Mary Philbin makes her first stellar appearance following her success in "Merry Go Round." This opening will be unique in many respects. Instead of opening it at one of the big Broadway houses, Universal will open it on the Bowery. Through the courtesy of Frank Koren and Albert S. Goldberg, proprietors of the Atlantic Garden at No. 50 Bowery, the Universal will hold the world premiere of its picture on Friday night, Feb. 29, within a block of the corner on the Bowery where the great majority of the action takes place.

Senator James J. Walker will be master of ceremonies of the occasion and Governor Smith, one of the best known products of the Bowery, will make an address.

Hepworth Plans Campaign for Productions

James Di Lorenzo, general manager and R. T. Cranfield, president of the American offices of Hepworth Productions Inc., are having prepared an exploitation campaign for all Hepworth productions, the first of which, "Comin' Thro The Rye" will be given a special Broadway presentation.

A special news bureau and exploitation department has been installed by Messrs. Cranfield and Di Lorenzo, with Jesse Weil having been especially engaged to handle this particular work. Mr. Weil was formerly connected with the Universal and Film Booking offices and has handled some of Broadway's biggest picture successes in special exploitation.

The New Hepworth campaign department has a national new service whereby it is said to supply more than 300 papers with stories, photographs, interviews, in fact all articles of a readable nature concerning Hepworth films.

Otto Kiminik Resigns Post with Universal

Otto Kiminik, for two years in charge of the foreign publicity section of the publicity department of the Universal Pictures Corporation, has resigned to go with the Excelsior Publishing Company, publishers of "Excelsior Cinema," as business manager.

"Excelsior Cinema" is a new Spanish motion picture trade magazine to be published in the United States.

Paramount Art Manager to Join Benedicts

The marriage of Miss Rose Rispoli, daughter of Mr. and Mrs. Michael Rispoli, of New Rochelle, and Vincent Trotta, Art Manager of Famous Players-Lasky Corporation, will take place Thursday, February 28, at 6 p. m., at the Reformed Church, Flushing, L. I. The wedding ceremony will be followed by a reception at the Flushing League Building.

Le Baron will Supervise Paramount Units

William Le Baron has resigned from Cosmopolitan and will supervise two producing units for Paramount at the Long Island studios. He will work with Julian Johnson and E. Lloyd Sheldon.

YOUR IDEA

WHILE public libraries as a whole have been rather generous in helping the cause of exploitation along on photoplays adapted from books, the Cleveland Public Library has recently gone a step farther than most.

This development in Cleveland is a testimonial to the increasing co-operation between the Screen and the library.

It has inaugurated a system of using posters and stills of such films as meet its requirements or displays of connecting books. When a picture presents itself that has ramifications in history, travel, biography or general literature, the library utilizes stills, posters and book covers.

Mrs. Ina Breevoort Roberts, in charge of the Cleveland Public Library publicity, explains that "the Library is guided by a very definite policy of its own—the film so featured must measure up to a certain ethical and moral standard and must have book connections. By book connections I do not mean merely that the film must have been made from a book; such films are sometimes not featured because the Library has already a larger demand than can well be supplied. By book connections I mean primarily history, travel, biography or literary books, and so on."

Two recent pictures given such co-operation are "Where the North Begins" and "Beau Brummel". Although the former is not a book adaptation, it was tied up with books dealing with the far North.

* * *

THERE is no more striking evidence of the world wide spread of exploitation and aggressive methods of showmanship than the increasing number of photographs which come to the NEWS from foreign parts. China, Japan, India, Sweden, England, Australia,



Front of the Metropol Teatret, Copenhagen, during the playing of "Isle of Lost Ships" (First Nat'l). Sofus Madsen, the owner, is seen standing in the entrance.

Java—all of these countries and more have been represented in these pages recently.

One of the latest to be received is the accompanying photo of another theatre abroad where MOTION PICTURE NEWS goes each week, the Metropol theatre in Copenhagen, Denmark.

Standing in the entrance will be seen Sofus Madsen, one of the leading theatre owners and showmen of Denmark. On the side of the house will be seen a sign, in Danish, for "The Isle of Lost Ships."

One of these days, we predict that American showmen will be getting ideas from their foreign contemporaries.

* * *

A theatre is only the lengthened shadow of its manager.

* * *

IT is only a few weeks since Marc Lachmann took up his duties exploiting "Thy Name is Woman," which is to open at the Lyric theatre, New York City, shortly, but he has already come through with several characteristic timely stunts.

His most recent is based on a feminine bandit just now occupying the front page attention of New Yorkers, known as the Bob-Haired Bandit. The stunt consists of a throwaway in the form of a letter. On the outside of the envelope is the line: An Open Letter to The Bob-Haired Bandit. Has She the Courage to Answer? On the back of the envelope is a sticker in red: Whoever You Are? Whatever You Are? Wherever You Are? "Thy Name is Woman."

Inside is a letter reading:

"Dear Madame: Whoever you are, whatever you are and wherever you are, you are a WOMAN, and because of your sex, your daring and banditry has afforded you as much space in the metropolitan daily newspapers as the "tea pot oil scandal" in Washington and other important news events of the day. You have baffled the police and the authorities by your cleverness and cunning because you are a WOMAN and your activities have been the talk of New York and Brooklyn.

"Because you are a WOMAN, you stand out in bold face type alongside the bevy of gunmen, thugs, pickpockets, confidence men and other characters of the underworld who operate just as cunningly as you do every day in the week in the city of New York with very little ever heard of their plunder. This only goes to prove that the world today pays attention to WOMAN first, last and always.

"A marvelous example of the power of your sex will be presented at the Lyric theatre on Monday evening, March 3rd, for the first time on any screen. (Then follows a paragraph of sales copy on the picture).

"The management of 'Thy Name is Woman' is anxious to have your impression of this picture and is willing to pay you the sum of $200 in cash, in any shape, manner or form you desire, if you will write your 300 word impression of what you think of 'Thy Name is Woman.' You must have your review at the Lyric theatre box office no later than March 7th. Remember the picture opens on March 3rd, at 8:30 sharp."

With the widespread interest in this unique character, this throwaway was pretty certain to be read and talked about.

* * *

It's a wise director who takes the pains to pose good, dramatic stills.

* * *

TAKING advantage of the influx of pictures based upon famous books, the Public Service and Educational Department of the Crandall theatre, Washington, D. C., of which Harriet Hawley Locher is director, has just sent out a letter to its mailing list bearing on this and carrying other helpful propaganda.

Accompanied by a Grosset & Dunlap circular listing recent leading book adaptations, the following letter was sent out:

"For some time I have been considering the advisability of sending out an occasional letter to my 'special mailing list.' It will soon be two years since that service was started and I am eager to know whether it has been of any real value to you, whether you get more enjoyment from the pictures, and are analyzing them and picking those you go to see as you would the books you read.

"Motion pictures means so much in the life of every community today that no one can afford to close his mind against them. Prejudice is a stumbling block to progress. The rapidity of their development along educational lines alone must convince anyone, however skeptical, of the necessity of getting a better understanding of this great visual medium of world entertainment and world communication.

"It is the public's understanding and appreciation which will eventually lift the motion picture to its true position in the world of artistic achievement. As truly as motion pictures are the greatest educational factor ever given to the world, the day will come when they will fill a recognized pace in the artistic field.

"The children of Washington who are now having visual instruction through government films in the Crandall neighborhood theatres are learning how to study from the screen. They are acquiring quickness of observation and are learning to concentrate; their imagination is stimulated and naturally their fluency of expression, both written and oral, is increased. They will be the critical and appreciative audiences of the future. They will demand a high standard of production and the lessons of the screen will have a decided influence on their choice of their vocation in life.

"There has been a marked change in production during the past two years. The industry has met the demand of the public for

AND OURS

'better pictures' by putting out an astonishing number of pictures made from books by standard authors. After their screen production the demand for books of prohibitive price, for the majority, has grown so great that they are now coming out in popular priced editions within the means of all. An enlarged reading public is thus created, as well as additional revenue for the author.

"The accompanying list of books that have been screened may be of service to you should you ever discuss the pictures that were produced in 1922-23."

* * *

THERE is perhaps nothing that creates more general interest in motion pictures locally than the stunt of filming civic events. This is not always possible for the exhibitor, although most cities of any size have at least one cameraman today, and the results usually well justify the expense.

A recent example of the interest excited by this idea was furnished in St. Louis, where the Boy Scouts staged a mammoth Round-up and Circus. It was a citywide event, with more than 5,000 scouts participating.



Taking motion pictures of the Boy Scout Roundup and Circus in St. Louis by the Industrial Department of Rothacker.

The Rothacker Film Company accordingly sent a crew to St. Louis, including William Abbe and Charles Geis as cameramen, and St. Louis citizens were given new sidelights on the taking of The Scouts went through their paces while the cameras ground away, and St. Louis citizens were given new sidelights on the taking of motion pictures.

* * *

What about your children's matinees? They may not gross a lot of money, but they pay big dividends.

* * *

LIKE a newspaperman, a theatre manager must be ever alert to take instant advantage of every "break," whether it be a bank robbery which he can tie up with a crook picture, or a sudden change in the weather.

Which is by way of saying that Manager C. D. Stanbaugh of the Pastime theatre, Cornelia, Ga., is such an exhibitor. Recently, when he was playing "Smilin' Through," a sudden rain storm came up and threatened to ruin matters completely. In the large cities, a rain fall will often drive shoppers indoors, and fill the theatres in consequence. That was not the case in Cornelia, and Manager Stanbaugh was forced to work fast.

He got in touch with the printer, and within an hour boys were distributing bills in the residential district with the word "Rain" in big type at the top and sides, and the message that Cornelians couldn't afford to miss the picture "even if it is raining."

It proved to be one of those timely stunts that turn defeat into victory, and the psychological effect was excellent.

MORE and more is the national tie-up becoming a staple feature of exploitation. The advantages in its favor are many. In many cases, the manufacturer will issue elaborate display material for the dealer, and the theater is provided with a much better sales argument in obtaining the merchant's co-operation.

One of the most recent of these is the Humming Bird Hosiery hook-up on "The Humming Bird," and Leon J. Bamberger, who is handling the film company's end of the stunt, reports that it is bringing in the desired results. H. Walter Fred, president of the hosiery mills, has notified him that plans are nearly completed for a co-operative advertising campaign wherever there is a Humming Bird dealer.

In Chicago, Ed Olmstead, of McVickers' theater, persuaded Mandel Brothers to take a full-page ad on the hosiery and the photoplay, and 40 extra girls were put on in the hosiery department. Further co-operation was given in the house organ published by McVickers, tying in with the stunt.

Another theater to utilize the hook-up to advantage is Loew's Palace at Memphis, where Howard Waugh arranged with Lowenstein's department store for co-operative advertising and window displays.

Tie-ups on this scale unquestionably work to the advantage of both parties concerned, and are helping to put exploitation on a sounder and more adequate basis.

* * *

AT last a rival to the Jackie Coogan impersonation contest has appeared—the "Black Oxen" street ballyhoo. In every hamlet, apparently, where this picture holds forth, the exhibitor manages by some dodge to produce a pair of dusky oxen to parade the streets.

Unfortunately, black oxen are about as common as the proverbial hen's teeth, and many a manager is forced to lie awake nights wondering where they are coming from.



Hand painted "Black Oxen" used in Los Angeles as a street stunt on the First National picture.

Such managers need lose no more sleep, for the solution of the difficulty has been found. When the picture opened at Loew's State theatre, Los Angeles, Manager Bill Knotts of the local First National exchange arranged to have black oxen convey the print from the exchange to the theatre, through the busiest traffic.

The idea was a good one, but no oxen of a suitable shade were forthcoming. Then—the inspiration—and Knotts arranged with J. L. Johnston of the Frank Lloyd unit to spray two docile steers with a solution of lamp black water color. They were then hitched to a cart and drew the print to the theatre, where Manager John P. Goring and Dick Spier, ad man, awaited the delivery.

The paint used was non-poisonous and the stunt was therefore entirelp humane. Just what would have happened if a rain storm had come up during the delivery, must remain a matter of conjecture.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers — Scaramouche (Metro), continued.

Rivoli Theatre—
Film Numbers—Song of Love (First Nat'l), Rivoli Pictorial, Sword Dance and Egyptian Dance (Phonofilm), Oh, Girls (Educational).
Musical Program—"Bacchanale" from "Samson and Delilah" (Overture), "Orientals" (Vocal and Dance Number), Prologue from "I Pagliacci" (Baritone Solo).

Rialto Theatre—
Film Numbers—Shadows of Paris (Paramount), continued from Rivoli.

Mark Strand Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Cosmopolitan Theatre—
Film Numbers—Yolanda (Cosmopolitan), continued.

Cameo Theatre—
Film Numbers—When a Man's a Man (First National), continued.

Gaiety Theatre—
Film Numbers—The Dramatic Life of Abraham Lincoln (Rockett).

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Lyric Theatre—
Film Numbers—The White Sister (Metro), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.



Art ad on "The Eternal City" (First Nat'l) used by the Palace theatre in Dallas newspapers.

LOS ANGELES

Loew's State Theatre—
Film Numbers — Her Temporary Husband (First National), Sing 'Em Again (Educational), Pictorial Review (Pathe).
Musical Program—"The Bohemian Girl" (Overture), "Chauve Souris of 1924" (Musical Comedy) Knickerbocker Syncopators.

Grauman's Metropolitan Theatre—
Film Numbers — The Fighting Coward (Paramount).
Musical Program—"In Jazzland" (Overture), Prison Novelty Jazz.

Clune's Theatre—
Film Numbers—Richard the Lion Hearted (Allied P. & D.), Fox News.
Musical Program — "Raymond" (Overture).

Pantages Theatre—
Film Numbers—On the Banks of the Wabash (Vitagraph).
Musical Program—Vaudeville.

Hillstreet Theatre—
Film Numbers — Jack O' Clubs (Universal), Borrowed Trouble (F. B. O.), Cap'n Kidd (Serial), International News, Aesop Fable (Pathe).
Musical Program—Vaudeville.

Grauman's Hollywood Egyptian Theatre—
Film Numbers — The Ten Commandments (Paramount) continued.

Grauman's Million Dollar Theatre—
Film Numbers — The Humming Bird (Paramount), continued.
Musical Program—Overture from "Mignon" and Film.

Grauman's Rialto Theatre—
Film Numbers—The Marriage Circle (Warner Bros.), continued.

Criterion Theatre—
Film Numbers—Scaramouche (Metro), continued.

Mission Theatre—
Film Numbers—The White Sister (Metro), continued.
Musical Program—"Kamenoi Ostrow" (Orchestra).

Tally's Theatre—
Film Numbers—When a Man's a Man (First Nat'l), My Friend (Educational).
Musical Program—Vaudeville.

California Theatre—
Film Numbers—The Great White Way (Cosmo), Magazine News.
Musical Program—"Light Cavalry" (Overture), "Serenata" (Orchestra).

Miller's Theatre—
Film Numbers—Through the Dark (Cosmo), Uncensored Movies (Pathe).

CHICAGO

Chicago Theatre—
Film Numbers — The Wanters



When "The Yankee Consul" (Assoc. Exhibs.) played at the Capitol theatre, Detroit, this art ad was used.

(First National).
Musical Program — Syncopation Week, 1. Marion Harris and Lou Handman, 2. Irving & Jack Kaufman, 3. Rita Owin, 4. Jimmy Dorn, singing Comedian, 5. "1924 American Beauty Ballet," 6. Tivoli Syncopators, 7. Mack & Long, dancers, 8. Chicago Theatre Symphony Orchestra, and 9. Jesse Crawford at the organ.

Tivoli Theatre—
Film Numbers — Why Worry, (Pathe) Captain Kleinschmidt's Polar Adventure (S. R.) Weekly (Universal).
Musical Program — "The Fortune Teller" (Overture) "Ritz Quartette," (Specialty) Roy Dieterich, singing selected numbers (Specialty) "The Medley," (Organ Solo) Walter Pontius, singing selected numbers (Specialty).

Riviera Theatre—
Film Numbers—Going Up (Associated Exhib.). Weekly, (Pathe) Topics of the day (Pathe). Scenic.
Musical Program—"Il Travatore," (Overture) "The Great Lovers," (Presentation) Prologue to feature.

Roosevelt Theatre—
Film Numbers—Scaramouche (Metro).

Woodlawn Theatre—
Film Numbers — West Of The Water Tower, (Paramount) News Weekly, (Pathe) Topics of the Day, (Pathe) Exit Caesar, (Educational).
Musical Program — "Orpheus," (Overture) "L'Encore," duet for Flute and Clarinet, (Specialty).

McVicker's Theatre—
Film Numbers—The Next Corner (Paramount) News Weekly Pathe) Plastigrams, (Educational) Smile Please, (Pathe).
Musical Program — "Mignon," (Overture) "By Lamplight," (Presentation) "When Lights Are Low and "Linger Awhile," (Organ Solos) "Popularity," (Presentation).

Stratford Theatre—
Film Numbers — West Of The Water Tower (Paramount) News Weekly, Picking Peaches (Pathe).
Musical Program — "The Fortune Teller," (Overture) Lester Cook and Burns, (Specialty) "Morning, Noon And Night In Englewood," (Organ Solo) "Marche Militaire," (Piano).

Randolph Theatre—
Film Numbers—Thru The Dark (Cosmo) International News (Universal) The Leather Pushers (F. B. O.), Something For Nothing, (Universal).

Monroe Theatre—
Film Numbers — The Shadow Of The East, (Fox).

Woods Theatre—
Film Numbers — The Ten Commandments (Paramount).

Orpheum Theatre—
Film Numbers—A Woman Of Paris (United Artists).

INDIANAPOLIS

Circle Theatre—
Film Numbers — Anna Christie (First National) Ride 'Em Cowboy (Educational) International News.
Musical Program—"Mlle Modiste" (Overture.)

Colonial Theatre—
Film Numbers—Woman to Woman (Selznick) Captain Kidder (Pathe) Pathe News.
Musical Program—American Harmonists and Melody Sextette playing popular selections.

Apollo Theatre—
Film Numbers — The Virginian (Preferred) Jus' Passin' Through (Pathe) Fox News Weekly.
Musical Program — "Where the



Frank Newman's Royal theatre, Kansas City, used this display to announced "In the Palace of the King" (Metro.)

Lazy Dasie Grows," "Mindin' My Business" (Vocal.)

BROOKLYN

Mark Strand Theatre—
Film Numbers — "Twenty-one" (First National) Topical Review (Selected) **"Among the** Missing" (Pathe).
Musical Program—Selections from "La Boheme" and "Mme. Butterfly" (overture) "Pace, Pace," and "Kiss Me With Your Eyes", (soprano solo) "Don Juan Serenade" (Spanish presentation in costume with bass soloist and premiere danseuse) Jules Berkin and his Rosemont Orchestra (syncopated numbers) "By the Brook" (organ recessional).

MILWAUKEE

Strand Theatre—
Film Numbers — Painted People (First National), Neck to Neck, (Educational), Current Events (Kinograms), Nature's Handiwork (Vitagraph).
Musical Program — "The One I Love Belongs to Somebody Else" (Overture and Solo).
Alhambra Theatre—
Film Numbers — Song of Love (First National), Hang On (Universal), Current events (International News), Fun from the Press (Hodkinson).
Musical Program — "When the Sands of the Desert Grow Cold" (Solo), "William Tell" (Overture).
Merrill Theatre—
Film Numbers—Name the Man (Goldwyn), One Cylinder Love (Pathe), Current Events (Pathe).
Musical Program — "Watchin' the Moonrise" (Solo and Stage novelty).
Garden Theatre—
Film Numbers — Sporting Youth (Universal), Some Nurse (S. R.) Current Events (Fox), Fun from the Press (Hodkinson).
Musical Program — "The One I Love Belongs to Somebody Else" (Solo) "Morning, Noon and Night" (Overture), "Roses of Picardy" (Solo).
Rialto Theatre—
Film Numbers—The Way of a Man (Pathe), Current Events (Kinograms).
Princess Theatre—
Film Numbers—Riders of the Law (S. R.); Second Half; Tess of the Storm Country (United Artists).

WASHINGTON

Metropolitan Theatre—
Film Numbers—The Love Master (First National), Current Events (Pathe), Herman, the Great Mouse (Pathe).
Musical Program — Jan Garber's Orchestra.
Palace Theatre—
Film Numbers—The Next Corner (Paramount) Aggravating Papa (Educational), Current Events (Pathe) Topics of the Day (Pathe).
Musical Program — "Il Guarany" (Overture).
Rialto Theatre—
Film Numbers—Daddies (Warner Bros.) Current events (Fox and Musical Program—William Robyn, (Schulberg) Royal Screen Magazine (Pathe and Kinogram.)
Musical Program—Syncopators in Program of Popular Hits (Overture) Recessional (Organ Solos.)
Mainstreet Theatre—
Film Numbers—Hell's Hole (Fox) Fox and Pathe News.
Musical Program—Popular Selections (Overture) Recessional (Organ Solos.)
Pantages Theatre—
Film Numbers — The Eagle's Feather (Metro) Pathe News.
Musical Program—Selections (Overture) Recessional (Organ Solos.)



The New Orpheum, Chicago, used this art and type ad on "A Woman of Paris" (United Artists).

Kinograms) Smithy (Universal). tenor, in repertoire.
Columbia Theatre—
Film Numbers — The Stranger (Paramount) Current Events (International) Southbound Limited.
Musical Program—"Finale Fourth Symphony" (Overture).

NEWARK

Branford Theatre—
Film Numbers — Painted People (First National), Lonesome (Educational). Topics of the Day (Pathe). Branford Review of Events (Selected).
Musical Program — "Plain and Painted People" (Prologue), "Love's Old Sweet Song" (Contralto Solo), "June is the time for Roses" and "Lindy Lou" (Soprano Solos), "Creme de la Creme" (Overture).

KANSAS CITY

Newman Theatre—
Film Numbers — The Heritage of the Desert (Paramount) Newman News and Views (Pathe and Kinograms.)
Musical Program — "The Newman Revue of Song Hits of 1923" (Overture) in "Covered Wagon Days" (Singing Orchestra) Recessional (Organ Solos.)
Liberty Theatre—
Film Numbers — Rosita (United Artists) continued, International News Pictorial, Leather Pushers (Universal.)
Musical Program — Selections (Overture) Helen Swan (Soprano) Recessional (Organ Solos.)
Royal Theatre—
Film Numbers — The Virginian

ST. LOUIS

Missouri Theatre—
Film Numbers — The Stranger (Paramount) Missouri Magazine, Comedy.
Musical Program — "The Light Cavalry" (Overture, "My Hope Chest" and "Who's Issy Is He" (Organ) "Linger Awhile," "Mama, Love Papa," "This is Kentucky Sure as You're Born" (Jazz.)
Grand Central Theatre—
Film Numbers — "Her Temporary Husband" (First National) Local Laffs (S. R.)
Musical Program — Semi-annual Musical Revue.
William Goldman's Kings Theatre—
Film Numbers—Let No Man Put Asunder (Vitagraph) Be Yourself (Fox) Black Sunlight (Fine Arts S. R.) International News.
Musical Program—Dance Novelty, Sarli and Orchestra.
William Fox Liberty Theatre—
Film Numbers — The Blizzard (Fox) Be Yourself (Fox) Fox News and Educational.
Musical Program—Orchestral and Organ Numbers.
Delmonte Theatre—
Film Numbers—Thy Name Is Woman (Metro) International News, Fun From The Press (Hodkinson.)
Musical Program — Orchestral and Vocal Numbers.
West End Lyric and Capitol Theatres—
Film Numbers—Thy Name Is Woman (Metro) Pathe News, Topics of the Day (Pathe) Aesop Fable (Pathe.)
Musical Program—Orchestral and Organ Numbers.
Rivoli Theatre—
Film Numbers—White Tiger (Universal) Century Comedy, Fun From The Press (Hodkinson) International News, Felix Cat Cartoon (Fine Arts S. R.)

CLEVELAND

Stillman Theatre—
Film Numbers—The White Sister (Metro) continued.
Musical Program — Special Score for "The White Sister."
Allen Theatre—
Film Numbers—Thy Name Is Woman (Metro) Hodge Podge (Educational) Fun From The Press (Hodkinson) Pathe News.
Musical Program — "Raymond" (Overture) Selections from "Lucia" (Banjo Solo.)
State Theatre—
Film Numbers—Pied Piper Malone (Paramount) Romance of a Lemon (S. R.) Sing 'Em Again (Educational) International News.
Musical Program—Stolen Classics, including Barcarolle from Tales of Hoffman (Orchestral) Stepping Out (Vocal) So This Is Venice (Band.)
Park Theatre—
Film Numbers—The Call of the Canyon (Paramount) Fun From The Press (Hodkinson) Kinograms, Man of Position (S. R.)
Musical Program — "Peer Gynt" (Overture) "Maybe," "Arizona Stars," "A Smile Will Go a Long Way" (Jazz.)
Reade's Hippodrome—
Film Numbers—The Country Kid (Warner Bros.) Leather Pushers (Fifth Round—Universal) International News.
Musical Program — Potpourri of 1924 (Jazz.)
Standard Theatre—
Film Numbers—Ride for Your Life (Universal) Quit Kidding (Universal) International News.

SALT LAKE CITY

American Theatre—
Film Numbers—The Bad Man (First National) Fox News, Fun From The Press (Hodkinson.)
Kinema Theatre—
Film Numbers—The Man from Wyoming (Universal) That Oriental Game (Universal) International News Topics of the Day (Pathe.)
Pantages Theatre—
Film Numbers — The Mysterious Witness (F. B. O.)
Paramount-Empress Theatre—
Film Numbers—Singer Jim McKee (Paramount) The Call of the Wild (Pathe) Pathe News.
Victory Theatre—
Film Numbers — Maytime (Preferred) Dippy Doo Dads (Pathe) Pathe News.
Musical Program — "Love Song from Blossom Time," "Tia Juana," "Blue Eyes," "Little Butterfly" (Orchestra.)

OMAHA

Rialto Theatre—
Film Numbers—Jealous Husbands (First National), Horse Shoes (Vitagraph), Current Events (Kinograms) Special Feature, Spring Style review.
Musical Program—"Call Me Thine Own" (Organ and flute), "Zampa," (Overture), "Prince Henry," (Exit March).
Strand Theatre—
Film Numbers—The Fighting Blade (First National), Picking Peaches (Pathe), Current Events (Fox News).
Musical Program — "Martha," (Overture).
World Theatre—
Film Numbers—A Chapter in Her Life (Universal), East is Worst (S. R.), Current Events (Movie Chats).
Musical Program—"Fifty Thousand Dollars" (Organ solo).
Sun Theatre—
Film Numbers—Rosita — (United Artists) continued. The Flower Girl (Universal). Current Events International News).

BUFFALO

Shea's Hippodrome—
Film Numbers — Scaramouche (Metro) Frogland (Fox) Current Events (Pathe and International News.)
Musical Program — Special overture written for Scaramouche and played by orchestra. Vocal selections by Leo Considine and Lillian Veatch Evans sung in a special Scaramouche prologue setting.

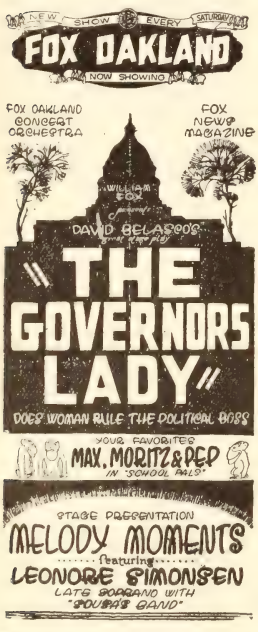
LaFayette Square Theatre—
Film Numbers — The Wanters (First National) Pathe Comedy, Current Events (Fox News.) Anniversary Week.
Musical Program—"Parade of the Wooden Soldiers" (Orchestra) Selections from "The Greenwich Village Follies" (Organ.)

Loew's State Theatre—
Film Numbers — Stepping Fast (Fox) Tire Trouble (Pathe) Current Events (Pathe News.)
Musical Program—Bit of Hits by Emmett Luedeke's Harmonists.

New Olympic Theatre—
Film Numbers—Ride for Your Life (Universal) Quit Kidding (Universal) Current Events (International News.)
Musical Program-Selections from "Blossom Time" (Organ.)

Palace Theatre—
Film Numbers—Just Off Broadway (Fox) Third Round (New Leather Pushers) Current Events (International News) Last Half, Making Good (Universal.)

Shea's North Park Theatre—
Film Numbers—First Half, Rugples of Red Gap (Paramount) Highly Recommended (Fox) Current Events (Pathe and International News) Last Half, Tiger Rose (Warner Brothers) Derby Days (Pathe.)



Newspaper ad used by the Fox Oakland theatre for "The Governor's Lady" (Fox).

DALLAS

Capitol Theatre—
Film Numbers — "Woman to Woman" (Selznick), Capitol News (Kinograms), Fun from the Press (Hodkinson), Out of the Inkwell, Cartoon (S. R.).
Musical Program—Selections from "The Only Girl" (Overture) "That's a Lot of Bunk" (Organ).

ST. PAUL

Capitol Theatre—
Film Numbers—Pied Piper Malone (Paramount) Col. Heeza Liar Carton (Hodkinson) Capital Digest (Selected) Capitol Local Laffs (Selected)
Musical Program "Finlandia" (Overture "Funeral March of a Marionette" (Organ Recessional)

CINCINNATI

Capitol Theatre—
Film Numbers—Big Brother (Paramount) Capitol News (Selected)
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Woman to Woman (Selznick) Fun From the Press (Hodkinso .)

Walnut Theatre—
Film Numbers—Pied Piper Malone (Paramount) Pathe News, Aesop Fabel (Pathe)
Musical Program—Orchestra

Strand Theatre—
Film Numbers—Maytime (Preferred) Pathe News, Aesop Fable (Pathe)

Lyric Theatre—
Film Numbers—Boy of Mine (First National) International News, Columbus (Pathe)

DES MOINES

Des Moines Theatre—
Film Numbers—Shadows of Paris (Paramount) News (International) Smile, Please (Pathe.)
Musical Program—"Broken Melody" (Organ Solo) "William Tell Overture" (Orchestra Special Number.)

Strand Theatre—
Film Numbers—Pied Piper Malone (Paramount) Kinograms (Educautional.)

Rialto Theatre—
Film Numbers—Gentle Julia (Fox) Chasing Wealth (Universal) Mr. and Mrs. DesMoines (Rialto Theatre, DesMoines.)

Iowa Theatre—
Film Numbers—Rosita (United Artists.)

Orpheum Theatre—
Film Numbers—Captain Kleinschmidt's Adventures in the Far North (S. R.)

Capitol Theatre—
Film Numbers — Temptation (S. R.)

SEATTLE

Blue Mouse Theatre—
Film Numbers — Scaramouche (Metro) continued.

Coliseum Theatre—
Film Numbers — Painted People (First National) Fun From The Press (Hodkinson) Lonesome (Educational) Kinograms and Pathe News.
Musical Program—Selection from "Katinka" (Overture.)



"Anna Christie" (First Nat'l) ad used by the Colonial theatre, Tacoma, Wash.

Columbia Theatre—
Film Numbers — Fool's Highway (Universal) Felix Goes A-Hunting (S. R.) Pathe Review, International News.
Musical Program — "Mignon" (Overture) Olive Grey and Mildred Carroll in singing and musical specialty.

Heilig Theatre—
Film Numbers — Phantom Justice (F. B. O.) Topics of the Day (Pathe) Weilder and Woolier (Comedy) International News.
Musical Program—Selections from "Katinka" (Overture) "Asleep In The Deep" (Saxaphone Solo.)

Liberty Theatre—
Film Numbers—Woman to Woman (Selznick) Pathe Review, About Face (Educational) International News and Liberty News.
Musical Program—"Hurdy Gurdy Man" (Prologue musical and dance specialty.)

Strand Theatre—
Film Numbers—The Eternal City (First National) Hodge Podge (Educational) Kinograms.
Musical Program—"I Love You" (Overture) "Rose in a Bud" (Saxophone Solo.)

Winter Garden Theatre—
Film Numbers—Paddy the Next Best Thing (Allied P. & D.) Urban Classic (Vitagraph) The Mandarin (Universal) Fox News.

ROCHESTER

Eastman Theatre—
Film Numbers—Rosita (United Artists) The Bar Fly (Pathe) Eastman Theatre Current Events (Selected)
Musical Program — "Espana" (Overture) "Overture in E Flat," "Souvenir," "A. D. 1620" (Organ) "Lakme" (Vocal duet—Sunday only) Spanish Dances (Ensemble) Eastman Theatre Ballet, Organ Exit.

SAN FRANCISCO

Granada Theatre—
Film Numbers—Fool's Highway (Universal), Felix Goes A-Hunting (S. R.), Fox News.
Musical Program—"Twenty Minutes on the Bowery," including "Lazy Daisies," "Who's Izzy Is He," (Vocal) "If You Do What You Do," "Peaceful Henry" (Musical Skit).

Imperial Theatre—
Film Numbers—The Humming Bird (Paramount), continued.

Loew's Warfield Theatre—
Film Numbers—Thy Name Is Woman (Metro), The Bar Fly (Pathe), Kinograms (Educational), Pathe News.
Musical Program — "Pagliacci" (Overture), Aileen Stanley (The Phonograph Girl).

California Theatre—
Film Numbers—You Can't Get Away With It (Fox), Over the Fence (Educational), International News.
Musical Program — "Espana" (Overture), "The Tango Dance" (Dancing Quartet), "Toreador," song from Carmen, "Marcheta" (Vocal), "La Golondria" (Quartet), "La Paloma" (Vocal), "Cielito Lindo," "A Night in Spain" (Vocal).

Cameo Theatre—
Film Numbers—The Whispered Name (Universal), The Leather Pushers (Universal), International News.
Musical Program—"Mighty Lak A Rose," "Who's Izzy Is He" (Vocal) "Organology" (Organ Solo).

Strand Theatre—
Film Numbers—The Great White Way (Cosmo), Kinograms, Screen Snap Shots (S. R.).
Musical Program—"Rachmaninoff" prelude, "Mazurka," "Liebes Fraud," "Maybe" (Violin Solo).



Striking Newspaper ad. for "Rosita" (United Artists) used by Howard theatre, Atlanta.

Exhibitors Box-Office Reports

GOLDWYN-COSMO

n the Palace of the King—
An average week's business with his one. (Middle West).

ittle Old New York—
A great picture, but business was little light on the second week. Middle West).
One of the year's greatest productions. Played to capacity during run. Middle West).

nseeing Eyes—
Considered exaggerated and not ery good. Business not good. West).

Rendezvous—
Good stuff all through. Our patons liked it. Good consistent busiess. (Middle West).
Very pleasing attraction. Patrons ked it. (Middle West).

vame the Man—
A very fine picture and one which rought favorable comment from ne audience. It would have made a ery good box office record had reather been favorable. (Middle Vest).

FOX

You Can't Get Away With It—
Rather mediocre entertainment ut attracted good business on account of title and strong supplementary bill (East).

No Mother to Guide Her—
Old time melodrama which still ppeals to large percentage of theaegoers. Surprising good business, onsidering the picture. (Middle Vest).

Lone Star Ranger—
Zane Gray followers liked this ne pretty well. Business was pretty ood, being hampered somewhat by another Zane Gray attraction at another first run house. (West).

Shadows of the East—
A fine picture. Patrons and critics praised. Nice receipts. (Middle West).

Just Off Broadway—
A snappy picture well received. (East).

FIRST NATIONAL

Love Master—
Good picture. Good business, aided by good program. (West).
Very nice picture. Tremendous business due to personal appearance of Strongheart and Lady Julie. (Middle West).

Eternal City—
A bad week of weather, but the picture held its own and came out on the right side of the ledger. (Middle West).
Failed to hit the mark. Business only fair. (Middle West).

Painted People—
This picture was well liked by our audiences. Good acting throughout. Business good. (Middle West).
A triumph for Colleen Moore (East).

Flaming Youth—
A great attraction, which did big business for us. (South).

Her Temporary Husband—
Pure comedy that entertained the patrons, but did not create any great enthusiasm. Business was good for the week. (West).

Black Oxen—
Business fell off to a considerable extent toward the end of the second week. Picture was good, but not as well liked as others of this type. (West).

Isle of Lost Ships—
Big receipts on this one. A splendid picture. (South).

The Bright Shawl—
Our audiences liked this one. Big business here. (South).

UNITED ARTISTS

A Woman of Paris—
A wonderful picture as far as direction goes through it may not always prove suitable in all localities. It was entirely satisfactory for its week's showing here. (Middle West).

Rosita—
Went over so well the first week it was held for a second. (Middle West).

FAMOUS PLAYERS

Humming Bird—
The star is popular at this house, which helped put over picture. (Middle West).
Great stuff. Did very good business here. (Middle West).

Pied Piper Malone—
High class picture full of interest. business very good. (Middle West).

Grumpy—
Business was good, and our patrons seemed to like it. (South).

Drums of Fate—
Fair business on this. Nothing unusual (South).

Heritage of the Desert—
Considered a fair picture. Business good, helped by strong supporting program. (West).
In spite of another Zane Grey attraction at another theatre, this managed to do a pretty fair business. Story and cast both pleased, for the most part. (West).

Big Brother—
Picture had general appeal. Averaged fair week in spite of unfavorable weather conditions. (Middle West).
One of the best pictures of the season. Well acted and finely produced. Business good. (East).

Shadows of Paris—
Broke house records. Got better as week grew. A winner. (Middle West).



Elaborate ad on "The White Sister" (Metro) run in Cleveland papers by Stillman theatre.

ASSOC. EXHIBS.

Going Up—
Interesting comedy drama which went over big for week. (Middle West).
A rare comedy filled with real, funny situations and some real airplane scenes. Business S. R. O. (East).

Yankee Consul—
Old stuff done in modern style and very interesting. Got good newspaper notices and did fairly well for the week. (Middle West).

The Extra Girl—
Weather was against this picture which did not average a big week and which did not have enough to it to pull in spite of it. (Middle West.)

METRO

Scaramouche—
One of the best pictures seen here in many months. Everybody strong for it. Did a capacity business on the first week of its run, and was held over indefinitely. (West.)

White Sister—
Splendid picture but it fell off considerably latter part of run, on third week. (Middle West.)

Fashion Row—
Star's very best, which is saying much. Packed 'em in. (Middle West.)

Man Life Passed By—
More jazz stuff. Just fair. Business good. Exploitation did it. (East.)

Pleasure Mad—
Did a good business for a week. (Middle West.)

F. B. O.

Mailman—
This went over in great style; business big. (South.)

SELZNICK

Woman to Woman—
Good picture; business good. (Middle West.)

ALLIED P. & D.

Richard the Lion-Hearted—
Held up poorly on second week of run. (Middle West.)

UNIVERSAL

Sporting Youth—
Played to fair houses on its second and final week. A fast picture, with plenty of action that kept audience entertained and sent them away pleased. (West.)

Hunchback of Notre Dame—
Splendid second week forcasting a third. (East.)

Jack o' Clubs—
Did well with this one. (Middle West.)
Picture not remarkable, but it rang up good business. (West.)

A Breathless Moment—
Regular thriller that pleased our patrons who want plenty of thrills. Better week than average. (Middle West.)

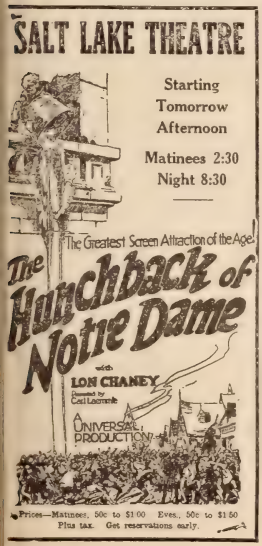
WARNER BROS.

George Washington, Jr.—
Played to good houses for a week's run. (Middle West.)

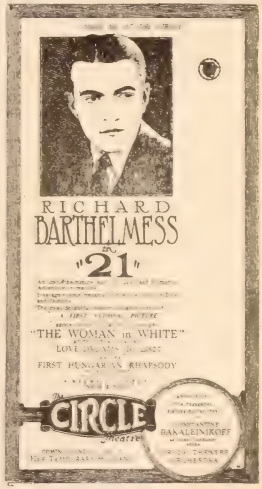
PREFERRED

Maytime—
Did good business and our audiences liked it. (Middle West.)

The Virginian—
Good picture; business good. (Middle West.)



Simple and effective ad for the Salt Lake City showing of "The Hunchback Notre Dame" (Universal) at the Salt Lake theatre.



Distinctive ad for "Twenty-One" (First Nat'l) at the Circle theatre, Indianapolis.

Exhibitors Service Bureau



Decorative and atmospheric lobby display on "The Song of Love" (First Nat'l) arranged by the management of the Liberty theatre in Portland, Ore., when the picture played that house.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre Sandusky.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Nathan Gordon Circuit, Boston, Mass.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.



Lobby display used at the Palace theatre, McAlester, Okla., during the showing of "The Common Law" (Selznick).

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manger, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

"Big Brother" Stunt Wins Publicity for Theatre

On the assumption that if you get the youngsters with you in a logical tie-up, the box office will feel the result, Milton D. Crandall, publicity and advertising chief on the Rowland and Clark theatres worked out a valuable stunt in behalf of "Big Brother" in the Steel City.

His reasoning was that the picture "Big Brother" as well as the Big Brother movement convey the idea of helping some youngster who needs help. So he got busy and hit upon the idea of giving away woolen stockings and socks to the newsboys of Pittsburgh from the steps of the City-County Building and giving them through the medium of a real honest-to-goodness Big Brother. Instead of having the giver a member of the male sex, Crandall thought it would be more effective to have a pretty girl act as the dispenser. And his judgment proved to be correct. No mere man could have attracted the attention that Mrs. Katheryn Kean, dressed in a natty riding costume, did as she was driven about the streets of Pittsburgh and at the City-County building when she became the Big Brother in fact.

Crandall had effectively advertised the program in advance so that the newsboys turned out enmasse. Nine hundred of the newspaper salesmen were present at the allotted time, Saturday noon, and were given cards entitling them to a pair of woolen stockings or socks. These cards they took to a leading department store where the orders were filled.

The automobile in which the Big Brother rode carried as suitable advertising that the picture "Big Brother" was coming to Rowland and Clark's Regent and Blackstone theatres the following week, so that thousands knew in advance about the picture.



Highlights in the campaign on "Black Oxen" (First Nat'l) put over in Boston for the showing at Gordon's Olympia.

Dogs Boost "Where North Begins"

Police Pups Figure in Exploitation on Feature at Various Ohio Houses

SINCE the picture features a dog star, it is natural enough that Ohio exhibitors have availed themselves of this angle for appropriate exploitation on "Where the North Begins."

At the State theater, Lorain, Ohio, owned by Jack Greenbaum, managed by Tommy Carroll, with exploitation by Larr Jacobs, a police dog created great excitement.

Jacobs located a family of police pups and bought one of them. Arrangements were then made to give this pup away during the week to the winner of a suitable contest. It was exhibited in the theater lobby for an entire week, and was the talk of the town.

Greenbaum also owns the Opera House in Mansfield. Also he ran "Where the North Begins" at the Opera House in Mansfield and used the dog stunt there, just as he did at his State theater, Lorain, only, Greenbaum instigated a dog parade in Mansfield. The one having the best turnout in the parade got the prize police pup.

George Schade, manager of the Schade theater, Sandusky, got front page newspaper stories about "Where the North Begins" which played at his house. Famous as George Schade is, he has a dog, "Pete," a Boston bull, who is almost as famous as his master. Schade advertised the fact that he had arranged to have Rin-Tin-Tin II shipped on from the coast, that the dog would be given away at the conclusion of the engagement of the picture, but that, in the meantime, the dog would be at his own home.

The next day, following this announcement, the papers came out with a front page story that Schade's famous dog Pete had taken a violent dislike to Rin-Tin-Tin II and that Schade had to separate the animals, putting the police dog on exhibition in the lobby of the Schade theater. All this publicity worked well, and "Where the North Begins" attracted corresponding attention.



Attractive art front devised by E. M. Berg of Wichita Falls, Texas, for the showing of "The Flirt" (Universal) at the Olympic theatre.

Editorial Columns Exploit Showing of "Hunchback"

Gus A. Metzger, manager of the Rivoli, Portland, Ore., put over a novel tie-up with the three local dailies in connection with his showing of "The Hunchback of Notre Dame."

Prior to his presentation he prevailed upon the editors of the Portland Oregonian, the Oregon Daily Journal and the Portland Telegram to use "The Hunchback of Notre Dame" as subject matter for editorials.

The Portland Telegram devoted one-half column (wide measure) on its editorial page to a character study of Quasimodo under the heading: "Love Needs No Interpreter." This analysis was developed from a religious angle, and showed that Quasimodo's character and career were based upon the same fundamentals governing the sacrificial life and death of Christ.

The Sunday Oregonian gave almost an entire column to its editorial captioned: "The Hunchback of Notre Dame." The article praised the production, and foresaw almost unlimited possibilities for the ftuure of the screen, basing its assumption on the gigantic strides manifested by photodrama under discussion.

The Oregon Daily Journal's editorial, "The Hunchback," lavished praise on the star, the producer, and all those whose talents were blended in forming so illustrious a composition. The burden of the article was that the old classics of literature had been vindicated, not by the skilled pen of some erudite, but by the youngest of all forms of human expression — the motion picture.

Mercantile Tie-ups Boost "Long Live the King"

"Long Live the King" was put over at Loew's Vendome theatre in Nashville recently with an unusually strong exploitation campaign.

Two big department stores cooperated with E. A. Vinson, manager of the Vendome. Burk & Company, situated in the heart of the city, gave two big windows over to a display of Jackie Coogan clothing, while Lebeck Brothers, also on Nashville's main street, gave over one of their big counters in the center aisle to a display of Jackie Coogan Peanuts.

Both the clothing and peanut display are national tie-ups, as the manufacturing firms in both cases have exclusive rights and both have agents in every major city in the United States.

The peanut display was given further interest by the fact that the salesgirl who sold at the counter was dressed in the tattered breeches, cap and sweater which has come to distinguish Jackie. This display attracted thousands of people. This and the Burk Co. window were before the public all through the "Long Live the King" engagement at the Vendome.

The lobby of the Vendome was so unusually attractive for this engagment that it was the comment of Nashville. Mr. Vinson hung hundreds of souvenirs from the ceiling, from the walls and wherever else it was possible to do so without interfering with the entrance. These souvenirs consisted of pencil boxes, beautiboxes and other things dear to the heart of every child, and were given away to the children that came to see "Long Live the King."

It was a great campaign, executed on popular lines and boosted the Vendome even higher in the regard of the people of Nashville.



Striking marquee display on the front of Proctor's 125th Street theatre, New York City, on "Thundering Dawn" (Universal). Jim Travers is manager.

Censor Meeting Is Made to Aid "Boy of Mine"

A. P. Desormeaux of the Strand theatre, Madison, Wis., takes advantage of every opportunity. Recently the citizens of Madison got together and decided that the pictures needed betterment.

Fortunately a few theatre managers were also on hand. Some of them, including Mr. Desormeaux, were able to suggest that criticism should be constructive as well as destructive. The upholders of law and order saw this point.

Mr. Desormeaux was playing "Boy of Mine" the following week and took advantage of the "censorship" meeting to urge that here was a picture that deserved the support of the entire community.

The idea caught on and profited by voluntary boosting. The most conspicuous exploitation resulting from it was the fact that the Wisconsin State Journal published an editorial the next day for better films. It outlined the purposes of the meeting. At the end it added a postscript. It was a paragraph endorsing "Boy of Mine" as one of the pictures that ought to be patronized. It is said to be one of the few times that a picture has ever been named in the editorial column of the Wisconsin State Journal.

Double-truck in Atlanta on "Strangers of Night"

A double-truck of co-operative advertising taken by the leading merchants of the city was one of the phases of the exploitation campaign that was put over for the Howard theatre in Atlanta, Georgia, for the engagement of "Strangers of the Night." This was effected by C. D. Haug, Metro's exploitation representative in that territory.

This is said to be the first time in the history of Atlanta that a double-truck has been put over. It appeared in the Sunday American, timing exactly with the beginning of the engagement. It created a great deal of comment.

A "hidden word" contest was run in connection with the double-truck. Those who were successful in solving the hidden words were given tickets to the Howard theatre to see "Strangers of the Night." About a thousand people participated in this stunt.



The castle front idea was used at the Beacham theatre, Orlando, Fla., when "Ashes of Vengeance" (First Nat'l) was shown at that house. Frank H. Burns is exploitation director.

Seattle Campaign on "Scaramouche"

Illuminated Street Ballyhoo Used

AN unusually strong advertising, publicity and exploitation campaign, handled jointly by the theatre and the exchange was utilized to good advantage recently when "Scaramouche" played at John Hamrick's Blue Mouse theatre in Seattle.

The campaign was started off three weeks before the showing began, with small teaser ads in the local press, a novelty trailer shown on the screen, and a half display of twenty-four sheets on the billboards in all districts of the city. The week before the showing, Ned Edris, special exploitation manager for the Metro exchange in Seattle, arranged the first electrically lighted street ballyhoo ever used in the Northwest.

This was made by using cutouts of figures from the twenty-four sheets, mounted on both sides of a board wall which was built down the center of a Ford truck. At each side of the truck a frame was built, and behind the frame were set a number of spotlights, trained on the figures mounted on the board. The back of the truck advertised the name of the picture, date of engagement, and theatre, in cutout letters.

Eight storage batteries lighting a total of more than eighty electric lamps, were used on all sides of the truck, which was used for about three hours each evening, from five-thirty to eight-thirty, or until the batteries were exhausted. When seen by the home-going crowds, it had the appearance of an oil painting in a gold frame, and was doubly effective because it was built to be visible from both sides.

In addition, Mr. Edris and Vic Gauntlett, special advertising and publicity manager for the Blue Mouse, arranged for a total display of forty-five downtown windows, in drug stores, cigar stores, drug stores, candy stores and music stores. This was the largest number of window displays ever arranged on any picture shown in Seattle in recent years.

A tie-up with the Washington Bakeries company, arranged by Mr. Edris, resulted in 50,000 two-color heralds, advertising "Scaramouche," the director, and a number of facts about the picture, being inserted into loaves of bread as they were automatically wrapped and sealed when they came out of the ovens. These gained wide-spread distribution, as the bread is distributed all over the grocery stores in Seattle and neighboring suburbs.



Attention winning display on "The Darling of New York" (Universal) devised by Emil Groth of Keith's Coliseum, New York.

Music Firm Co-operates

The Sherman and Clay Music company, largest Seattle music dealers, co-operated with Mr. Gauntlett in the distribution of 20,000 specially printed cards. These were given out in each package delivered by Sherman Clay, and the wording emphasized the musical score and special musical numbers used during the picture that were available on records, piano rolls and sheet music at the store.

When the picture was running, a double display of more than forty 24-sheets were used in all sections of Seattle, and a special display was used on the boards on highways close to the city and in neighboring towns within interurban communication of Seattle.

Several French societies, fraternal organizations at the University of Washington, ladies' clubs, literary and dramatic clubs, and reading clubs were solicited by a series of personal letters from the Blue Mouse, advising that the recipient be sure to see "Scaramouche" because of its peculiar interest to them in their organization's line of endeavor.

A radio tie-up with the Seattle *Post Intelligencer* resulted in the broadcasting of the theme music used during the picture, and another tie-up with the same paper was used to broadcast a number of solos and ensemble vocal numbers that were featured in the specially arranged prologue to the picture.

Elaborate Prologue Staged

This prologue was, in itself, a feature of the performance. It was entirely arranged by Henri C. LeBel, manager of presentation at the Blue Mouse, and was considered the finest thing of its kind seen in Seattle. It opened with an orchestra overture including a medley of the "Marseillaise," "Pagliacci" prologue, and Minuet. Following this, a man and woman costumed as "Climeme Binet" and "The Marquis De La Tour" appeared in a set at the left of the stage and sang "Minuet." At the close of the song a young lady costumed as a court dancer offered a special French dance on the stage. This was followed by the appearance of "Aline de Kercadiou" and "Andre Louis Moreau" in a scene at the right, singing "If Love Were All." A prolocutor, in the costume of a French nobleman, then appeared from the center of the stage and read from a scroll, "John Hamrick presents Rex Ingram's masterpiece, 'Scaramouche' from the novel, etc." The prologue ended with the singing of "If Love Were All" by the entire cast.

An interlude, staged at the end of the play "Scaramouche" in the middle of the picture, started by having the character "Scaramouche" appear in the costume which he wore in the picture at that place, and sing the "Pagliacci" prologue. Following this, the interlocutor appeared again and read from his scroll the origin of the Marseillaise. As he read this, the description was enacted on the left of the stage by a character representing De Lisle, the composer, and at the end of the recitation, De Lisle arose and sang the song. The interlude closed with the singing of the second chorus by De Lisle, accompanied by the other voices off stage.



Left, front of the house, and right, the inner lobby of the Majestic theatre, Portland, Ore., showing the displays used by Manager Lacey on "Jealous Husbands" (First Nat'l).

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

CALIFORNIA

MOVING PICTURE THEATRE—prosperous town within 2 hours of San Francisco; NO COMPETITION; completely equipped in every detail; owner will show with proper attention a monthly net profit of $300 and up; reason for selling, other interests; will give immediate posession for $2,000; small balance out of profits. Address T. L., Box 1451 Motion Picture News.

COLORADO

PICTURE SHOW for sale or lease, 300 seats, good location; make offer. Address W. Y., Box 1452 Motion Picture News.

FOR SALE picture show in good Colorado town; cheap. Address L. B., Box 1453 Motion Picture News.

ATTENTION — wonderful opportunity. Must sell State Right Film Exchange in Denver, on account of illness. Will sacrifice for cash. Great line of productions. Unlimited business can be done. Write to Box 455, Motion Picture News, New York.

FLORIDA

ORGANIST wanted at once. Year round position; must be good and not afraid of working matinee and two night shows. Must be good on solos and pictures as we feature our organ. Want union man experienced on Hope-Jones Wurlitzer Organ. State experience, references and salary. Address Stanley Theatre, West Palm Beach, Florida.

ILLINOIS

MANAGER at liberty. Capable, reliable, married. Recent connection with the largest firm in Chicago. Only high class proposition considered. Excellent references. XY 1215 Motion Picture News, 752 S. Wabash, Chicago.

PROJECTIONIST WANTED: combination operator and sign painter preferred. One who can do exploitation work and deliver results on screen. Six day week town of ten thousand; good position for right man. State salary. Orpheum Theatre, Harrisburg, Ill.

FOR SALE—MODERN, up to date motion picture theatre, in Chicago, north west side. Thoroughly equipped. Excellent location and doing good business. Owner leaving for Europe. Address A. B., Motion Picture News, 752 S. Wabash, Chicago. 9–1.

WANTED, theatre or theatres to manage. Pictures or vaudeville. Only first class houses considered. Address John Flaherty, Danville, Ill. 9–1.

MOTION PICTURE
MUSICAL CONDUCTOR
PERFECT SYNCHRONIZATION
AT LIBERTY after MARCH 16th
Offer service from features that have Orchestra of not less than 12 men.
NEAT APPEARANCE—LIBRARY
Address Musical Conductor, Motion Picture News, 752 S. Wabash, Chicago

A nationally known technical executive recognized as an authority on photo-chemistry, photographic practice, studio technique, optics, color work, laboratory methods, etc., desires connection with important studio or producing company—either permanent or on consulting basis.

Box 435, Motion Picture News
729 SEVENTH AVENUE NEW YORK CITY

IOWA

MOVIE-EXTRA SPECIAL BARGAIN seven days, located in Des Moines, $4,000 terms. Stand investigation. Address J. D., Box 1461 Motion Picture News.

POSITION WANTED by projectionist. Reason—house sold. Will go at once. Nine years experience. Want steady position where capable and dependable projectionist is needed. Understands care and repairing of Powers, Simplex, Motiograph and all equipment. Address J. C. Edmonson, Perry, Iowa.

INDIANA

BARTOLA ORGAN for sale. Cost $3,000. Fine shape. Bargain at $500. Must be moved during March. Theatre closing. All equipment for sale. Address Lincoln Theatre, Mishiwaka, Ind. 9–1

KANSAS

GOOD BUY in Kansas, town of 6,000. Big monthly payroll in town. No competition. An unusual proposition. Address B. C., Box 1310, Motion Picture News.

KENTUCKY

FOR SALE—Wurlitzer Concert Piano Orchestra style U, first cost $4250.00 sale price $1500.00 cash, will guarantee this instrument to be in first class condition. Act quick if you want a bargain. J. I. Saad, Pikeville, Ky.

LOUISIANA

MANAGER WANTED; energetic young man to operate a modern, up-to-date, thoroughly equipped motion picture theatre in a town of 2,500; thickly settled adjacent country; good roads. Salary and commission. Do not apply unless you are a live wire and can produce results. Send references and full particulars to The Palace, Inc, Marksville, La.

MASSACHUSETTS

WANTED, Italian films to lease. Subtitles must be in Italian or Italian and English. Send list, synopsis. Address William Bosse, Jr., 170 Shrewsbury St., Worcester, Mass. 9–1

MISSOURI

COUNTRY town, close to Kansas City; theatre for sale. No competition. Address C. C., Box 1304, Motion Picture News.

FOR SALE, in Missouri town of 2,500; theatre with no competition. Good equipment. Cash or terms. 500 seats. Address D. M., Box 1305, Motion Picture News.

IN MISSOURI town of 2,000; picture theatre, no competition; making money. ($1,500). Address T. P., Box 1306, Motion Picture News.

FOR quick action; theatre in Missouri town of 2,200 people; only house in the town; making money; $2,500 buys it for immediate sale. Address M. T., Box 1307, Motion Picture News.

ONLY theatre in town of 1,800. Guarantee yearly profits of $1,800. Price, $2,400. Terms on part. Address G. O., Box 1309, Motion Picture News.

NEW YORK

PARTNER WANTED in moving picture business located in live town near Buffalo; investment required $5,000; money secured. Address M. H., Box 1450 Motion Picture News.

PROJECTIONIST want position in film exchange, studio or projection room. Long experience. Any machine. Address Box 460, Motion Picture News.

I WANT TO BUY—A first class moving picture outfit. Complete, don't want junk. Must have good seats. Address L. K., Box 1457 Motion Picture News.

EXPERIENCED theatre man desires to lease with option to buy fully equipped theatre, in good small town. State fully what you have. Address N. T., Box 1458 Motion Picture News.

EXPERIENCED theatre man desires to lease picture show equipped in good small town. Address H. R., Box 1459 Motion Picture News.

EQUIPMENT for sale—400 theatre seats, one Simplex and one Powers machine. Address Daniel Keegan, 313 19th st., Watervliet, N. Y. 9–1.

OHIO

MANAGER wants theatre (Sunday town preferred) on profit sharing basis. Twenty years experience, married, wife assists, plays piano. My publicity, stunts, original exploitation always gets money. Don't fear competition. Am managing and booking in locality I don't like—yet am making money. Want to change. Wire or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

ORGANIST at liberty. Expert picture player and soloist. Union. Splendid library. Good salary and instrument essential. State make and size of organ, salary and working hours. Wire or write Barbara Schaeffer, 2518 Monroe St., Toledo, Ohio.

OPERATOR, experienced and reliable, wants position. Will go anywhere. Ivan Fry, Box 382, Minerva, Ohio.

425 SEAT house; no competition; Cleveland; lease 6 years; $1,350; terms, $950. Address, P. W., Box 1311, Motion Picture News.

TEXAS

PICTURE show, located in good town of 1,200 population, for sale or trade for small business, or equity in cottage in Dallas. Address R. U., Box 1456 Motion Picture News.

THEATRE for sale in Dallas, a money maker. If interested address me. Address N. P., Box 1460 Motion Picture News.

TENNESSEE

THEATRE MANAGER, twelve years experience looking for good connection. Five years present position. Efficient booker, advertiser and projectionist. Reliable and trustworthy. Best references. Write or wire F. O. Buchanan, Box 97, Bristol, Tenn.

WASHINGTON

GOOD paying picture theatre in best Oregon town, complete in every particular, with fine contract ahead, for sale to right party. Address W. O., Box 1454 Motion Picture News.

MOTION PICTURE THEATRE—Heart of business district, Seattle; firmly established, going house at a sacrifice price. Open to fullest investigation. Best theatre buy in Seattle. No triflers. Address D. H., Box 1455 Motion Picture News.

WISCONSIN

FOR SALE: the only two moving picture theatres in town of five thousand. Reason for selling dissolving partnership. Address: Prop. Moving Picture Theatre, Oconto, Wisconsin.

Short Subjects and Serials

Educational Augments March List

Output Declared to Be Largest Month Program of Its Season

WITH thirty-one reels of comedy, novelty and newsreels included in its March schedule of releases, Educational announces that this will make March the largest month's list of the 1923-24 Series.

Seven two-reel comedies representing five brands, are the mainstay of the program with seven single reel releases consisting of comedy, novelty and song-pictures rounding out the month.

The two-reel subjects include two Mermaid Comedies, two Christie Comedies, and one each of the Tuxedo, Clyde Cook, and Juvenile Comedies, while the seven single reel subjects include three Cameo Comedies, and one subject each of the Bruce Wilderness Tales, Secrets of Life series, Lyman H. Howe's Hodge-podge and the Sing Them Again series. Seven issues of Kinograms, issued twice weekly, complete the month's program.

"Wide Open", a Mermaid Comedy with Paige Conley, will be released the first week of the month, with "Oh Captain", a Cameo Comedy supplying the single reel release of the week.

The week of March 9 is headed by the Christie Comedy, "Getting Gertie's Goat", with Dorothy Devore, "The Ant Lion", fourth of the Secrets of Life series, and the Bruce Wilderness Tale, "Haunted Hills", furnishing the short reel support. "Haunted Hills" is one of the Bruce Wilderness Tales recently rated by the National Board of Review as exceptional Photoplays.

Tuxedo Comedy, "The New Sheriff", with "Poodles" Hanneford, New York Hippodrome clown, is the two-reel subject for the week of March 16. Cliff Bowes, Sid Smith and Virginia Vance are seen again in the Cameo Comedy, "Cave Inn", also on the schedule for this week.

Two two-reel comedies and two single reel subjects are released the following week. Bobby Vernon appears in the Christie Comedy, "Reno Or Bust", with the second of the Clyde Cook Comedies, "Under Orders". "Long Ago", one of the "Sing Them Again" series, and "Jumping Jacks" a Lyman H. Howe Hodge-Podge, complete the week.

The last week of the month also lists two two-reel comedies, the Juvenile Comedy, "Barnum, Jr.," with Johnnie Fox, Jr., and the Mermaid Comedy, "Family Life." "Bargain Day," a Cameo Comedy, completes the month's schedule.
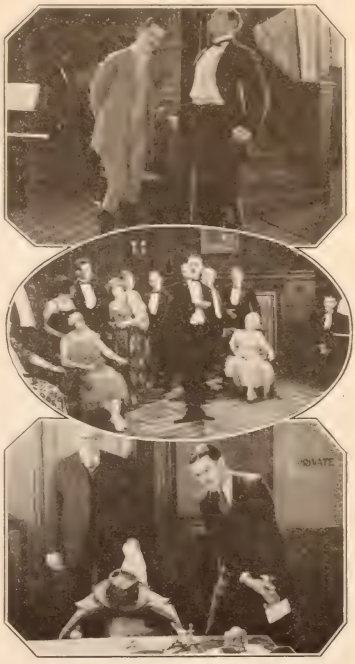
"Fast Steppers" Series by Universal

Work has started at Universal City on a new two-reeler series reported to be similar to "The Leather Pushers."

The new series will be known as "The Fast Steppers" and will consist of a number of short comedy dramas built around the adventures of a horseracing enthusiast and tipster.

They are being adapted from Gerald Beaumont's race track stories, "The Information Kid," series.

Billy Sullivan, who succeeded Reginald Denny in the "Leather Pushers," has been chosen to play the leading role.



Charles Chase is featured in this one reel comedy, "Hard Knocks," produced by Hal Roach for Pathe distribution.

"Hollywood Kid" Comedy Preview with Sennett

Mack Sennett's latest comedy, "The Hollywood Kid," was previewed at Grauman's Metropolitan Theatre at Los Angeles.

Roy Del Ruth directed this story of studio life with Mack Sennett playing the character of a producer in the comedy.



These clever animals are active in the William Fox current Imperial Comedy, "On The Job."

Three Fox Educationals Released in March

FOX Film Corporation will release three of the new series of Educational Entertainments during March. The first of these short reelers will be "Rivers of Song," March 2nd, followed by "Feathered Fishermen" on March 16th and "A New England Farm" on March 30th.

Famous rivers in American history are shown in "Rivers of Song." Among the rivers are the Swanee, Hudson, Potomac, Mississippi, Columbia and Ohio.

"Feathered Fishermen" gives some views of bird life on the islands off the California coast. The habits of the seagull, cormorant and pelican are shown in their haunts.

"A New England Farm" presents the life of a family on a Down East farm. The work of the farmer starting with the early morning chores and continuing until the cows are safely locked in the barns at night is presented.

Theatres Join in Safety Campaign

International News and Theatre Owners Co-operate with Police

WHAT is expected to be one of the most effective acts of public service in the history of the silver sheet has just been undertaken by the International Newsreel Corporation in co-operation with the New York City Police Department and the Motion Picture Theatre Owners of New York, Inc.

A series of safety first pictures illustrating the dangers of city streets has been prepared to be shown serially in the International News reel, beginning with International News No. 22, released March 8th.

The pictures illustrate how the dangers of the streets of America's greatest city are being overcome by the Bureau of Public Safety of the New York Police Department, and are expected to serve as an impressive warning against "jay-walking," reckless driving by motorists and carelessness of parents in allowing children to play in busy streets. The pictures apply equally to any other American city, according to International.

Special Deputy Police Commissioner Barron Collier, E. B. Hatrick, General Manager of the International and William Brandt, President of the Motion Picture Theatre Owners, of New York, planned the series and worked it out under their personal supervision.

The pictures show the dangers to children playing in public thoroughfares. Motorists next can see the tragedies that result from carelessness in negotiating railroad crossings.

One of the common causes of accidents is pictured sh ng the manner in which many passengers - especially women — alight from street car nd cross behind the car without waiting f the car to draw away and thus give a cl view of the street.

The film later will be used by the New York Police Department in its educational work in the schools and elsewhere.

A private screening of these "safety first" pictures was held last week for a score of police captains and lieutenants of the New York Traffic Squad.

Four Century Comedies on March "U" List

Four Century Comedies are scheduled for March release by Universal.

"Sons-in-Laws," co-starring Jack Earle and Harry McCoy, tells the story of two headstrong young chaps who become "sons-in-laws" instead of would-be "sons-in-laws."

"That Oriental Game" shows Pal the dog and is built around the game Mah Jong. Harry Sweet also appears.

"Young Tenderfoot" stars Buddy Messinger supported by Sadie Campbell, in a western comedy.

"That's Rich" features Arthur Trimble and deals with a much-abused little fellow and his ultimate revenge.

Another Century Comedy for Noel Smith

Noel Smith has started work on a new Century Comedy for Julius and Abe Stern. "The Movie Queen," is the title.

Al. Alt will play the leading role, originally assigned to McCoy whose illness at the last moment made it necessary for Alt to assume the leading comedy role. Fatty Carr, Leslie Goodwin and Big Bill Blaisdell also appear in the cast.



Golf has been called "The National Rash," in t One-Reel Grantland Rice Sportlight Picture Dist buted by Pathe.

Roach Extends Producin Schedule for Pathe

Hal Roach Studios are speeding up on enlarged production schedule for Pathe, whi includes two feature length pictures as w as short-subject comedies.

Production is completed on the first of t comedy-dramas, made under the title of "T Fighting Tylers".

This is a story of small-town politics l in the Middle West and presents Glenn Try and Blanche Mehaffey in the leading rol Camera work has been started on the seco comedy drama, in which these two play will again play the leads. Tryon is seen an unsophisticated youth who comes to N York and meets a chorus girl for whom h retains few illusions.

Roach has launched a new two-reel come unit in which James Finlayson will pl prominent roles. Charles Puffy, a 3 pounder from Europe, will also be seen in t series, to be directed by George Jeske.

Will Rogers has just finished a two-r political satire, directed by Bob Wagn The "Our Gang" group, "Spat Famil players, and Charles Chase company also engaged on new comedy subjects.



Harry Langdon is a Photographer in his latest Mack Sennett Two-Reel Comedy, "Smile Please," for Pathe release.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

The most spectacular and biggest production ever given a serial—

The Way of a Man

By EMERSON HOUGH
(Author of "The Covered Wagon," "North of 36," etc., etc.)

with

ALLENE RAY

and

HAROLD MILLER



"Thoroughly Satisfied"

"We are thoroughly satisfied with 'The Way of a Man.' We are pleased to state that we have enjoyed one of the best weeks of the season with this picture."

George W. Grandstrom,
Tower Theatre, St. Paul, Minn.

"Best Produced Serial I Ever Saw"

"I think this the best produced serial I ever saw. Sure has the stuff in it, and should be a clean-up if remaining seven episodes are as good as the first three."

Steve Farrar,
Orpheum, Harrisburg, Ill.

Directed by
GEORGE B. SEITZ

Two versions

Produced by
C. W. PATTON

Pathépicture TRADE MARK *and* Pathéserial TRADE MARK

Sing a song of dollars

A pocket full of coin!

Charley Chase



Perfection in one reel comedies—

Hal Roach Comedies

FOR nearly ten years the standard one reel comedy release.

They *must* be good to bear the name Hal Roach. He is the maker of stars, the originator of ideas, the creator of comedy "styles."

Have you seen Charley Chase yet? Here is a comedian who looks, dresses and acts like a human being,—yet is really funny.

With Chase and the "Dippy Doo Dads" you have diversity, novelty, pep, *fun*.

Pathécomedy

TRADE MARK

Two More "Chronicles" are Under Way for Pathe

TWO new subjects of the "Chronicles of America" series for Pathe release are under way. Of these, the picture titled "The Declaration of Independence" is well along towards completion. Kenneth Webb is directing.

Camera work is scheduled to start on "Yorktown" within the next week under the direction of Webster Campbell. This subject will reproduce George Washington's military campaign which culminated in the surrender of Cornwallis.

Detachments from the Army, Navy and Marine Corps are expected to participate in the battle scenes showing the joint operations of the Americans under Washington and the French under Rochambeau against the British.

Mack Sennett to Appear in His Own Cast

Word from the Mack Sennett Studios reports rapid progress on the production schedule for Pathe. In process is a comedy, titled "The Kid from Hollywood," which presents Mack Sennett himself in an actor's role.

The story is built around studio life and Sennett plays the character of a producer.

Harry Langdon's next comedy presents him as a New York policeman whose beat extends through Greenwich Village. The picture, which is being made under the title of "The Cat's Meow", presents Alice Day, Madeleine Hurlock and Kalla Pasha in the support.

The cast of Ben Turpin's new comedy is being assembled, the subject being a burlesque version of "The Virginian."



Dorothy Devore is starred in this current Educational Christie Comedy, "Getting Gertie's Goat."

Educational to Release Plastigrams

"PLASTIGRAMS," the stereoscopic motion picture recently acquired by Educational Film Exchanges, Inc., will be released March 23, according to announcement from the distributors.

Commends Improvements in Short Subjects

Under the heading, "Added Features Improve," Raoul Rodriquez, writing for "The Preview," gravure motion picture supplement of the Los Angele Times, calls attention to the remarkable improvement in the last few years, of the one and two-reel subjects, in both production and entertainment value.

Commenting on the early attempts at comedy when the pictures consisted of little more than wild runs by policemen after petty but clever crooks, the article says: "The added attraction later took on a tone of dignity and importance with the result that today it occupies a place almost of equality with the feature, at least to the amount of time that the exhibitors devote to it.

"Nowadays the comedy possesses a generous touch of slyness and wit that makes it a worthwhile production. There is no need for eulogy—the slapstick comedy is the monarch of the added attractions; and the domestic situation comedy is not inferior to it.

"Among the newer additions to the host of added attractions that have developed are the pictures of microscopic animal life, which are shown on the screen magnified thousands and even millions of times," concludes the article, probably referring to the "Secrets of Life" series being released by Educational Film Exchanges, Inc.



Scenes from "The White Man Who Turned Indian," one of the Indian Frontier Series Released by Pathe.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Should Always Be on Your Program
Distributed by
Educational Film Exchanges, Inc.

Resume of Current News Weeklies

FOX NEWS VOL. 5—No. 40—Quebec—S. S. Mikula cuts a channel through the frozen St. Lawrence. New York—President Coolidge pays visit to New York City to address Republican Club. Philadelphia, Pa.—Two more of Uncle Sam's battleships go into junk pile at Navy Yard. New York city—2,000 canine aristocrats compete at 48th annual show of Westminster Kennel Club. Eddystone, Pa.—Locomotives ready to run are hoisted on ship for the Argentine. North Island, Cal.—Speediest thing afloat in U. S. Navy—Scooter built for rescue work makes 60 miles an hour. Chamonix, France—At the Olympic Games—Swiss teams capture first and second honors in bobsleigh races. San Diego, Cal.—U. S. Marines keep fit by a strenuous program of sports.

FOX NEWS VOL. 5, No.41.—Panama—U. S. Army Air Service planes on Central American flight. Washington, D. C.—Edwin Denby resigns as Secretary of the Navy. Syracuse, N. Y.—Crew of Syracuse U. trains for Olympic trials. Phoenix, Ariz.—Largest of Uncle Sam's 500 schools for Indians. Tokio—Fleet of lumber ships donated by Americans to rebuild Japanese homes. El Paso—General Holbrook, chief of U. S. Army Cavalry, comes to Fort Bliss. Colorado Springs—Heat follows cold so closely that winter and summer sports go on side by side. Seattle, Wash.—One of the oldest autos in existence, built in 1898, still going strong. Brattleboro, Vt.—Lars Haugen wins U. S. championship ski meet with a leap of 180 feet.

FOX NEWS VOL. 5, No. 42.—Minneapolis, Minn.—Lake Minnetonka, is so over-crowded with carp that State orders them seined. New York City—Harry F. Sinclair, oil magnate, arrives from Europe to tell of leases before Senate committee. Arizona—U. S. is one of the world's greatest beef producing countries. Alhambra, Cal.—A castle of midgets with circus in winter quarters. Miami—"Houseboat Row." Off Porto Rico—With the fleet in winter practice. New Orleans, La.—Surf riding on the star fish board. On Mexican Border—11th U. S. Cavalry from Camp Hearn, on patrol duty. St. Anton, Austria—Famous winter resort in the Tyrolean Alps under heaviest snow in 35 years. Port Richey, Fla.—Tons of dynamite are used to open a channel from the Cotee River to the Gulf of Mexico.

KINOGRAMS 2331: East Pittsburgh, Pa.—First pictures every made of the making of radio vacuum tubes, a process heretofore kept secret. New York—Pedestrians struggle through sea of slush when rain falls on two inch snow; New York—Harry F. Sinclair returns from abroad; Piraeus, Greece—People take part in ancient rites of dipping the cross; New York—Arthur J. Davis takes place of William H. Anderson as head of Anti-Saloon League; San Francisco—Soldiers demonstrate new gas mask; Washington—Gold star mothers tell president they want to be sent to France; Berlin, Germany—Skiiers skim over ice pulled by motorcycles; New York—Tom Taggart, political leader, starts for West Indies; Canton, O.—Boy scouts from Ohio and Pennsylvania visit McKinley's tomb; Montreal—Cameraman visits boy's paradise on Mt. Royal.

KINOGRAMS NO. 2332: Valley Forge, Pa.—Boy Scouts visit famous Revolutionary camping ground and pay tribute to Washington; Washington—President sees great mid-winter marathon starting from Capitol; Quebec—Dog teams are off in three day international derby; Chicago—Bertell, human enigma, eats electric light bulb and warms self with blow torch; Manchester, N. H.—Super Brownies break through ice for winter swim, dive over hundred feet; San Bernardino—Thousands of oranges to build "Dog" cabin at Orange Show; New York—Transport St. Mihiel sails for Panama with contingent of troops; Oakland, Cal.—Weary sheep girls revive themselves with out door basketball; Washington—Heavy weight champion Jack Dempsey calls on President Coolidge; St. Jovict, Que.—Exclusive pictures of ski riders whizzing over snow towed by an aeroplane.

INTERNATIONAL NEWS NO. 18.—Everett Wash—Bridges washed away and highways closed. New York—The worst snowstorm of the season buries the metropolis in an ocean of slush. Paris, France—Steeplejacks raise themselves aloft at Eiffel Tower. Palm Beach, Fla.—A glimpse of Palm Beach at society's "bathing hour".—New York City—Harry Sinclair, arrives from Europe to testify again in Teapot Dome scandal. Washingtdn, D. C.—Owen Roberts, Philadelphia lawyer, and Ex-Senator Atlee Pomerene, of Ohio, get their commissions as President Coolidge's oil investigators. Rome, Italy—Italy moves her Unknown Hero.—Tokyo, Japan—Crown Prince Hirohito, ruler of Japan, rides to his wedding through "Safety-Lane." Lake Minnetonka, Minn.—Fishermen open war on immense horde of carp. Cairo, Egypt—Egyptian "Independents" celebrate election victory. Red Bank, N. J.—Ice boats seek new records for speed. Madison Barracks, N. Y.—First Division artillery engages in spectacular winter battle training.

PATHE NEWS NO. 15: Washington, D. C.—Mothers of American soldier dead lying in Europe, petition Congress for transport to graves; Cannes, France—Merry-makers indulge in spectacular floral combat; New York City, Review drill of future officers of Merchant Marine; Washington, D. C.—Rep. Garner, Secretary of Treasury Mellon and Gov. Smith of New York all endeavoring to reduce the income tax rates; Berlin, Germany—American food packages received by starving German children; In The Limelight, Jeff Davis, King of Hoboes, after 6th trip around the world, says "Stay at Home"; Glendale, Cal.—Pathe News films "San Antonio Siamese Twins"; Jamaica, N. Y.—Newest life-saving device lessens danger of skating on ice; Los Angeles, Cal.—"King David" newsboy, sells papers, preaches and boxes every day; Hilo, Hawaii—Pathe News gets spectacular and picturesque films of Hawaiian volcano in eruption; Oklahoma City, Okla. (That Territory Only)—Thousands view parade in honor of visiting delegates to Shrine directors' Association.

PATHE NEWS NO. 16: Vera Cruz, Mexico—Obregon recaptures Vera Cruz—Pathe News presents exclusive pictures showing entry of Federal troops into city held by rebels; Hilo, Hawaii—Views of seething Kilauea crater at night; Dayton, Ohio—J. A. Macready in altitude flight reaches a height of 34,983 feet; San Bernardino, Cal.—2,000,000 oranges displayed artistically at National Orange Show; Culebra, Panama—Troops of U. S. Fleet Marine Expeditionary Force make spectacular landing for maneuvers; Quebec, Canada—Pathe News cameraman takes part in 120-mile dog derby; San Antonio, Texas (That Territory Only)—Tourists flock to the first Annual Midwinter Celebration; Lexington, Ky. (That Territory Only)—Visit two of America's turf kings—Man O'War and Morvich; Valley Forge, Pa. (That Territory Only)—Boy Scouts make pilgrimage to historic land-mark; Winter headquarters of George Washington, where he and his troops suffered the worst hardships of the Revolutionary War.

All Century Units Are Busy Producing

After completing "The Racing Kid," a Buddy Messinger comedy, Al Herman started on another Messinger subject for Century entitled "The Jazz Boy," with "Spec" O'Donnell, Martha Sleeper, Harry Pringle and Countess Mariana Moya in support.

Director Herman is then scheduled to produce another Century Comedy for Universal starring Pal the dog.

Other Century announcements show that Harry Edwards will take charge of the giant Jack Earle in producing "Marrying Money."

Guild-Made to Produce "The Puritans"

Yale University Press has completed arrangements whereby Guild-Made Pictures (The Film Guild) will immediately start production of "The Puritan," one of the forthcoming "Chronicles of America" pictures distributed by Pathe.



Three situations from the Universal Comedy, "Matrimonial Agency," with Bobby Dunn and Slim Summerville.

"Our Gang" Heads Pathe Schedule March 9

"The Buccaneers" is the title of the "Our Gang" comedy that features the Pathe releases for week beginning March 9, and there is also a Grantland Rice "Sportlight" on golf entitled "The National Rash."

"The National Rash" deals with the sport of golf while "Love's Detour" is a comedy romance with Charles Chase.

"Aesop Film Fable" release is titled "An All Star Cast." March 9 program also contains the eighth episode of "The Way of a Man," under the title of "The Fugitives."

Pathe Review No. 10, the two news reels and "Topics of the Day" complete the bill.

Kinograms-Westinghouse in New Radio Deal

Through an arrangement with Westinghouse Electric and Manufacturing Company, Kinograms photographed the process of making the vacuum tube used in radio reception.

The tie-up, consisted of broadcasting from three stations of the Westinghouse Company, information that this process of manufacture could be seen in Kinograms at local theatres, and naming the theatres in the vicinity of the broadcasting station. The stations which broadcasted the talks were K D K A, at Pittsburg, K Y W, at Chicago, and W B Z, at Springfield, Mass.

Opinions on Current Short Subjects

"Leatherstocking"
(Pathe Serial)

BOYS who are lovers of James Fenimore Cooper's works, and grown-ups who have read Cooper many years ago, will assuredly be interested in seeing this serial with Leatherstocking as the hero.

The first three episodes contain great promise of what is to come and are full of action. This should pull as it is off the beaten path somewhat.

Those that get a thrill from combats between Indians and White Men are amply provided with many fights in the woods and on the water.

Of course a "chase" has to be inserted in every serial and the adapter furnishes the father of the heroine with a mysterious jewel casket which is later stolen by marauding Indians.

Harold Miller is "Leatherstocking," a white man who lived ten years with the Delaware Indians and learned their language and customs. Edna Murphy is the heroine with a weak minded sister and a father who has established his family on a picturesque houseboat of logs which is floating on a lake in the Indian country.

While the Delawares are friendly the Hurons, allies of the French, are enemies. George B. Seitz directed this one for C. W. Patton and it should satisfy generally all audiences that like the average serial.—TOMHAM

"When Knighthood Was in Tower"
(F. B. O.—Two Reels)

THIS latest release of the "Telephone Girl" series carries the same breeziness and pep that have made the other Witwer subjects unusual among short films. With more of story interest than the ordinary two-reel comedy, the titles and gags still provide a generous quota of laugh material.

In this case, Gladys Murgatroyd, the switchboard manipulator of the Hotel St. Moe, takes pity on a younger would-be playwright, about to be ousted for non-payment of his bill. She brings about a meeting with a celebrated actor-producer stopping at the St. Moe, but the latter objects to the play on the ground that it is improbable and that the underworld characters are greatly overdrawn.

To set matters right, Gladys arranges a slumming expedition to an underworld dance hall, where several of her friends inpersonate Bowery characters. The affair ends up in a free-for-all fight, with the chief characters in the city jail, but the actor has been convinced that the play is true to life in its portrayal of "toughs," so he agrees to produce it.

The action proceeds at a lively clip, and the release should please. Tom Wilson contributes an excellent bit, and Douglas Gerrard gives an amusing burlesque of a familiar type of matinee idol. Alberta Vaughn, a sinuously graceful damsel, is thoroughly in character as Gladys. The subtitles are typical Witwer "slanguage".—A. C. MOEN.

"Long Ago"
(Educational—Two Reels)

THIS is an another of the "Sing Them Again" series in which old popular songs are introduced with elaborate illustrations. Included in this issue are "Annie Laurie", "Far Away" and "Just A Song At Twilight". A pleasing romance is woven about each song.—CHESTER J. SMITH

"Swing Bad the Sailor"
(Universal—Two Reels)

BILLY SULLIVAN is at his best in this good story of the Leather Pushers' series. On a vaudeville tour he is meeting all-comers and agreeing to give any one a hundred dollars who can stay one round with him. The crew of a sailing vessel is in attendance at the performance and the tough mate is egged on by the skipper's daughter to prove his boasted prowess in the ring.

The mate is flattened in jig time and claims he is the victim of an unfair referee. That night the Kid is kidnapped by members of the crew and brought aboard the ship. Joe, his manager and Tommy, his trainer scent the plot and hasten to the ship. They are bound, as is the Kid until the mate gets ready for his return bout. Despite his unfair tactics, the mate is again the humiliated victim of a thorough beating. The Kid wakes up with his trainer tugging at his hair and the whole thing is revealed as a chop suey dream of the trainer. The story is well told and has plenty of humor and fast action.—CHESTER J. SMITH.

"The Buccaneers"
(Pathe—Two Reels)

WHAT boy has not tried to emulate the pirates? Hal Roach's young rascals, in this "Our Gang" Comedy, will bring the older folks back to their childhood days and thoroughly amuse them while the younger set and the children can laugh to their hearts content.

The gang is located on the seashore and build a pirate ship with the black flag, skull and crossbones, and all rakish costumes they can improvise. A bottle of Ketchup is used to launch the boat which quickly goes to the bottom as it strikes the water.

An old salt permits the Gang to use his boat as a pirate ship and when it breaks loose from its moorings the United States Navy rescues the boys. Pure and delightful comedy that convulses the average audience.—TOMHAM.

" Sons in Law "
(Universal-Century—Two Reels)

THIS is a hodge podge of hokum that is sillier than it is funny. Jack Earle and Harry McCoy are in love with sisters and both are disapproved by the father. They try to win the father's favor by mastering his favorite game, croquet, but Jack spoils it all by slamming father in the eye with a ball as he gets down to measure a shot.

Later when father is trying to master the driving of a new car he knocks Harry off a cliff and the latter feigns death that the lovers may gain entrance into the home of their sweethearts. The subterfuge is discovered and the usual long chase begins. Small children may find the humor in this one, but it is too silly to be pleasing to others.—CHESTER J. SMITH.

Secrets Of Life Series
(Educational—One Reel)

IF one is interested in bugs there is lots of an educational nature to be gleaned from this series. The Ant Lion (Boodle Bug) is not a pretty thing to look upon, particularly at close quarters, as it is shown by Mr. Tolhurst. It is shown from its egg days to its complete development. Its method of existence, through the catching of gnats and ants, is depicted in an interesting manner.—CHESTER J. SMITH

"The Weakling"
(Fox—Two Reels)

SLAPSTICK comedy of college life introducing, at first, a pushball contest between girls which is good for a laugh, and various high-jinks contributed by Henry Murdock and the rest of the cast, feature the action of this picture. Murdock portrays the timid, be-spectacled youth, afraid to take part in the athletic events which are in progress at the college, but after much persuasion by his sister enters several events, which he wins, through accidents, much to the discomfiture of the college "bully" who, angry because he has lost, proceeds to make life miserable for Murdock. He gathers together his friends and after beating up Murdock they ship him to a hospital. His antics at the hospital after being put under the influence of ether will cause many a laugh. He escapes in an aeroplane with the "bully" as passenger and proceeds to execute numerous fancy figures in the air, due to his lack of knowledge concerning the motor, finally surrendering his place as pilot to the "bully," who causes the machine to take a nose-dive to the earth with disastrous results.

While this is a slapstick pure and simple, it will nevertheless entertain because of the many amusing "gags."—HAROLD FLAVIN.

"The New Sheriff"
(Educational—Two Reels)

POODLES HANNEFORD, as the Sheriff is decidedly in favor of the opposite sex, and particularly the new school teacher, who is abducted and secreted in a hut by several of the town ruffians. Strapped to a post she is to be the victim of a pistol attached to the clock within ten minutes. Poodles dog has trailed the abductors and sensed the situation. He rushes to his master and brings the necessary relief in the nick of time. The picture has suspense, some good comedy, a display of splendid horsemanship by the hero and a wonderfully intelligent dog.—CHESTER J. SMITH

"Love's Detour"
(Pathe—One Reel)

HE is a hotel clerk and falls in love with a little spitfire who is one of the guests. And the telephone girl in the hotel just laughs up her sleeve every time that the comedian, Charles Chase, meets with a rebuff.

When the mother of the spitfire has her own wrinkles removed and tries to vamp the young man there is a surprise finish when the telephone girl bags the game.

A high class comedy that will please those that do not care for the old style slapstick.—TOMHAM

"The National Rash"
(Pathe—One Reel)

GOLFERS will enjoy this Grantland Rice "Sportlight" and lovers of all sports will be entertained by the champions of Golf.

Mr. Rice shows that two Scotch shepherds originated the game five hundred years ago and then introduces the audience to the present day leaders in the game.

Cowboys in the far Northwest are also pictured as golf fiends and many laughs should result from the performance of the "duffer" who is ever present at all courses.—TOMHAM.

Pre-release Reviews of Features

Happiness

(Metro—Eight Reels)

(Reviewed by Chester J. Smith)

TAKEN all in all this screen version of the J. Hartley Manners' story is just about the equal of the stage success in which Laurette Taylor also starred. The one fault with the picture seems to be that it is overacted. Miss Taylor is splendid for the most part but she seems inclined to rather overdo the little flippancies that are bound to win favor until too often repeated.

Cyril Chadwick also seems to overdo his boredom with life, occasioned by the fact that he is a gentleman of leisure. His acting is anything but natural, though the role is not entirely a natural one. The same may be said of Edith Yorke in the overdrawn role of Mrs. Wreay.

Save for the early sequence where the Brooklyn youngsters display some local color the picture is inclined to drag a bit through the first reel or two, but it takes on action with the initial appearance of Pat O'Malley, as Fermoy MacDonough, the young inventor, whom circumstances hold to a laboring job. O'Malley plays the role naturally and convincingly. His scenes with Miss Taylor are splendid for the most part and will win the pair much favorable comment. Rarely has O'Malley been seen in a more human role and it is hard to conceive of it being played in a more convincing manner.

The first meeting of the pair speeds up the action from mediocrity and the picture fairly hums from that time on. During the process of their transformation from comparative poverty to likewise comparative affluence in which they are aided by the idle rich Hedda Hopper as Mrs. Chrystal Pole and Cyril Chadwick as Philip Chandos the story is very pleasing and logical enough to be convincing.

There are touches of comedy throughout that are bound to win approval and they are nicely interspersed with pathetic incidents, that though a bit overplayed at times, are, however, effective.

THEME. Melodrama in which young Brooklyn errand girl and her young Irish lover fight their way from poverty with the aid of idle rich benefactors, to a position of comparative affluence.

PRODUCTION HIGHLIGHTS. The many splendid scenes between Miss Taylor and Pat O'Malley. The bits of local color when the Brooklyn youngsters do their sidewalk stunts. The display of gowns in the modiste parlor.

DIRECTION. Is inclined to have the roles overacted, but for the most part the full value is developed in nearly every sequence. The humorous angles are particularly well built and the scenes well laid.

EXPLOITATION. The name of the star is the best exploitation bet. Pat O'Malley's characterization of the young electrician. A ready appeal can be made to shopgirls.

DRAWING POWER. Should be pleasing for any sort of house.

SUMMARY. A good story inclined to be overacted in spots, but one which maintains the interest throughout. There is no particularly dramatic climax, but the story is evenly and well told. Photography and settings are good.

THE CAST

Jenny Wreay	Laurette Taylor
Fermoy MacDonough	Pat O'Malley
Mrs. Chrystal Pole	Hedda Hopper
Philip Chandos	Cyril Chadwick
Mrs. Wreay	Edith Yorke
Mr. Rosselstein	Laurence Grant
Sallie Perkins	Patterson Dial

Adapted by J. Hartley Manners from his own stage play. Directed by King Vidor.

SYNOPSIS. Jenny, Brooklyn errand girl, because of her sunny disposition, is induced to bring her mother and live with Mrs. Chrystal Pole, wealthy young widow, tired of life. One day she meets Fermoy MacDonough, electrician and inventor, who is befriended by Philip Chandos, wealthy friend of Mrs. Pole. The wealthy pair offer to establish the youngsters in business. They refuse and later on were on their own merits.

Daughters of Today

(Rollin Sturgeon-Selznick—Seven Reels)

(Reviewed by Frank Elliott)

THIS is a feature that can be exploited into a big box office success, because it is the type demanded by certain classes of motion picture patrons. The film holds the mirror up to the young folks and shows them how a large per cent of them are "carrying on." While the production approaches the risque in spots there is nothing that will offend anyone but the most prudish.

The plot isn't glaringly original. We've all heard of the country girl stricken with "brightlightitis" and deciding to "step out" with the usual disastrous results. But in throwing into relief some of the details of the "stepping out" process the director gives the audience a peep at such things as a moonlight bathing party in which the girls let their consciences be their guides as to what they shall wear; a wild night at a roadhouse and divers gatherings in which the genus flapperette and the drug store cowboy type of youth show you what real jazz dancing is.

The story picks up interest toward the close when a mystery element is introduced as the police seek the murderer of Reggie Adams and there is some suspense. There is a storm scene and auto wreck thrown in for good measure. Heart appeal is inserted when the "gang" decides to do a good turn and keep the truth about the daughter's carrying on from the white-haired mother who has just advanced from the country with a jar of peaches for the lassie. In fact the old hokum is dragged in ever and anon, but it is of the variety that the fans like—so that's that.

THEME. A society drama of the type now much in demand and which is alleged to set forth the flapper as she really is.

PRODUCTION HIGHLIGHTS. The opening jazz parties. The storm scene and the wreck of the motor car. The bathing party at the country house. The mystery element introduced toward the end of the story. The cast which contains some big "names."

DIRECTION. Has certainly been successful in putting over the idea of the picture, the depiction of the jazz-crazed lives lead by the younger set.

EXPLOITATION ANGLES. The title. The stars. Get your local club women, pastors, prominent citizens to tell in the newspapers what they think of our daughters of today. Play up the jazz parties and the title, which is sure to draw them in.

DRAWING POWER. Folks expect to see some peppy stuff and this one won't disappoint from that angle.

SUMMARY. There is nothing new in the story set forth in this one, but it is the way in which it is handled that will get them in. The director has put in such things as poker games in which "unmentionables" are bet, young girls playing Nubian polo, young folks of both sexes juggling flasks and the contents thereof, etc. The box office seems to smile when these pictures are shown.

THE CAST

Lois Whittall	Patsy Ruth Miller
Ralph Adams	Ralph Graves
Mabel Vandergrift	Edna Murphy
Peter Farnham	Edward Hearn
Reggy Adams	Philo McCullough
Dirk Vandegrift	George Nichols
Ma Vandegrift	Gertrude Claire
Leigh Whittall	Phillips Smalley
Lorena	Zasu Pitts
Calnan	H. J. Herbert
Mrs. Mantell	Fontaine La Rue

By Lucien Hubbard. Directed by Rollin Sturgeon. Photographed by Milton Moore.

SYNOPSIS. Lois Whittall, neglected by her father who is interested in another woman, decides to "join the gang," and have a good time. On the way to a road house the "gang" meets Mabel Vandegrift who yearns for the luxury and good things of life but is denied them because of her parents' poverty. Reggy Adams persuades Mabel to join the party and the rest of the action deals with peppy adventures of the two girls, ending with both in the arms of their real lovers.

America

(D. W. Griffith—About 14 Reels)

(Reviewed by Laurence Reid)

IT is a historic spectacle that Griffith presents here—even if it fails to furnish a sweeping epic of the torch of liberty which was lighted and carried by our forefathers in making us a free and independent nation.

What Griffith attempts to portray (and succeeds admirably) is the great sacrifice made by our forefathers. The spirit of 76 is vital—exceptionally vital in the first half of the picture. With a fine sense of dramatic values he presents several sweeping climaxes. The most thrilling episode which ever was projected in our estimation is the midnight ride of Paul Revere. It will arouse great patriotic fervor—for the spirit is behind it. The manner in which he rouses his audience to a frenzied pitch of excitement during the momentous ride surely stamps him the master of dramatic effects. And he follows up this magnificent episode with the battles of Lexington, Concord and Bunker Hill. The Minute Men arrayed against the British furnishes a scene which will make screen history. These episodes make "America" great.

The picture is packed with typical Griffith touches. He has inspired his players—especially Neil Hamilton—to immortalize our forefathers with the spirit they manifested in making us a free nation. It's a spectacular picture—a great picture, stirring in its climaxes—and carrying a fine spirit of sacrifice. And it will be a big success everywhere.

THEME. Historical romance against background of Revolutionary War—showing the features which led to America taking up arms against Britain—and pointing the conflict which was terminated in the surrender at Yorktown.

PRODUCTION HIGHLIGHTS. The ride of Paul Revere. The battle of Lexington and Concord. The battle of Bunker Hill. The suspense. The death of Butler. The fine acting. The excursions into British parliament. The death of the Tory's son.

DIRECTION. Brings out all his customary suspense. The dramatic effects—such as Revere's ride—and the battle of Lexington and Concord. Splendid atmosphere. Gets unusually fine results from players.

EXPLOITATION ANGLES. Play up Griffith and the large cast. Link up with societies, schools, colleges, women's clubs, etc. Present dignified campaign. Use dignified prologue.

DRAWING POWER. For first run houses.

SUMMARY. Historic spectacle which carries most appeal in early reels—after which it plunges into romance which dominates salient episodes of War. Has fine spirit and individual scenes magnificent, but is disappointing in the respect that vital characters and chapters of Revolution are neglected.

THE CAST

Nathan Holden	Neil Hamilton
Justice Montague	Erville Alderson
Nancy Montague	Carol Dempster
Charles Philip Edward Montague	Charles Emmett Mack
Samuel Adams	Lee Beggs
John Hancock	John Dunton
King George III	Arthur Donaldson
William Pitt	Charles Bennett
Patrick Henry	Frank McGlynn, Jr.
Thomas Jefferson	Frank Walsh
George Washington	Arthur Dewey
Captain Walter Butler	Lionel Barrymore
Sir Ashley Montague	Sidney Deane
General Gage	W. W. Jones
Paul Revere	Harry O'Neill
Captain Parker	H. Van Bousen
Major Pitcairn	Hugh Baird
Jonas Parker	James Milaidy
Captain Hare	Louis Wolheim
Joseph Brant	Riley Hatch
Lord North	Emil Hoch
A Refugee Mother	Lucille La Verne

and several others.

By Robert W. Chambers. Directed by D. W. Griffith.

SYNOPSIS. Present the sacrifices of our forefathers in establishing a free and independent nation. Nathan Holden, a Boston patriot, meets aristocratic daughter of Virginian Tory, and develops a romance. Paul Revere warns countryside—and the Revolutionary War begins. The hero saves his sweetheart and the refugees in the stockade. British surrender at Yorktown.

Love Letters

(Fox—4749 Feet)

(Reviewed by Harold Flavin)

A LITTLE better than the average program picture is this latest Shirley Mason vehicle. It is well staged and the settings are in good taste. The director loses no time in planting his characters and in getting the story started with the result that the spectator's attention is held from the beginning. While the plot is not a new one nevertheless it entertains due to the action which doesn't drag and to the surprise ending.

The story revolves around the efforts of a married woman and a girl engaged to be married to get back several packets of letters, written before their present alliances to a man about town, who is holding the epistles though his reason for doing so isn't clearly defined. The trouble starts when the husband, in glancing over a newspaper, reads an article concerning a morocco box in which this old roue keeps the missives and which he carries with him at all times. Calling his wife, the husband bids her read the article which he considers a rare joke, but which terrifies the wife as she realizes that her letters must be included in the contents of the box. Meanwhile her sister, who, during her school-days had also become infatuated with this man, is celebrating with the private secretary to this ancient "sheik" to whom she has just become engaged. The husband and wife call on them and while there meet the "sheik" who remembering the wife and the fiancee immediately starts the "if you don't meet me at midnight, I'll show the letters" "line." The usual complications ensue ending in the murder of the "rake" by an unknown whose identity is not divulged until the last minute.

Shirley Mason as the fiancee and John Miljan as the "rake" do most of the acting and do it well. William Irving and Gordon Edwards as the husband and fiance respectively haven't much to do but handle their roles capably. Alma Francis as the wife is adequate.

Altogether a pleasing picture of its type which ought to go over in the right theatres.

THEME. Mystery melodrama revolving around the efforts of a wife and fiancee to recover letters written to a 'man about town.' His murder and the denuement at the finish furnish the thrills.

PRODUCTION HIGHLIGHTS. The interiors. The acting of Shirley Mason and John Miljan. The romatic element. The mysterious shooting of the old roue and the suspence attending the identity of the murderer. The exciting climax in which the murderers identity is revealed. The reunion of the two couples at the end.

DIRECTION. Has done well with old material. Holds the attention due to the action which doesn't drag. Has kept down footage more of which would have detracted from light story. Has handled mystery element introduced in closing reels in a creditable manner.

EXPLOITATION ANGLES. Advertise free admission to all couples who present their love letters at the box office. Use teaser cards reading—Will she read your love letters—Will he, etc. Play up mystery element which is strong in closing reels. Play up star who is popular with most audiences.

SUMMARY. While the plot isn't new it has been given a good production and the mystery element introduced will make for suspence. Good picture for second run and small town houses.

THE CAST

Evelyn Jefferson	Shirley Mason
Jimmy Stanton	Gordon Edwards
Julia Crossland	Alma Francis
Thomas Chadwick	John Miljan
Don Crossland	William Irving

SYNOPSIS. Married woman and engaged girl who is her sister seek to recover letters written, years back, to a 'man about town,' which he is holding in a morocco box, before the husband and fiance learn of them. They meet him through the fiance who is his private secretary. He demands that the wife meet him at his home if she wants the letters but she, afraid to go, prevails upon the sister to visit him. While the sister is at his home a woman, whom he had cast off, enters and threatens him with a revolver which his butler takes from her. The fiance slips out in the confusion and returns home having failed to get the letters. The "rake" is murdered by some unknown person and suspicion falls on the private secretary because of his having taken the box containing the letters, but it transpires that the real murderer is the brother of the woman the "rake" had discarded, so all ends well.

Beau Brummel

(Warner Brothers—Ten Reels)

(Reviewed by Frank Elliott)

WHEN the well-known "Best Fifty-Two" of 1924 is made up, "Beau Brummel" should be well up toward the top in the list. Here is a master production that takes rank with "Scaramouche," "A Woman of Paris" and other similar offerings that stand out in the season's film fare. First of all "Beau Brummel" is a personal triumph for John Barrymore who gives his best to the interpretation of a role for which he is eminently fitted and which he paints on the screen in a colorful, faithful and absorbing manner. The character of George Bryan Brummel gives the star transitions equally as great as those in "Dr. Jekyll and Mr. Hyde," inasmuch as the plot takes the most famous dandy of his time from the days of his youthful escapes when he won the friendship of the Prince of Wales up to his death in the hospital of the Bon Saveur, France. Mr. Barrymore's acting is one of the finest things the silent art has ever had to offer the motion picture public.

As a production, "Beau Brummel" leaves little to be desired. It is one of those rare pictures which has every element demanded by the most seasoned photoplay fan. It is an adaptation of the Clyde Fitch play which Richard Mansfield immortalized on the stage. In its screen version it becomes a work of surpassing beauty from every viewpoint. The settings are magnificent, correct in every detail and strikingly lighted. The period in which the play is laid provides opportunity for lavish and colorful costumes and the producers "have gone the limit" on this part of the picture. The scenes at court and that showing the visit of the king and his retinue to Calais with the waterfront of the old French town wonderfully reproduced, are sets that must have dug deep into the money bags.

THEME. Setting forth the dramatic romance and adventure of England's noted dandy, George Bryan Brummel, and depicting his life from youthful splendor to raving madness and death in a prison almshouse.

PRODUCTION HIGHLIGHTS. The superb characterization by John Barrymore. Willard Louis' work as the Prince of Wales. The very fine supporting cast.

DIRECTION. A masterful work from every viewpoint. Has made a picture rich in details, with many little touches that mean such big things. Has inspired his players to live their parts.

EXPLOITATION ANGLES. Play up the name of John Barrymore and the other notable stars. Put over a window displayin your leading men's fashion store depicting the "Beau Brummel" of yesteryear and today. Tell the folks this is the play Richard Mansfield made famous. Make your ads dignified and don't be afraid to promise your patrons a real treat.

DRAWING POWER. Another sure-fire box office success suitable for the highest class theatres—and all others.

SUMMARY. Real enjoyment, real entertainment, are furnished in this picture, which is without doubt one of the finest things of the season to date.

THE CAST

George Bryan Brummel	John Barrymore
Lady Margery Alvanley	Mary Astor
George, Prince of Wales	Willard Louis
Duchess of York	Irene Rich
Mortimer	Alec B. Francis
Lady Hestor Stanhope	Carmel Myers
Lord Alvanley	William Humphreys
Lord Stanhope	Richard Tucker
Lord Byron	Andre de Beranger
Lady Manly	Claire de Lorez
Lord Manly	Michael Dark
Desmond Wertham	Templar Saxe
Mrs. Wertham	Clarissa Selwynne
Kathleen, a maid	Carol Holloway
Lady Moira	Kate Lester
Mme. Bergere	Rose Dione

Adapted for the screen by Dorothy Farnum from the stage play by Clyde Fitch. Directed by Harry Beaumont.

SYNOPSIS. Forced to abandon his sweeetheart, Lady Margery, to a loveless marriage with Lord Alvanley, George Bryan Brummel, decides to become a beau and forget his sorrows by leading a merry or "charmingly indiscreet" life. He wins the friendship of the Prince of Wales and becomes Europe's first gentleman. Later jealous friends cause a split between the beau and the prince and he leaves for France to escape creditors and jail. Poverty enters. The beau becomes a parody of his past splendor and dies in an almshouse, deserted by all but his faithful valet, Mortimer.

Floodgates

(Lowell-Blazed Trail Productions—6500 Feet)

(Reviewed by Laurence Reid)

A LIKELY melodrama of conflict in a lumber camp is exposed in this offering which is genuinely authentic in its background—the locale being the Adirondacks. The author, L. Case Russell, has based her theme upon the war between capital and labor, employing as the central characters, a rugged man of the soil, his fretful wife (fretful through being compelled to eke out a livelihood in the open places far from the color of the city), a capitalist desirous of gaining the land of the lumbermen in order to sell it at a profit to big interests, and the necessary figures of romance—one of whom is the honest foreman's sister and the other the nephew of the capitalist.

There is no pause in getting into action here. We are presented with the wife selling a strip of land, unbeknown to her husband. The latter, meanwhile victimized by his employer, is the innocent tool in the land deals. Having the confidence of the natives it is easy for him to persuade them to sell. However, suspicion arises—and he is accused of having double-crossed them. He has to mete out punishment to a particularly vindictive character to prove that he has their interests at heart. The story measures out sharp action and no small amount of suspense. The nephew arouses the foreman's enmity for accidentally crippling his little daughter. He is ordered to stay away or be shot.

The picture reaches its climax easily with the central figures playing their parts with fine naturalness, particularly John Lowell, Evangeline Russell, Jane Thomas, William Calhoun and F. Serrano Keating. And this climax gives rich expression to the title—as the foreman, thoroughly angered over the turn of events, decides to smash the unscrupulous mill-owner by wrecking the dam. It is dynamited and the rushing waters engulf everything in their path—even taking away the capitalist's home. For the purpose of adding an extra thrill, the foreman's little daughter is imprisoned there, underdoing an operation. There is a timely rescue—and it carries a big punch.

THEME. Melodrama of lumber camp—with conflict revolving around employees and mill-owner—the latter scheming to buy up their land. He is duly punished.

PRODUCTION HIGHLIGHTS. The excellent atmosphere—the backgrounds being authentic. The naturalness of John Lowell, and the good work by Evangeline Russell, Jane Thomas, William Calhoun. The climax when dam bursts. The rescues.

DIRECTION. Has developed plot naturally, establishing conflict and characters so that interest is held. Builds to a most thrilling climax. Might have eliminated comedy relief.

EXPLOITATION ANGLES. Mention that this is a thrilling story of open spaces. Feature the climax which is vivid and packed with a real punch. Bill it as vivid story of lumber camp.

DRAWING POWER. Should interest audiences wherever shown..

SUMMARY. While this theme is familiar, the action is packed with melodramatic incident and the suspense is always ahead. Carries a most thrilling climax—which is the real thing. A splendid picture of its kind—correct in atmosphere and played in natural manner.

THE CAST

Dave Trask	John Lowell
His Sister, Ruth Trask	Evangeline Russell
His Wife, Alice	Jane Thomas
His little Daughter, Peggy	Iva Ward
Lemuel Bassett	William Calhoun
His Nephew, Tom Bassett	F. Serrano Keating
Leslie Norton, Bassett's Secretary	William Cavanaugh
"Sliver" Ohlman	J. Nelson Bradt
His Mother	Anne Brody
Dr. Jan Vedos	Homer Lind
A Specialist	Fred Tiden
"Goofy" Ladue	"Hap" Hadley

SYNOPSIS. Foreman of lumber-mill is used by mill owner to persuade the landowners to sell their property. He is ignorant of fact that mill owner is determined to profit by them. When accused of being dishonest he fights to prove himself on the level. His anger aroused, he seeks to break the mill owner. He dynamites the dam flooding the land and sweeping away the capitalist's home. Is reconciled to mill owner's nephew who has developed romance with his sister—the nephew being instrumental in helping to restore the child to health.

Nellie, the Beautiful Cloak Model

(Goldwyn-Cosmopolitan—Seven Reels)

(Reviewed by Frank Elliott)

YOU have been clamoring for something new under the sun. Well, here it is. One of Owen Davis' old melodramas that delighted the gallery gods of yesteryear and which as a stage play may have been quite ridiculous, has been made into a thoroughly entertaining picture with many points of appeal-drama, melodrama, comedy, pathos and in the seventh reel a thrill.

"Nellie" has been thoroughly modernized. The action flows along against a background of Fifth Avenue traffic jams, of style ateliers that will delight the women for here are shown stunning gowns on models of real class-a promenade des modes that is lavishly staged, of the swift moving elevated, of New York of today. The picture has thrills, you bet, that is what it was made for. There is an excellent fire scene, an auto crash, some good old fashioned slugging contests, a kidnaping and then the supreme movement, the railroad scene in which Nellie is saved by less than a hair breadth.

It is all here, the stuff your dad raved about and which you will enjoy twice as much in its screen form. And the cast is one of the highlights. It is decidedly

THEME. A honest-to-goodness old fashioned Owen Davis "meller" dealing with the romance and thrilling adventures of Nellie, the cloak model.

PRODUCTION HIGHLIGHTS. The Fashion promenade. The fire in the style salon. The fight between Cody and Lowe. The scene showing the elevated bearing down upon the girl. The comedy contributed by Raymond Griffith and Mae Busch. Claire Windsor's work as Nellie. The good cast.

DIRECTION. Has taken a 10-20-30 of other days and made a good picture out of it. Has built real thrills into every reel. Has been fortunate in having an excellent cast with which to work and Emmett Flynn makes them all work. Has put the old railroad scene over with a bang and brought the whole to a close with a novel finish.

EXPLOITATION ANGLES. You've got a great chance to put over a spring style promenade with your local department store. Arrange to have live models exhibit gowns on your stage and the store will come through with window space and publicity. This is your one best bet so center all your efforts on it. Tie up with several smaller stores featuring women's styles by getting displays of the photos.

DRAWING POWER. Play up the stars and use the word "Nellie," big and the rest of title small, and if properly exploited, this one should get any house business.

SUMMARY. If more of the old mellers were put on in this style in which this one has been produced we wouldn't be surprised if "Nellie" set a new vogue in pictures. The feature is throughly high class in every respect, has a fine cast, is elaborately mounted and possesses real entertainment from beginning to end. Real folks will like it.

THE CAST

Nellie	Claire Windsor
(At 5 years old)	Betsy Ann Hisle
Jack Carroll	Edmund Lowe
Polly Joy	Mae Busch
Shorty Burchell	Raymond Griffith
Walter Peck	Lew Cody
Thomas Lipton	Hobart Bosworth
Robert Horton	Hobart Bosworth
Nita	Lilyan Tashman
Mrs. Horton	Dorothy Cummings
Blizzard Dugan	Will Walling
Miss Drake	Mayne Kelso
Mosely	William Orlamond
Gangster	Arthur Houseman
Gangster	David Kirby

By Owen Davis. Directed by Emmett Flynn. Scenario by H. H. Van Loan. Photographed by Lucien Andriot.

SYNOPSIS. Taken away by Thomas Lipton to avoid further cruelties at the hands of her father, Nellie Horton, daughter of a man whose fortune has been saved by Lipton, grows up in poverty as the supposed daughter of the latter her benefactor becomes ill, Nellie gets a job as a model in a shop run by her mother's dissolute nephew. The rest of the action deals with her treatment by this man, who seeks to destroy her, so that he will get the Horton fortune and the final rescue from the wheels of the elevated by the hero and her reunion with her mother.

Damaged Hearts

(F. B. O.—6154 Feet)

(Reviewed by L. C. Moen)

THERE is perhaps no more romantic spot on this continent than the Florida Everglades. Something in the very name calls up visions of adventure and mystery and thrills. Which is by way of saying that "Damaged Hearts" has its action centering in and about the Everglades and was actually taken in that region.

As a result, "Damaged Hearts" is as interesting, pictorially, as anything seen in some time. Sinuous, swampy rivers, overhung by a closely twisted maze of tropical foliage, and mysterious forests where the sun never penetrates, provide an appropriate and enthralling background of rare beauty.

Not so much can be said for the story. It is one of those made to measure affairs, where the long arm of coincidence reaches in at appropriate intervals to tangle or untangle the affairs of the characters. It bears the name of Basil King, and aside from the creaking plot mechanics, carries the theme that hate is destructive and that only love can open the heart to happiness.

This theme is developed through a man who, as an orphaned child, is separated from his sister. She is adopted by rich people and dies. As a result, he becomes embittered against the whole world, and swears revenge. The opportunity presents itself when he holds up the son of the family that adopted his sister. This man is accompanied by his wife, so to square matters, he kidnaps the wife and takes her to his cabin, where he puts her to work.

The crowning improbability, and one which it seems might be eliminated, even at this late date, is the recognition of the heroine in a airplane photo, taken from several thousand feet in the air.

For those who do not insist on too much probability, there is good entertainment here.

THEME. The regeneration of a twisted soul, warped by hate, through a woman's love, against the background of the Florida Everglades.

PRODUCTION HIGHLIGHTS. The airplane shots of the Everglades. The scenic beauty of the backgrounds. The underwater fight. The storm. The work of Miss Mullen. Eugene Strong's vigorous portrayal of the man. The good character bits and atmosphere.

DIRECTION. Acceptable, and T. Hayes Hunter has probably done the best that could be expected with the material.

EXPLOITATION ANGLES. Play up Basil King as the author of "Earthbound" and bring out fact that this picture is by the same director. Play up the title conspicuously, together with the theme. Heart shaped heralds. Perhaps a screening for your local clergymen on the strength of the theme. Play up the Everglades settings.

DRAWING POWER. Should do a satisfactory business, properly exploited.

SUMMARY. A somewhat melodramatic story, well cast for the most part, and with a powerful theme, but rather improbable in spots.

THE CAST

The Mother	Mary Carr
David (The Boy)	Jerry Devine
David (The Man)	Eugene Strong
The Girl	Helen Rowland
Sandy	Tyrone Power
Celia Stevens	Jean Armour
Hugh Winfield	Thomas Gillen
The Innkeeper	Edmund Breese
His Wife	Effie Shannon
Florida "Cracker"	Rolinda Bainbridge
Mrs. Langham	Florence Billings
Edwina Winfield	Sara Mullen
The Cripple	Charles Deforrest
Jim Porter	Brian Danlevy

A Pilgrim Picture. Directed by T. Hayes Hunter. Story by Basil King. Adapted by Barbara Kent. Photographed by A. Scholtz.

SYNOPSIS. A man embittered against the world. buries himself in the Everglades. Later, he revenges himself by kidnapping the wife of the man he hates. They grow to love each other, but when she hears that her husband is suspected of her murder, she returns, to find another woman in his arms. The husband sets out to kill the man, but she warns him. The finish is laid under the water, where the man is searching for buried treasure. The husband is accidentally killed, and all ends happily.

Studio Briefs

Frazer Lead in "Men."

Robert W. Frazer, screen and stage leading man, has been chosen for the chief masculine role in Dimitri Buchowetzki's first American-made screen production "Men," starring Pola Negri.

Jacqueline Logan will be co-featured with Rod La Rocque in "Code of the Sea," for Paramount, an original screen story by Byron Morgan directed by Victor Fleming. Bertram Millhouser writes the screen play and Lucien Hubbard is production editor.

Sam Wood has completed the filming of "Bluff" co-starring Agnes Ayres and Antonio Moreno and is now engaged in editing and titling his latest Paramount picture.

Madge Tyrone has been selected to prepare the screen play of "The Wildcat," the Spanish opera by Manuel Penella which George Melford will produce in the near future for Paramount. Antonio Moreno is one of the featured players selected.

"The Fighting Coward" has been chosen as the final title for James Cruze's latest Paramount picture adapted from Booth Tarkington's "Magnolia" and produced under the author's title. Featured in the cast are Ernest Torrence, Mary Astor, Cullen Landis, Noah Beery and Phyllis Haver. Walter Woods wrote the screen play from the stage drama.

Dorothy Mackaill has been selected by Frank E. Woods to head the cast of the feature, as yet untitled, which he has just started to produce at the Pickford-Fairbanks Studios for Hodkinson release.

"Butterfly" for Valli.

Clarence L. Brown is preparing another Universal-Jewel, "Butterfly," starring Miss Valli. The film story was taken from the novel of the same name by Kathleen Norris.

Irving Cummings has begun direction of "When Johnny Comes Marching Home," a Gerald Beaumont racing story, Universal feature, while Herbert Rawlinson is at work under Herbert Blache in "High Speed," another Universal feature.



Mary Philbin, whose first starring vehicle for Universal, "Fools Highway" had its premiere in a Bowery Theatre this week.



Group of Vitagraph Executives (L. to R.) John B. Rock, General Manager; A. J. Nelson, Assistant General Manager; Albert E. Smith, President; George H. Smith, Managing Director Vitagraph Film Co., Ltd., of London; George A. Baldson, Asst. General Mgr.; A Victor Smith, Assistant to Mr. Rock.

Wm. R. Neill is planning for his next production following "Rose of the Ghetto." He plans making "The First Violin," "The Way of All Flesh," "Back of the Beyond," and "The Furnace of Life," all for Grand-Asher release.

Eddie Cline, director of Harold Bell Wright's "When a Man's a Man," has been chosen by Sol Lesser to direct the next Wright feature for Principal Pictures.

"Hello Frisco," one reel comedy made in San Francisco at the time of the Wampas Ball, by the Slim Sommerville unit of Universal City, is receiving its final touches from the editing department. Sommerville and Neely Edwards, who head another one reel comedy company at Universal City, are working on new vehicles.

"The Inheritors" Universal-Jewel, starring Mary Philbin, and directed by King Baggott, is the film version of the story of English life written by I. A. R. Wylie for "Good Housekeeping Magazine."

Films Night Scenes.

Frank Lloyd's First National Picture version of Sabatini's "The Sea Hawk" has presented a number of gigantic production obstacles but it is stated that the most difficult of all obstacles was overcome last week in the filming of night scenes showing the battle between the gigantic English frigate and the Moorish galleass.

Two production units begin work at the Warner Brothers west coast studios on March 10. "How to Educate a Wife," and "Babbitt." The first is from the pen of Elinor Glyn, and will be directed by Monte Bell. "Babbitt" is from the novel by Sinclair Lewis. Willard Louis has been chosen for the title role and Harry Beaumont will direct.

Final scenes of Emory Johnson's fifth production for Film Booking Offices were filmed in San Francisco and tentatively called "Swords and Plowshares." Mary Carr, as the mother, and Johnnie Walker, as the son, are co-starred.

F. B. O. stars and athletically inclined executives have gone in for baseball and marshalled by General Manager B. P. (Bernie) Fineman, they gather every Sabbath at the ball park of Los Angeles Baseball club, where, under the direction of Harry Williams, president of the Pacific Coast League, they cavort.

Among those who play, besides Messrs. Fineman and Williams, are Warner Baxter, Ralph Lewis, Pan Berman, Lester Blankfield, Hy Daab, John Sainpolis, Walter Green, Al Green and many others.

Production activities at the F. B. O. studios were augmented by the Hunt Stromberg unit producing "The Black Mask," starring Harry Carey and Ruth Roland in an untitled society drama directed by Tod Browning.

Christie Completes Cast.

With the signing of Tully Marshall the first Christie Feature will go into immediate production with Dorothy Devore heading the cast and Walter Hiers playing opposite her. Scott Sidney, with Jimmie Clemens as his assistant, will assume the directorial responsibilities of the new Christie feature.

Ernst Laemmle, nephew of Carl Laemmle, president of Universal Pictures Corporation, has been given his first picture to direct a two reel western, starring Pete Morrison.

Ricardo Cortez, Paramount's young Spanish actor, just finished in Sam Wood's "The Next Corner," and was immediately chosen by Cecil B. De Mille for an important role in a sequence in the latter part of "Triumph."

After finishing support of Corinne Griffith and Conway Tearle in "Lilies of the Field," Myrtle Stedman has been signed to interpret the role of Frank Mayo's sister in Harry O. Hoyt's production of "The Woman on the Jury," which stars Sylvia Breamer, and which is now in production at First National Studios.

Whitman Bennett is making "Virtuous Liars," the first of a series of society melodramas, in which Edith Allen, of "Scaramouche" plays the leading emotional role. Other members of the cast selected by Mr. Bennett for this first production were David Powell, Naomi Childers, Dagmar Godowsky, Burr McIntosh, Maurice Costello and Ralph Kellard.

William Nigh is now making two one reel specials at the Whitman Bennett Studio in Yonkers.

Final scenes were shot this week on "In Fast Company," being made by director James Horne, starring Richard Talmadge in his third Carlos Production for Truart Film Corporation.

Production has begun on "Stampeding the Truth," Universal two-reel Western, starring Pete Morrison and directed by Ernst Laemmle.

Laura La Plante has started her third starring vehicle at Universal City, an adaptation by Hugh Hoffman from a magazine story by Sophie Kerr, tentatively titled "Relativity." Robert E. Hill directs.

Cesare Gravina, character actor, has been selected by Universal to play the role of an Italian music master in "The Fiddlin' Doll," now in production at Universal City under the direction of Edward Laemmle.



Flora Finch in Rudolph Valentino's new Paramount picture, "Monsieur Beaucliare."

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Regional News from Correspondents

Seattle

HERMAN WOBBER, Western district manager of the Famous Players-Lasky exchanges, spent a number of days here recently at Manager George P. Endert's office, having come to this city on a regular tour of his territory on this Coast. During the time Mr. Wobber was in this city, he and Mr. Endert attended a meeting of the Washington State Better Films Association, and Mr. Endert addressed that body on the relationships between the producer, exhibitor and public in regard to the production of a better class of pictures.

Al Champagne, travelling auditor for the Selznick Corporation, spent a number of days here last week at Manager Paul R. Aust's exchange. He is covering all the Selznick exchanges, working out from the Eastern Coast, and from here was scheduled to proceed to Oregon and the California cities. E. A. Lamb and Lloyd Lamb, salesman from the local office, have just returned after a number of weeks spent in the Eastern and Western Washington and Northern Oregon territories.

R. C. Hill, manager of the Hodkinson office, has again assumed his duties in this city, following his return from a trip that kept him in the territory for a number of weeks. During his absence he visited practically all the key cities in the Washington and Oregon districts. During the time Mr. Hill was on the road the local office was under the direction of Mr. Davis, assistant manager and booker.

G. H. DuMond, special representative of the Warner Brothers organization from New York City, left here last week for Denver, where he expects to remain for a number of weeks before returning to the East. He came to this city about six weeks ago, and has been making his headquarters at L. K. Prin's local Warner Brothers exchange, managing that office during some recent trips that Mr. Brin has made to New York and to other Brin exchanges in Denver, Butte and Salt Lake City.

Charles Code, salesman for the local Pathe exchange, last week resigned his position with that organization, and is at present undecided as to his future plans.

Announcements made public this month by Ed. J. Myrick, formerly assistant general manager of the Jensen-VonHerberg circuit, were to the effect that Mr. Myrick would begin construction within a few weeks on a suburban house in the Ravena Park district of Seattle. The house will be in Egyptian style, and when complete will cost within the neighborhood of $90,000 or $100,000, it was said, making it one of the finest suburban houses in the Pacific Northwest.

G. G. Johnson, formerly manager of the Liberty Theatre in Kelso, is now associated with the John Danz theatrical enterprises in this city, and is at present acting as house manager of the Colonial Theatre. A new price policy of ten cent matinees and twenty cent night admission prices went into effect at the Colonial in February, superceding the former admission charges of twenty and twenty-five cents.

Fred M. Rickard, for the last few months advertising manager of John Hamrick's Blue Mouse Theatre, left that office recently upon the return of Vic Gauntlett, and is now head of the Seattle Advertising Agency.

W. P. Armour, owner and operator of a number of picture houses in Walton, Montesano and the Grays Harbor territory, last week announced plans for the erection of a new house in McLeary, Wash. Actual construction work on the building was expected to begin about April first, it was said.

F. W. Graham, owner and manager of the Lyric Theatre in Shelton, visited this city during the last week. En route to Seattle on a recent trip, Mr. Graham established what he claims to be a world record, by beeing arrested on a charge of speeding at the rate of fifty miles an hour in a Ford machine. Since that time, his machine has commonly been referred to as the six-cylinder Ford and also as the Ford car with Lincoln glands.

Reports received from Billings, Montana, were to the effect that the Strand Theatre in that city has been taken over by Dr. Chapple, owner of the building in which the house is located. The theatre was formerly owned and operated by J. L. Byrd, who plans to re-enter the exhibition field in that territory within a short time, according to all reports.

The Rose Theatre at Rosalia, Wash., was taken over this month by A. B. Carter, a new exhibitor in this territory. The house up to the present time has been owned and managed by Fannie T. Calven, one of the few women exhibitors of this state.

W. D. Gross, owner of the Alaska Film Exchange, and manager of a number of picture theatres in Ketchikan, Juneau and other Alaskan cities, left here recently for his home, after having spent a number of weeks in this territory and in the South. During his stay here he arranged bookings for many pictures to play his houses during the next few months, and also took over a number of pictures for distribution through the Alaska Film Exchange.

Dominick Constanti, well known suburban exhibitor of this territory, last week announced that he will soon begin construction of a new neighborhood theatre in Tacoma, to be located in the Sixth Street district. At present he owns and operates a number of houses in Puyallup and Tacoma, and is also building an entirely modern first run house in Sumner.

Marie Connelly, owner and manager of the Grand Theatre in Renton, one of the suburbs of Seattle, has just installed an organ in her house, among several improvements which she is now putting into the theatre.

Chicago

HENRI ELLMAN is now in charge of Standard Cinema Corporation's distribution in Chicago territory. These short subjects are being released through Select. Chub Florine is covering city territory for Select.

Messrs. Lynch & Langdon, who operates the Hub, Avon, Alvin, Karloy, New Tiffin and Liberty theatres, have recently added the Elm theatre to their circuit.

Dan Roche, for several years a Paramount exploiteer, who recently has been handling publicity on several of the special features shown at the Woods, has been appointed divisional publicity and exploitation manager for Hodkinson, with headquarters in Chicago. He will travel throughout the territory co-operating with theatre men in the exploitation of Hodkinson pictures.

The run of the Charlie Chaplin feature, "A Woman of Paris," which was originally scheduled for six weeks at the Orpheum, has already been extended to seven weeks, and Jones, Linick & Schaefer report that they are going to continue showing this feature for a still longer period as the Chicago public is giving it strong support.

W. M. Sauvage, of Alton, has taken over the Grand theatre of that city and will conduct it as a high class moving picture house. He also owns the Hippodrome and has just started dismantling the Airdome, preparatory to the erection of a twelve hundred seat, one floor, modern moving picture house on this site.

Albion, Illinois, is to have a new picture house, according to plans being made by Raymond McKibben, of that city.

Both picture houses in Pana, Illinois, and the Palace theatre at Nokomis, have been purchased by Harry Tanner, from the Frisina Amusement Company, of Pana.

The Hurley P. Gould Theatres, Inc., will open their new theatre at Lawrenceville, Illinois, on March 17th. It is well equipped and up to date in every particular.

Henry Newell, of the Howard and Delphi theatres, left for California last week, where he expects to remain until some time in April. Mr. Newell was accompanied by his mother and sister.

Among film executives visiting Chicago last week, were Joseph Schnitzer, vice president and general manager of Film Booking offices; Major H. C. S. Thomson, managing director of F. B. O., who stopped off en route to California; Harry Rathner, general sales manager for Sol Lesser, who was here in the interests of "When A Man's A Man," and George West, sales manager for Arrow Film Corporation.

District Manager R. C. Seery, of First National, is vacationing at Biloxi, Mississippi with his family. Needless to say, Mr. Seerv is spending the daylight hours on the celebrated links at this resort.

C. S. Ray, formerly connected with Educational, has succeeded Wallace Mayer as booker at Celebrated Player Chicago headquarters.

The recent inspection of motion picture theatres by the City Health Department, has brought to light, according to these officials, a number of minor violations of health ordinances and about fifty theatres are reported to have had trouble in getting their 1924 licenses. In the majority of cases, however, the matters have been adjusted and the licenses issued.

Harry Hilmes has been appointed manager of the Dearborn theatre. He was formerly connected with the Winsdor.

Will Baker is now covering country territory for Hodkinson. He formerly worked for Divisional Manager Cecil Maberry when the latter was in charge of Goldwyn. Mr. Maberry is away on a ten day trip and before returning to Chicago headquarters, will visit Omaha, St. Louis and other central west centers.

Dave Dubin and William Hershberg left for Hot Springs, Arkansas, Saturday night and expects to remain at this noted winter resort for ten days or two weeks.

Jack Wolfberg and Theodore Stover have been added to the sales staff of Universal's Chicago exchange. Both were formerly with Paramount and Mr. Stover has recently been working for United Artists. Mr. Wolfberg will cover city territory and Stover country. Divisional Manager Wolfberg now has two publicity and exploitation men working in connection with showings of "The Hunchback of Notre Dame." They are Jack Hellman and Jack Hays

CYTHEREA
was The Goddess of LOVE

St. Louis

BARNEY ROSENTHAL'S new exchange, the Columbia Pictures Corporation with offices in the Empress Theatre Building, St. Louis, has opened for business. Nat Steinberg, who formerly was short subject manager of the local Universal office while Rosenthal was manager, and R. G. Taylor, former assistant manager for Universal here, are associated with Rosenthal in his new venture.

Morris, Ill., is to have a new $60,000 picture theatre designed by John Hanifen, well known Ottowa, Ill., architect. The theatre will be owned and operated by J. D. McKeen of Morris.

L. P. Anderson, mayor of Cardwell, Mo., will start construction soon on a two-story theatre and it will be leased to a local syndicate interested in motion pictures. The house will cost $20,000 and will be of brick and stone construction.

Proprietors of some of the cheaper priced picture houses have objected somewhat to the activity of the St. Louis Police Department in selecting their houses for special treatment in the city's drive against crime. An awakened public has forced the police to get busy and during the past few weeks nightly raids on saloons, rooming houses and cheap hotels have occurred.

Then Chief of Police O'Brien detailed a special squad to watch the cheaper priced motion picture houses on the theory that criminals use the darkened seats of those houses as hiding places, fearing to venture on the streets. Police are stationed at the entrances of the movie to make arrests as suspects enter or depart.

O. L. Dowell, owner of picture houses in Eldon and Versailles, Mo., has leased the Tipton and Bunceton, Mo., theatres of Mr. and Mrs. Ben Peters. No change in policy is contemplated for the present.

Theodore Coleman is now in complete control of the picture exhibition business in Mount Carmel, Ill. He has just concluded a deal whereby he adds the Palace theatre to his string, which includes the Gem and American. The Palace was owned by Ben Long.

Joe Wade of Griggsville, Ill., has taken over the Star theatre of that city.

Mrs. Robert C. Cluster has returned from a visit to Tennessee where her two sons are attending Columbia Military Academy.

Harry Loper of Springfield, Ill., is back from an interesting trip to New York City.

Sam Steinberg has sold the Famous theatre, St. Louis, to A. Stivack. The new owner took charge February 25. Steinberg has purchased a hotel at Sixth and Morgan Street and has retired permanently from the motion picture business.

Frank Horwich has succeeded J. Schwartz as the manager of the Palace theatre on Franklin Avenue, St. Louis.

Gus Kerasotas, owner of the Strand theatre, Springfield, Ill., attended a wedding celebration for his nephew held in Chicago last week.

St. Louis filmdom was grieved to hear of the serious illness of the father of W. A. Boyd, owner of the Star theatre, Louisiana, Mo. The elder Boyd suffered a paralytic stroke it is reported. His condition is critical.

C. E. Lilly, owner-manager of the Star theatre at Hannibal, Mo., is confined to his home by an attack of pneumonia. Until the crisis is passed his condition will be serious.

Earl Dennison of Los Angeles, Cal., special representative of the film maintenance department of Paramount Pictures visited the Famous Players Lasky exchange during the past week.

T. W. Gebhardt who worked for Pathe in St. Louis seven years ago when the late Eddie Dustin, was the local manager for that company, has returned to the Mound City as special representative for Chronicles of America. He has charge of the Southern Division of Pathe.

Wallace Akin, salesman for Enterprise Distributing Corporation has resigned. He is said to be considering offers from two exchanges and will announce his new plans shortly.

Claude McKean of the Educational Department of Fox visited the Arkansas territory the past week.

Out-of-town exhibitors seen along Picture Row during the past week included: Mrs. I. W. Rodgers of Poplar Bluff and Cairo, Ill., Tom Reed, Duquoin, Ill.; George Newsume, Mount Vernon; Jimmy Clayton, West Frankfort, Ill.; Leo Keiler of Paducah, Ky., who stopped off en route to California; Senator John Reese of Wellsville, Mo.; Harry Tuttle, Desloge, Mo.; Harry Bollinger, Elvins, Mo.; Jim Reilly, Alton, Ill.; E. C. Franklin, Carlisle; J. Savage, Alton, Ill.; Henry Emming, Newton, Ill.; Mrs. Curly B. Gould, Lawrenceville, Ill.; George Smith, Lawrenceville, Ill.

William Goldman, owner-manager of the Kings theatre has returned from New York City. Bill is working on the final arrangements for the construction of his new $1,000,000 St. Louis theatre to be erected at Grand boulevard and Morgan street. As announced it will become the St. Louis first-run house for the Goldwyn-Cosmopolitan productions.

Cleveland

O. J. SMITH, who has been managing the Majestic theatre in Akron, died last week, after a very brief illness.

J. Rubin, manager of the Strand theatre, Newton Falls, came up to pay the exchanges a personal visit during the past week.

John Pekras, of the Dreamland theatre, Elyria, made a personal appearance around the Film Exchange Bldg, last week, buying, booking and looking.

H. A. Hardie has been appointed manager of the Alhambra theatre, Toledo. Dr. Prentice owns the house, and has been managing it himself for the past two months, ever since the death of former manager A. G. Hoganson.

R. C. Steuve, of the Orpheum theatre, Canton, is back from a four weeks' trip to Bermuda. A delegation of friends went down to New York to meet him.

George Moore, of Bucyrus and Bellevue, came up to call on his exchange manager friends last Friday, and to arrange booking dates.

A contract has been let by the Ohio Amusement Company of Cleveland to complete the theatre started at 3120 West 25th St. by other interests and never completed.

H. A. Bandy, First National division manager, is on a two weeks' business trip through the south.

Anne Gaton, secretary to H. A. Bandy, First National division manager, sprained her ankle playing basket ball the other evening.

Gregory Voge, assistant booker for First National exchange, has been appointed assistant booker for Ohio Educational Exchange. He succeeds Jim Mooney, who now handles the booking for the local Hodkinson exchange. Voge's resignation as First National assistant booker made way for the appointment of Edward Catlin to the post. Catlin has been advanced from the poster department. George Yorder has been made assistant shipper in the First National exchange, replacing Bill Park, resigned. It has been broadcasted around the exchange that Yorder is tall, good looking, and unmarried!

Harry Rathner, of Principal Pictures, and personal representative of Sol Lesser, has been in town during the past week, making his headquarters in the local First National exchange.

L. J. Selznick was in Cleveland over the last week-end. Mr. Selnick used to live in Cleveland at one time. Many of his brothers and sister still live here. And they held a family reunion at the home of Mr. and Mrs. Maurice Safier. Mr. Safier is manager of the Cleveland office United Artists, Mrs. Safier is a sister of L. J.



Cleveland exchanges closed at one o'clock, on Washington's birthday. That is, they closed for official business. Several of them, however, screened their new pictures during the afternoon, and worked up an added degree of picture enthusiasm.

Born, to Mr. and Mrs. Maurice A. Lebensberger on Monday, February 18th, a son, Maurice A. Lebensberger, Jr. Lebensberger is manager of the Cleveland exchange of the Standard Film Service Company.

H. M. Fink, of the Goldwyn sales force, turned turtle in his car while driving in from Mansfield one day last week. Fink is suffering with his his side which was severely bruised. The car was bruised on all sides, however.

Ira Cohen, special representative for Fox, spent a few days in town, visiting with local exchange manager Frank Drew. From Cleveland, Cohen went to Detroit.

Billy Exton has resigned as advance publicity man for one of the Ohio "Scaramouche" companies, to join the press department of the Sells-Floto circus.

Mrs. O. J. Gurwell, of the American Motion Pictures Company, visited Toledo during the past week. Among other things, Mrs. Gurwell arranged to place American Motion Pictures in the Soldiers' Home in Toledo.

Carol Slavin, who wields the power of a veteran, having been in the local film offices for the past six years without an intermission, has set April 13th as her wedding day. Her many film friends started the social ball rolling last week with a miscellaneous shower, held at the home of Mr. and Mrs. Richard Deutch, Dick Deutch belongs to the local Select family. The shower was a great success socially and Carol has many beautiful gifts with which to remember her film days.



Alyce Mills, who has just returned from the coast where she appeared in a number of features.

Albany



Robert Bendell, President of Albany Film Board of Trade.

THE film salesman employed in the various exchanges in Albany met the past week and perfected a temporary organization which will be made permanent on March 1, at a luncheon at Wright's restaurant in Albany. There were about twenty represented at the first meeting. James Rose, of the Pathe exchange, was made temporary president, with Dave Lake, of the Paramount exchange as treasurer, and Sam Hochstim, of Associated Exhibitors as secretary. A committee of two, consisting of C. R. Halligan, and Victor Bendell, of Universal, was named to arrange for semi-monthly luncheons. Another committee will suggest a suitable emblem. The new organization will affiliate with similar clubs in New York, Cleveland and Philadelphia. Among those present at the first meeting were Mr. Rose, and Mr. Hochstim, Nat Marcus, Amos Leonard, Barney Frank, Roy Smith, Arthur Goldsmith, Holbrooke Bissell, Dave Levy, Victor Bendell, David Lake and Mr. Silver.

Sam Berman, secretary of the M. P. T. O. of New York, was at the State Capitol last week.

C. H. Moyer, of Herkimer, and Mr. and Mrs. A. E. Milligan of Schuylerville, were among the exhibitors in town during the week.

Ira Cohen, special representitive for Fox, dropped in town last Monday and Tuesday, on his way to Buffalo.

There is royal welcome waiting in Albany for Miss Marie Wheeler, former manager of the Merit exchange here, who is now acting as personal representative for I. E. Chadwick. Miss Wheeler left here about three weeks ago and has been working in Buffalo during that time. She is now due back in Albany and the film folk are planning a big reception.

Sam Suckno and Harry Hellman, well known Albany exhibitors, have recovered from their recent illness and are once more back on the job.

Jimmy Rose, premier salesman of the Pathe exchange, has the distinction, but does not say that he enjoys it particularly, of never having had a vacation.

Robert Bendell, manager for Selznick in Albany, has been laid up for a few days with an infected foot.

Members of the Albany Film Board of Trade turned out 100 per cent last Monday when Mr. Phillips, executive secretary of the New York Film Board came here and gave a twenty-minute talk.

Maurice Chase, who was in Albany, for two or three weeks at the Universal exchange, is no longer in town, and according to reports has left the Universal.

Jacob E. Tarsches, part owner of the Leland theatre in Albany and Stephen E. Boisclair, house organist, have incorporated a sheet music publishing company, which takes the name of the theatre. The company starts off with a capitalization of $25,000.

About $3,000 is being spent in refitting the Universal exchange in Albany to the end that it will be a buying office. A force of carpenters is busily engaged in remodeling the place.

Abe Stone, former owner of the Rialto, in Schenectady, and Morris Silverman, owner of two houses in the same city, have just leased a new theatre in the northern part of New Jersey and will equip the same. Mr. Stone will leave Schenectady and handle the new house.

Manager William Shirley of the Farash theatres of Schenectady, was in New York during the week.

The Troy theatre celebrated its first anniversay during the past week. The house was opened a year ago on Washington's Birthday.

Maurice Osgood, of Potsdam, has bought the Star theatre in Norwood of William Gregg, paying $15,000 for the house. The theatre was only recently built and it was Mr. Gregg's original intention to run the house himself, but this was found impossible because of poor health.

Over 300 children in Watertown, N. Y., last Saturday attended the first five cent picture ever shown at the Strand theatre in that city.

The selection of Bob Bendell as president of the Albany Film Board of Trade has brought about many complimentary letters and phone calls from both exchanges and exhibitors. Mr. Bendell is one of the most popular exchange managers in this part of the state.



Miss Marie Wheeler, personal representative of I. E. Chadwick with headquarters in Buffalo.

David Summers, who has been with the home office for the last few years, is now a student at the local Fox exchange for the usual three months' period.

R. V. Erk, of Ilion, was in Schenectady the past week, and discussed with his local manager, Frank Breymaier, a proposition to secure the VanCurler for coming shows, the capacity of the Barcli being regarded as too small for expected audiences.

Des Moines

FIRE did considerable damage to the Opera House at Ayreshire, owned by C. H. Cookingham. Damage was especially done to the operating booth and probably a couple thousand dollars worth of equipment was destroyed. Mr. Cookingham, who also operates theatres at Mallard and Lorenz, said that the remodeling of the Opera House at Ayreshire would be undertaken in the near future. The fire occurred on February 18.

The first of March the Des Moines Educational Film Exchange moved into spacious new quarters of their own having previously occupied office room in the exchange headquarters of Associated First National. The new quarters are in the same building, the Des Moines Film Exchange building, but are much larger than the rooms occupied before by Educational, running the length of the lower half of the building.

A. W. Kahn, manager of the Educational Film exchange, was chosen to retain his position as head of the exchange which at the same time takes over the entire material distribution of the Premier Picture exchanges. Mr. Schwartz, previously handling state right pictures in Iowa, will be the manager of the Premier Picture exchange. W. O. Galloway, who held the cashier's position, is transferred to the booking department of Educational. He previously was booker of the Omaha branch. Miss Ollie Reese is added to the staff of the Educational exchange in the capacity of bookkeeper and cashier.

Everything in the way of equipmena in the new exchange headquarters will be of steel, forty-eight feet of steel shelving, etc. The Des Moines Film Exxchange Building, in which is also the Universal Film exchange on the upper floor, is of fireproof construction.

The Iowa Theatre Equipment company a week ago moved into the Des Moines Film Exchange Building from 518 Third street, occupying offices parallel with those of the Educational Film exchange. Lester Phillips, manager of Iowa Theatre Equipment company, made a trip to Minneapolis where he secured the stage settings for a miniature theatre. In screening pictures in this model theatre, Phillips will cooperate with the film exchanges.

Robert C. Bruce, producer of Bruce Outdoor Dramas and Wilderness Tales, spent a day with A. W. Kahn, manager of the Educational exchange in Des Moines.

H. V. Jarnagin has sold his interest in the Strand Theatre at Leon and purchased the Idle Hour and New Mills at Tama.

G. W. Wigman has taken over the Lyric Theatre at Boone. He was formerly manager of the Princess Theatre at Montezuma.

Nate Chapman has just returned from Florida where he went for a month or so in search of better health. He has not fully recovered from his illness but was in Des Moines to make the round of the exchanges last week.

A big snow storm and then another one on top of it tied up automobile traffic on Iowa roads and salesmen have had difficulty in making their territory. Famous Players salesmen all got in this week, however, bringing in reports of good business.

Auditor Denman of A. H. Blank Theatre Enterprises, made a weekend visit to Omaha and Council Bluffs.

Easy to Say, *Great to Play*
CYTHEREA

Central Penn.

PETER MAGARO, managing director and owner of the New Regent picture theatre, Harrisburg, was among the exhibitors from Central Pennsylvania who attended the testimonial dinner tendered to Dr. H. J. Schad, of Reading, president of the Motion Picture Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, in the ball room of the Hotel Ritz, in Philadelphia, on the evening of February 25. The affair was given by the M. P. T. O.

Architect's estimates indicate that the new half-million dollar hotel and picture theatre building being erected by the Higgins Amusement Company in Tamaqua will be completed by November 1, and it is probable that the formal opening to the public will be on next Thanksgiving day.

Fifty-five members of the Kiwanis Club of York were guests of Frank E. Barry, manager of the Jackson theatre, in that city, at a recent showing.

The Comerford Amusement Company, of Scranton, is reported to be considering the erection of a new picture theatre in West Scranton, a section having a population of 50,000. The Park theatre, the principal picture house in that section, is reported to be crowded to capacity every night.

The annual ball of the motion picture operators and stage hands employed by the theatres in Bethlehem was held on the evening of February 21.

Two new Powers projection machines have been installed in St. Joseph's auditorium. Mauch Chunk, by Manager Dolon.

Nicholas F. Powers, manager of the Strand theatre, Doylestown, has been elected manager of the Doylestown Athletic Association for the coming year.

A picture theatre with seating capacity for 1,600, is to be erected in Emaus, Pa., at a cost of $200,000, by the Penn Counties Amusement Company. Work will be started early in the Spring.

Buffalo

MRS. SIDNEY DREW was the guest of honor at the opening of the new Buffalo office of Renown Pictures Corporation. The event was held Thursday evening, February 21, and was a huge success. M. H. Hoffman, vice-president, and Jack Bellman, general sales manager, were both unable to attend because of important business engagements in New York. Mrs. Drew was appearing at the Lafayette Square Theatre in person and attended the opening through the courtesy of Manager Fred M. Shafer. Charlie Bowe, manager of the Frontier theatre, dropped in during the evening. There was dancing and a buffet luncheon. Several managers of exchange and salesmen attached thereto also came in to offer congratulations.

Harry Abbott, Jr., who operated the Garden and Criterion theatres in this town for a spell is now in Rochester as manager of the Corinthian and last week we note that Harry was haled into court to show cause why his license to show burlesque in the theatre should not be revoked. The action follows reports of police censors stationed in the theatre. Harry said he welcomed a chance to defend his shows in court.

Work on the new picture theatre being erected in Waterloo, N. Y., is being rushed by John Maize, who expects to have the house ready for the public in a few weeks. Story & Strong of Seneca Falls are finishing the installation of the heating plant this week and the booth is completed. Interior decorations are under the direction of Minert Henningson of Waterloo.

G. K. Rudulph, manager of the Fox exchange, after looking at some of those auto collisions in his products tried to stage one himself and the other day ran his auto into a truck. The truck didn't seem to mind it at all but G. K.'s car did and came out of the battle much bruised.

A large gathering of exhibitors and exchange men attended the opening of the new Unity theatre at Grant street and Military Road, Friday evening, Feb. 29, when J. D. Parmalee opened the doors of his attractive community theatre to an expectant public. The house is on the site of the old Try-It theatre. Stuart Parmalee assisted his dad in the opening ceremonies.

Manager George McKenna of the Strand theatre, Niagara Falls, N. Y., put on a local talent show as an added attraction this past week and got a barrel of free publicity in the Falls Gazette as a result. The show attracted S. R. O. for the week.

Mickey Rose, famous Film Row salesman, formerly with Paramount and Universal, is now a member of the Renown Pictures Corporation sales staff. Howard Riehl, formerly with United Artists, has succeeded George Schaeffer at the Vitagraph office. Mr. Schaeffer has gone with Universal.

Western New York exhibitors will be interested to know that Allan S. Moritz, former manager of the local Paramount office and recently special representative for Preferred Pictures, is now manager of the New Haven "U" exchange. M. A. Chase has resigned as district manager for Universal.

H. G. Carroll, former manager of the International Hotel in Niagara Falls, is checking engagements on "The White Sister" and "Scaramouche" for the Buffalo Metro exchange. L. W. Murray and P. Forrest are handling the exploitation on both subjects. At the last meeting of the Film Board of Trade the members voted to give Henry Kahn a present for the excellent manner in which he staged the Film Ball.

Mayor Newman, Aldermen W. C. Effrick, Parker and Frost of Niagara Falls, Ont., will represent the city at the conference of officials of municipalities to be held in Toronto when application will be made to the provincial government for some share of the amusement tax collected. This represents a vast sum in Ontario and the city council at its last meeting agreed that the cities should have some of this revenue.

Arthur J. Martel is leaving his position as feature organist at the Lafayette Square on March 1. Albert Hay Malotte left a similar position at Shea's Hippodrome several weeks ago. Thus Buffalo is no longer featuring its organists in the picture theatres.

The Lafayette Square celebrated its second anniversary this week with a fine program of pictures, music and vaudeville. The big house has been a success right from the start, much of the credit for which should go to Fred M. Shafer for his able management.

The Papayanakos Brothers have purchased the Horace N. Clark property in Potsdam, N. Y., and have started work there on a new picture theatre.

WARNING—

The Leading character in

MARCUS CLARKE'S

Internationally Famous Novel

"For The Term of His Natural Life"

is

RUFUS DAWES

While the world's motion picture rights are for sale, any attempt to steal or infringe on this fully protected, copyrighted story will be vigorously prosecuted by the Owners.

MARIAN MARCUS CLARKE

Sanger & Jordan, Agents

Times Building

New York



Art and type ad on "Name the Man" (Goldwyn) run by the Bijou theatre, New Haven.

Southwest

TWO well known theatres in the Southeastern territory were burned to the ground during the past week, first news being of the burning of the handsome, almost new Pickwick theatre, Chapel Hill, North Carolina, owned and operated by W. S. Roberson, the theatre being a complete loss. Mr. Roberson had many of the new pictures of the season booked, this being a college town demanding the very best, and he will undoubtedly rebuild at an early date. This theatre operates only during the college year, closing for the summer vacation.

Mrs. Woods, the well known exhibitor of Washington, Georgia, lost her Strand theatre by fire also during the week, and it is not known whether or not she will rebuild.

The old Atlanta Auditorium has been re-dedicated "The Paramount" and is operated by P. L. Taylor, owner and manager. It had a formal opening last week with many speakers and an elaborate program of special attractions.

P. H. Savin, booker and J. W. Marion, of the shipping department of F.B.O. are the first Southerners to win Service stripes under the new plan originated by the home office where any employes render exceptional service to exchange or exhibitor. They drove to Newman, Ga. in zero weather to save a missout occasioned by the misshipment of a film to a point in Alabama.

George R. Allison, division manager of Fox is back after an extended trip to the studios. E. M. Saunders sales manager of Metro, is expected in Atlanta this week.

W. B. Small, formerly of Mt. Sterling, Ky., but more recently of Kissimmee, Florida where he operated C. C. Jordan's theatre, has been named manager of Judge Titus' new theatre at New Smyrna, Florida.

Mr. and Mrs. Kenneth Richardson, of the Star thearte, Seneca, S. C. were in Atlanta last week.

A. E. Johnson has sold his Strand theatre, Valdosta, Ga., to R. L. Hall, and a partner, Mr. Brown. Mr. Hall was formerly at the Athens, Deland, Florida.

Paul Engler, of the Famous theatre, Birmingham, Ala. paid his respects to Atlanta's film row the past week.

Zephyr Hills, Florida has a new theatre known as the Zephyr, promoted by a group of local business men.

The Royal theatre, West Tampa, Florida has been reopened by J. E. Posten after re-decorating.

Fred Bryan is soon to open his new theatre at Coca, Florida. Jack Cunningham, formerly with First National in the Carolinas, will travel for Southern States in that territory.

Harry Harris has resigned from the Atlanta Universal sales force and is succeeded by Gilbert M. Tyler, transferred from the Carolina territory.

W. G. Strawn has his theatre at Bradentown, Florida, about ready to open and is also planning to open one in Palmetto, Florida, before the Spring.

Monty Salmon who has been assistant manager at the Lyric, Atlanta, is now floor manager of the Howard.

The Franklyn theatre, Tampa, Florida, is scheduled to open the last week in February. It will be one of the finest theatres in Tampa, with a seating capacity of 1200, with a straight picture policy.

Don Carlos DuBois, of the Atlanta Scenic Company is in Palm Beach superintending installation of scenery in Carl Kettler's new theatre soon to open.

San Francisco

BUSINESS must be good at the Metro office in this city. P. Weinstein, assistant manager of the local office has just purchased a Willys-Knight car and H. J. Henrioulle, booker, is waiting for the new Cadillac he ordered.

Clyde Walker, formerely manager for Fox at Salt Lake, is now with the Metro office in this city.

A. G. Pickett, formerly exploitation representative for Famous-Players Lasky at San Francisco has joined the sales-force of this organization and Harry Eagles, exploitation manager for Paramount in Seattle, has taken over his position.

Edward Armstrong, assistant general manager in charge of the Western division for Universal, has returned to San Francisco after an extended trip in the North and expects to leave for Southern California in a few days.

Wayland Taylor, formerly publicity director for Paramount pictures, has been added to the Universal staff and will work on the "Hunchback of Notre Dame", out of the San Francisco office, in Arizona.

F. St. John, president of the Cooperative Film Company, has announced that Pat Stevenson, formerely with Goldwyn, has been appointed general manager of the Los Angeles office in place of Harry Kreiter who resigned because of his brother's death.

G. C. Blumenthall, San Francisco manager of the Educational Film Exchange has returned from his trip in the San Joaquin Valley and is full of enthusiasm, saying the business outlook is great.

Educational has just purchased a new truck for its shipping department and Sol Rosenthal has been appointed engineer.

J. E. MacCormick, formerly with Famous-Players-Lasky is now San Francisco representative of the Creco Motion Picture Lighting Equipment Co.

Everett Howell, who recently sold his Monache Theatre at Portoville, California to the National Theatre Syndicate came to San Francisco this week to visit the Automobile Show. Before he left he purchased a new Buick-Broughman and toured back to Portoville where he will manage the theatre for the syndicate.

Sol Pincus, one of the best known motion picture managers on the Pacific Coast, is again manager of the Imperial Theatre. Pincus managed this house for approximately eleven years and a few months ago took over the management of the Capitol Theatre, which, after playing "The White Sister" for six weeks closed up, temporarily.

Joe Kennesser of Clovis, California was a recent visitor on Film Row, where he purchased pictures for March and April showings.

B. B. Jones, owner of the Orpheum at Lakeport, California visited Film Row this week and signed contracts up for several months.

M. Damon, manager of the Granda Theatre, Yerington, Nevada, is spending a week in San Francisco arranging bookings as far ahead as September.

Mr. Taylor, manager of the Lodi Theatre, Lodi, spent a few days in San Francisco arranging for future bookings.

J. W. Flood, manager of the Rex Theatre, Fallon, is on Film Row looking at pictures for his theatre.

W. S. Lester of the California Theatre, Turlock, is in the city arranging bookings for the next three months.

Kansas City

EDWARD Dubinsky, owner of the Regent theatre, Kansas City, was acquitted by a jury in Judge Samuel A. Dew's division of the circuit court in Kansas City on a charge of operating his theatre without a license.

A new feature, "The Revue of Song Hits of 1923," will be initiated at Frank L. Newman's Newman theatre, Kansas City, next week. In addition to the regular film program, thirty of the most popular and successful songs of 1923 will be played and sung. There also will be dancing by a cast of twenty entertainers.

Motion pictures played a major part in the Kansas City Automobile Show this week. Films, dealing with all electrical apparatus in motor cars were shown. The film was issued by the Northeast Electric Company, Rochester. Liberal newspaper space, bringing out the fact that the film would be lent free to any educational institution, was extended.

The Orpheum theatre, Kansas City, featuring both motion pictures and vaudeville, has slashed its prices, along with the announcement that the house will remain open most of the summer this year, instead of closing the latter part of May, as formerly. Matinee prices now are 25 and 50 cents, nights $1. The new policy will not affect prices on Saturdays and Sundays.

Col. W. T. Yoder, former Southern division manager for Pathe and now branch manager of the W. W. Hodkinson Atlanta office, purchased a 160-foot vacant frontage at Fifty-first street and Bellfontaine avenue, Kansas City, as an investment this week. Col. Yoder recently purchased a 185-foot corner at Sixty-fifth street and Triost avenue, also as an investment.

Jack Gross, formerly of ElDorado, Kas., has been named as manager of the Crane and Royal theatres, Carthage, Mo. For the last three years Mr. Gross has been manager of the ElDorado and Palace theatres in ElDorado, Kas.

A new concern, the Exhibitors Film Delivery Service, which will be a sort of a central shipping bureau where shipments of films and posters will be made and received, is planned in Kansas City. Ralph Sherzer, formerly with the Fox office in Kansas City, and E. E. Jameson are behind the project.

"Rarin' Roscoe," or, as he was baptized, R. R. Thompson, Southern representative for Vitagraph, and Miss Mary Thompson, a Kansas City girl, were married last week and still retain their last names. After spending a short honeymoon at Excelsior Springs, Mo., Mr. and Mrs. Thompson will be at home at 3511 Garfield avenue, Kansas City.

CYTHEREA

THE GREATEST NOVEL OF 1922

Washington

MANAGER F. L. McNamee returned Saturday from a brief visit at the F. B. O. home office in New York.

E. T. Crall, Newport News exhibitor and president of the M. P. T. O. Virginia and of the Virginia Exhibitors Alliance of the Washington Zone Unit, in the Old Dominion was in town recently, after a long absence.

Harry M. Crandall, creater of Crandall enterprises in Washington and the region, accompanied by Joseph P. Morgan, general manager of the Crandall interests, spent Monday, Tuesday and Wednesday of last week in New York. They spent most of the time looking over forthcoming First National releases, and arranging specialties for the impending gala opening of Crandall's New Tivoli theater at 14th street and Park Read, N. W., Washington's most unique residential entertainment center.

Fred Waring and his Pennsylvanians repeated their local triumphs at the Ambassador, last week and are now entering a two-week engagement in Richmond, Va. Despite the bitter cold and the snow storm of mid-week, the theater was packed both evening performances.

Now that Sam Boyd is a bencher of the D. C. Bar, his erstwhile duties are being mastered by A. Gorden Fleet, formerly of the audit and accounts division of the Crandall theaters, presided over by Comptroller Fritz D. Hoffman. Fleet was there engaged from August, 1922, until December, 1922, when he was assigned to the construction of the Tivoli where he was time-keeper, assistant to Sol Rosenberg in construction and special representative of Mr. Crandall and the stock-holders on the job. Later he returned to the audit unit, and was promoted to executive private secretary on the resignation of Mr. Boyd.

Jan Garber of Atlanta and Washington has brought his Garber-Davis Orchestra to Washington to feature the Crandall's Metropolitan offering of the new Strongheart film the week of February 24. Eleven highly skilled artists, the same number as were embraced in Warings musikkers, make out the Garber quota. Garber leads the crew with his own violin, not being content to merely conduct. This is also Jan Garber's first theatrical booking in the capital.

The Alexandria Amusement Company of Alexandria, Va., is to place a new $15,000 Hope-Jones orchestral unit organ in the Richmond theater, on King street, in George Washington's old Virginia home town. The organ is now on order at the Wurlitzer factory. The impending installation is expected to neutralize the radio encroachment on Mr. Reed's clientele.

The new management of the Auditorium, Wilmington, Del., bid in the furniture at $750. Ayes J. Stockley of the new directorate, thus retained in the amusement property some 384 chairs, 53 cane-seated chairs, 15 settees, 12 small fans, 1 large fan, 1 piano, 2 mirrors, 1 cleaning machine, a soda fountain and other equipment.

Elkton and Cecil county, Maryland, voters are circulating petitions opposed to Sunday movies in the state. Many of the countians have already signed the petitions.

Daylight saving, abolished last year by the Delaware general assembly, is expected to be observed in the city of Wilmington, this summer, despite the state law to the contrary. Reports that exhibitors and other business interests were to use a fund of $5,000 to combat the predilection of city council for "Day Light" time, have suddenly quieted and the fund raising is declared to have stopped cold.

Manager Louis Reichert of Selznick Distributers, Washington, after the weekly swing through the field spent the week-end in New York City.

A special representative of "Chronicles of America," was in the city and region for several days the past week.

Mrs. Ullman, operating the Ullman Opera House at Salisbury spent several days in Washington, being the guest of the Holmes family, owners of the Holmes bakery here, while spending several hours booking her spring film offerings.

Roland Robbins, Keith executive in Washington has been made foreman of one district count's juries, and so is functioning in one more capacity than usual.

Cincinnati

FRED STRIEF, who several years ago managed the Cincinnati Famous Players exchange and later transferred to Minneapolis for the same firm, has returned to Cincinnati again, still a branch manager but for a different firm. Strief is now the dictator at the Universal office having taken the place of E. Holden, who was transferred to Albany N. Y.

To make his trip to Albany where he is to assume charge of the Universal exchange Holden chose the coldest time of the year to drive his chariot over the distance of seven hundred miles. When the writer saw him in Columbus, Ohio, after Holden had covered the first lap of his journey, Holden was hugging the radiator hoping that he would thaw out before proceeding in the morning.

Many improvements have been installed in the Grand Theater, Columbus, Ohio. The theater was recently taken over by The James theater interests and the first thing the new company did was to remove all posts from the first floor of the house. This improvement cost around $30,000 but according to Real Neth, General Manager for the James Theater interests it was more than worth the while. A new Wurlitzer Grand Organ has also been installed with William Dalton as master organist.

Arthur Streng, formerly organist at the Capitol Theater, Cincinnati, assumed his new duties as feature organist at the James Theater, Columbus, last week.

Henry Eggers, formerly with the James interest in Lexington and afterward publicity man for F. B. O. is now manager of the James Theater, Columbus, O. Joe Wilson, who formerly held that honor has been transferred to the State Theater, Columbus, the new house recently opened by the James Interests.

A Chapter of The Stage and Screen Scribes of America, is to be organized in Columbus, Ohio, in the near future. N. Schechter, one of the directors of the organization, laid the foundation for the chapter while in the city in advance of Metro's "The White Sister".

M. C. Russel, manager of the Washington Theater, spent a day or so around the film exchanges. The Washington Theater is located in Maysville, Ky., and is the only theater in the city.

H. Snowden, until recently manager of the opera house at Greenville, Ohio, has departed from that metropolis and is now doing special publicity for Mexico.

The Kaiser Film Enterprises, of which Wes. Kaiser is president, have moved to larger quarters in the Broadway Film Building. This was made necessary by the fast growing of the business, especially in the non-theatrical film department. The new exchange is now located on the first floor of the building.

M. Brunner, manager of the Liberty Theater, Lawrenceburg, Ind., is quite a showman. The proof is in the fact that he goes after every picture he thinks worth while and puts it over in big city style.

Jules Frankel, manager of Gift's Theater, is devoting most of his time at present to his father's real estate business, while the latter is spending the winter in Florida.

Canada

THE Strand Theatre at Winnipeg, Manitoba, is being reopened on March 10 by Al. Gillis who was manager of the Capitol theatre, Winnipeg, for a number of months until this house was taken over by H. M. Thomas as Western District manager of the Famous Players Canadian Corp. Mr. Gillis has renamed the theatre the "Gillis-Strand." There will be a policy of three shows daily at popular prices.

Mr. Gillis has lately been visiting in Minneapolis to complete arrangements for the re-opening of the house.

George Graham, well-known exhibitor of Western Canada, has reopened the Classic theatre, Winnipeg, Manitoba, which had been closed for a lengthy period. Mr. Graham formerly operated the Parkview theatre but the latter was recently wiped out in a costly and destructive fire.

Regal Films, Limited, Toronto, one of the largest exchanges in Canada with its Goldwyn, Warner Bros., Pathe, Metro, Selznick, British and other releases, is issuing a weekly bulletin newspaper to all exhibitors in Ontario under the direction of N. L. Nathanson, managing director, and Arthur Cohen, general manager.

John Green, manager of the Capitol theatre, Guelph, Ontario, one of the real pioneers in the picture field, has just recovered from a severe attack of rheumatism. Mr Green is popularly known as "the grand old man" of the picture business in Canada.

Harry E. Feldstein, formerly with the Hodkinson office at Toronto, Ontario, has been appointed manager of the Hodkinson branch at Montreal, Quebec.

Ray Peck, director of the Canadian Government Moving Picture Bureau, Ottawa, returned to the Canadian Capital February 20 after an absence of five weeks in Bermuda, Jamaica and other British insular possessions, as well as Cuba, where he took a considerable quantity of pictures for presentation at the British Empire Exhibition, Wembley, England, during the coming summer.

N. K. Miller, manager of the Vantages theatre, Toronto, the largest theatre in Canada, has gone to Michigan and Indiana for an extended rest to recuperate from a recent serious illness.

CYTHEREA
means what you mean,
only more so

Salt Lake City

THE outstanding event in film circles last week was the Paramount Empress theatre anniversary dinner and dance at Shay's Cafeteria last Wednesday evening. The event was in commemoration of the eighth successful season since the opening of the theatre, and was under the auspices of George E. Carpenter, manager of the house. A fine dinner was enjoyed, followed by a dance, with the orchestras from the Paramount Empress and Victory theatres alternating in furnishing the music. The entire staffs of the two theatres, and the managers of the various local exchanges were present with their partners, and a dandy time was enjoyed.

A. A. Schmidt, Western Division Manager for the Film Booking Offices was in the city for several days, conferring with W. C. Corby, manager of the local F.B.O. exchange in the policies of the company in presenting the pictures on the new spring program.

W. C. Gehring, manager of the Fox Film exchange, returned from Los Angeles last week, where he attended the conference of the exchange managers of the Western Coast Division. He reports the convention as entirely successful. The managers had their pictures taken with Tom Mix, Fox star, in front of his training quarters, and one of the shots adorns Gehring's office walls.

Last Saturday evening the employees of the Metro exchange enjoyed one of their quarterly social affairs with a dinner at the Newhouse Hotel. A timely novelty surprise for the guests was a live parrot, symbolizing the Metro emblem, in the center of the table, and which enjoyed the liberty of the top of its cage during the affair. At a given signal, each diner pulled a red ribbon and theatre tickets came from under the cage, to the Wilkes theatre, where they went in a body. After this a special screening of the latest Metro special "The Uninvited Guest," was enjoyed at the Pantages theatre, after the regular evening performance at that house. Each employee contributes weekly to a fund, which supplies the wherewith all for these social occasions, and George L. Cloward, Metro manager, says that the plan besides affording an enjoyable evening does much to cement the cooperation and good will of the employees. Joseph S. Samuels, and Joe Koehler, salesmen for Metro have returned to their territories following the event. Samuels, who regularly has the local country to work went into Montana to start a complete swing over the territory, upon the completion of which he will return to his regular run. Koehler went into Idaho.

Last Monday the nuptials of Roland S. Stackhouse, local manager for Vitagraph, and Miss Marcile Smith, of Salt Lake City were celebrated.

George Jones, auditor from the New York Vitagraph office, is here inspecting the records of the local exchange. Upon the completion of his work here, he will go to the coast.

Paul C. Mooney, vice president of the W. W. Hodkinson Corporation was in Salt Lake City conferring with Charles Knickerbocker, resident manager, in the interest of the new features which are now selling under the Hodkinson banner for the new spring season.

E. A. Eschmann, Manager of Distribution for Associated First National is visiting L. L. Hall, manager of the local exchange on his tour of inspection of all exchanges, on his way to the coast. He came in from New York City headquarters.

Exhibitors swooped down on the Salt Lake exchanges in a body and kept local managers busy lining up business with them. Those who were seen on the Rialto this week were: T. M. Chestler, who runs the Princess theatre at Bingham Canyon; J. E. Ryan, operating the Liberty at Brigham City; J. F. Goss, Orpheum, Ogden; A. L. Stallings, Kinema, Richfield; Van Pleete, Strand, Garland; S. B. Steck, Lyceum, Ogden; J. J. Gillette, Strand, Gillette, Idaho; and Don Carruthers of the C. & A. Amusement Co., at Pocatello, Idaho.

Fred Gage, Universal Division Manager left for Butte, Montana, following preparatory work for the showing of "The Hunchback of Notre Dame" in Salt Lake. King Fisher, exploitation man, also left, his next destination being Laramie, Wyoming, where "The Hunchback" will be shown next.

A special screening of "The White Sister," and "Scaramouche," will be held at the Strand Theatre at Provo, Utah, next Sunday, with "The White Sister," at two thirty in the afternoon, and "Scaramouche" at 8 o'clock at evening. This will be an invitational affair, with special music having been arranged for to play the scores which accompany each picture. George L. Gloward, local manager for Metro will have charge of the details of the screening.

W. C. Gehring, manager of the local Fox exchange, is in Los Angeles, where he went to attend the convention of the Western Division branch managers. During his absence, the affairs of the local office are in the hands of C. L. Walker, booker and city salesman.

Frank White, owner of the Realart Theatre at American Fork, Utah, was in Salt Lake City, visiting the exchanges and signing up for productions on the spring programs.

H. W. Braly, manager of the Famous Players-Lasky exchange will be in the Idaho territory the next two weeks lining up contracts on the features released on the spring business program, at the key centers.

W. H. Shurtliff, of Bountiful, Utah, and owner of amusement halls throughout the northern part of the state, was here visiting the Universal exchange.

Norman Parry, exhibitor of Ogden, Utah, operating the Ogden Theatre, stopped off in this city enroute to Los Angeles where he will spend the next two weeks. He will seek new ideas with a view of incorporating them into the final completion and policy of his new theatre, the Egyptian, which will open some time in April.

Florida

OPENINGS held the center of the stage the past week. In Tampa the beautiful new Franklin theatre was opened Friday with great ceremony, Mayor Perry G. Wall, and others delivering addresses. The house is a real beauty and a credit to Tampa. The Franklin is under the management of John B. Carroll, who also manages the Victory, with J. H. McLaughlin as house manager.

In Bartow the "Ernada" was opened to an audience that filled the auditorium to capacity. Musical numbers were given by a special orchestra and short talks given by prominent people as a preliminary to the showing of "Merry Go Round", which was the opening attraction. The house is under the management of V. L. Marquis.

In Palmetto, W. L. Strawn opened a new theatre for colored folks, called The Dixie. Mr. Strawn stated the opening was quite a success, with the S. R. O. sign being up all the evening. Mr Strawn also operates the Central in Bradentown, which is just across the Manatee River from Palmetto.

The Rivoli, in Ybor City, is now running daily matinees and the returns are most satisfactory. Ybor has always been considered a "night show town," and though a few attempts have been to give matinees, they have never before proven very sucessful, except on Sundays and holidays, but Manager E. J. Walton decided to give the daily matinee a good try-out, and the receipts are climbing daily.

B. H. Trumbull, who operates the Liberty, in St. Petersburg, was a visitor in Tampa this week. While here he looked over a tab company and booked it as an added attraction for a run in his house.

Sulphur Springs, a fast growing suburb of Tampa, wants a theatre. They are advertising in the Tampa papers calling attention to the needs out there, and a theatre is given as one of them.

MILWAUKEE

MILWAUKEE exchanges have been the scenes of many changes in the sales staffs lately. E. D. Saiter, formerly with Universal at Chicago, is now traveling northern Wisconsin for Famous Players Lasky, and E. G. Louthain, who has recently been with Warner Brothers, is now assigned to this same territory for Famous Players. J. H. McFarlane, formerly a United Artists' man in Chicago, and a veteran in film circles, has been added to Mr. Wooden's staff also, and is in charge of the Marshfield and Wisconsin Rapids section of the state. F. G. Felzman is a new city man for F. P. L., and D. J. Rowe, formerly in the Chicago office is now advertising manager for the Milwaukee branch. F. P. L. was also visited by Geo. W. Weeks, general sales manager, who is making a tour of the Middle West.

Sam Shurman, Goldwyn's manager, has returned from a sales congress held by Goldwyn Cosmopolitan forces in Chicago under the direction of Vice-President W. E. Rogers.

Gene Hemings, formerly with F. B. O., has been added to Celebrated's staff.

Rudolph Kopp, former director of the Chicago theater orchestra, spent several days in Milwakee last week. Mr. Kopp has been appointed director of the orchestra of the New Wisconsin theater, Milwakee's 3,500 seat house which is to open March 28.

A valentine dance and entertainment was given under the auspices of the Milwaukee Theatrical federation at the Milwaukee Auditorium. In addition to three other unions employed in the various theatres making up this federation, Local No. 164 Moving Picture Operators played a prominent part.

Ellis Bostick, former manager of the Merrill theatre, and also a member of the staff of the Saxe Amusement enterprises was a recent visitor in the city. Bostick, who is a veteran in the motion picture game, is now engaged in similar activities on the west coast.

Almost Every Woman Has Read
CYTHEREA

Cecil B. DeMille said "One very important reason, in my opinion, for the sensational success that has been won by The Affairs of Anatol at the Rialto, aside from its story and its all-star cast, is that the Music to which the production has been wedded, by the Genius of Mischa Guterson reinforces, supports, promotes and develops the drama of the plot with the sympathy of the bow-arm of Kreisler following the curves of a superb melody."

ATTENTION: Mr. Producer, You are Creating Better Productions

We are Creating Better Musical Scores

MISCHA GUTERSON
SCORES TO PHOTOPLAYS
State Theatre Building
CLEVELAND, OHIO
FRED U. HOLZWORTH
Manager

Picture Paragraphs

THE biggest yellow sheet exploitation supplement yet issued by Goldwyn Cosmopolitan for its releases of the season is that prepared for Goldwyn's first Victor Seastrom production, "Name the Man!" from Sir Hall Caine's novel, "The Master of Man."

An introductory page is devoted to the press value of exploitation, followed by editorial comment on the picture.

"Name the Man!" received simultaneous first run showings in fifteen or more of the key cities of the country and the Goldwyn Cosmopolitan Exploitation Department had access to the exploitation ideas and materials used in several of these campaigns.

EVER since the Movie Carnival at the Plaza Hotel several weeks ago, the beauty of Jean Tolley, who appeared there in connection with the showing of part of Metro's "The Uninvited Guest" in which she plays a leading role, has been much discussed.

"The Uninvited Guest" marks Miss Tolley's first screen appearance although she already bears the title of the "most photographed girl in the world." This is because Miss Tolley's beauty was long ago recognized by leading advertisers in the country who used her delicate features to draw attention to their merchandise.

AN unusually complete and helpful exhibitors' service book has been prepared for Cosmopolitan's picture, "The Great White Way," based on H. C. Witwer's story "Cain and Mabel." On the front cover which is printed in black and red, is a scene from the prize fight, from the rehearsal of the "Follies" chorus and caricatures by the various cartoonists who appear, incidentally, in the film.

The inside cover page is devoted to a detailed account of the story, the second page contains the cast and pictures of the stars and many notable writers, artists, fight promoters and others who figure in the incidental action. Another page contains a night photograph of the great crowds that thronged the Cosmopolitan Theatre for the first midnight showing of "The Great White Way."

Two pages are devoted to reviews of "The Great White Way" and four pages to stories for motion picture editors of newspapers. The advertising cuts are most attractive and are unique in conception and in execution.



Charles De Roche, now playing in Maurice Tourneur's "White Moth" for Paramount.

PLANS for the drive on all theatres in his territory, to be designated as "Cubberly Month," are being elaborated and whipped into shape by Fred Cubberly, manager of the F. & R. Film Co., of Minneapolis. The drive begins April 20 and closes May 17, during which period he hopes to have combed the territory thoroughly in Warner Brothers Eighteen features in general, and Ernest Lubitsch's "The Marriage Circle" in particular.

"During the playing of 'The Marriage Circle,' said Mr. Cubberly, "we have arranged to have some theatres celebrate their Anniversary Week, which will include specially arranged programs."



Flora Le Breton, English star, signed to play ingenue lead in Hodkinson's "Another Scandal."

RESPONDING to calls of "Author" by the large audience that saw the opening of "After the Ball" at Sydney Cohen's Theatre, New York, Charles K. Harris appeared upon the stage and received an ovation.

When the presence of Charles K. Harris in the theatre was announced, the author of both the song and the photoplay, "After the Ball," was forced to make a personal appearance.

PUTTING behind "The Mailman," the full power of their great national influence among the laboring classes, the leading postal authorities of the West Coast have sent broadcast to postmasters throughout the nation a letter asking them to get behind the Johnson picture and boost it to the limit of their capacity, according to F. B. O.

A portion of the letter states:

"Every man, woman and child in the United States must see 'The Mailman' because of its tremendous human lesson, its stirring argument



Natalie Joyce, the new leading lady signed to play opposite Neal Burns in Christie Comedies.

for more understanding and human sympathy in our daily lives. As drama, as comedy and as sheer entertainment it is in a class by itself."

THE press book on C. C. Burr's latest production for the independent market, "The Average Woman," is just off the press and is being shipped this week to the exchanges controlling distribution franchises on the current Burr productions, which include "Three O'clock in the Morning," "The New School Teacher," "Restless Wives," "Lend Me Your Husband" and "Youth To Sell."

Mr. Burr has found in the past that exhibitors find so-called teaser ads of real value in arousing interest in a production. In this press book in addition to a well conceived series of "teasers" picturing "The Average Woman" from the time of Eve to today's flapper frivolities, Mr. Burr provides a special teaser set of drawings depicting in cartoon style some of the humorous tendencies attributed to the aforesaid "Woman."

ONE of the most extensive advertising campaigns ever prepared for the premier of an American feature in South American countries has been outlined by the foreign publicity department of Fox Film Corporation for "If Winter Comes," the screen version of A. S. M. Hutchinson's novel.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - - TECHNICAL EDITOR

Modern Theatre Approaching Perfection

Suburban House, Incorporating Many Features, Held Up as Example

MODERN theaters in the suburbs of large cities or prosperous small cities and towns have become a predominating factor in the advancement of theater design and the poularity of motion pictures themselves. It has been left to these houses, with their detailed attention to complete appointments for the patron's comforts, to interest that part of our potential clientele that have hitherto ignored motion pictures.

To be sure, regardless of the beauty and comfort incorporated in theaters, their drawing power would be practically nil without proper pictures. But the combination of good pictures and fine theaters results in greater patronage and—of paramount importance—higher admissions.

The Claridge theater, Montclair, N. J., offers an excellent illustration, through its many noteworthy features, of the advance in theater construction technique. On this and succeeding pages are shown views of this house.

As has become an accepted practice for the purpose of neutralizing the degree of risk of an investment in theater property alone, the Claridge is the main feature of a very attractive business building. This building comprises high class retail stores and offices.

Mention of the importance of electric signs and marquees as a medium for advertising a theater and its picture attractions has often been made in these columns. The owner and manager of the Claridge, Ernest Hinck, apparently fully appreciated the value of these features. At night the exterior of this theater can be clearly seen from a great distance, dominating all other store fronts for several blocks.

Advantage of location of the theater block built at the V intersection of the two busiest thoroughfares of the town gives the Claridge an entrance on both of these streets. The lobby, 60 feet in width and 350 feet long, extends from entrance to entrance, opening into the theater auditorium at its center.

This wide and spacious lobby, extending through the center of the business block is utilized after the fashion of an arcade, adding greater value to the store space.

While this feature of display space is excellent in this particular instance, it is well to bear in mind that a small lobby cannot be employed in a similar way. Crowding will result from the audience lingering after each show. Also the space used for store display can be of unlimited value to the theater itself for advertising of coming attractions.

The auditorium has a seating capacity of 1,400, there being no balcony.

A mezzanine floor affords an attractive place for lounging and resting, the picture being conveniently viewed from this floor. This unusual design of the mezzanine is shown in a reproduction of the interior on a succeeding page. The direct view permitted of the picture is worthy of consideration for other houses of this type.

The interior of the Claridge is treated in Adam style architecture, the ornamental work being beautifully decorated in ivory and gold and the dome on the ceiling is treated in polychrome combination of colors. The side walls of the theater are of genuine caen stone imported from France.

The combination as described, and the views shown of this theater, convey an idea of its beauty in design and decoration.

Yet all these features would likely pass with casual observation by the clientele of the house if it were not for the lighting system and its effective control. In bringing forth the beauty of the theater and in securing a pleasing atmosphere, through modified lighting, the Claridge has taken full advantage of this modern art. The lighting control equipment is of the latest design and adequate of complete flexibility of performance of duty as required of it by a theater of this type and size.

The stage is of the concert type, of ample size to permit the presentation of the more elaborate prologues along with full sets.

Realizing the importance of excellent music as a necessary adjunct to the successful presentation of pictures, especial consideration was given this feature. An orchestra pit of sufficient size to accommodate several pieces is available along with a high class theater organ. The organ installation was studied and carefully planned before the theater was constructed in order that the sound chambers could be positioned to greatest advantage.

The organ has proven an excellent investment as music, particularly organ solos, are exceedingly popular with the theater's clientele. It is of interest to note that good music finds almost universal popularity among motion picture theatre goers, regardless of class.

The projection department of the Claridge gives conclusive proof of its modernization. In this feature, no expense has been spared, the best of equipment being installed throughout. As a safeguard against emergency and as a relief unit, an auxiliary motor generator is available for use at all times.

It is such theaters as the Claridge, along with the finer pictures, that is grad-



A house that approaches perfection in modern theatre construction technique. The Claridge, Montclair, N. J. incorporate a great many highly commendable features. Note the large sign and marquee that serves to dominate many blocks of the main street.



Interior, looking towards the stage, of the Claridge Theatre, Montclair, N. J. This theatre approaches perfection in its design and comforts of the patron. Special attention is called to the beautiful and artistic design and decorations which are so strikingly brought forth through the elaborate lighting system. This house has a seating capacity of 1,400, all on the main floor.

ually gaining friends for motion pictures among the most discriminating of people.

William E. Lehman and N. Harris were the architects.

Two Organ Installations Made in Kansas Theatres

William McDowell, manager of the Ashland Theater at Wellington, Kan., will install a Wurlitzer pipe organ in his theater. He has signed the contract for installation in the near future. The Dreamland Theater at Herrington, Kan., also has installed a pipe organ of the same make.

Eaton's Theater at Waynoka, Okla., was damaged by fire which broke out at 6:30 o'clock in the morning, February 10. The fire was of unknown origin. The front of the theater, the booth and two machines were destroyed.

WASHINGTON

Spokane—C. E. Stillwell, has announced plans for the construction of a down town theatre building to cost $100,000 at W. 509 Main Ave., which will seat 820, 142 x 50 ft., of steel construction, roof of reinforced concrete and walls of brick reinforced.

Seville Theatre, Inglewood, Cal. Follows Spanish Design

THE new Seville Theater, Inglewood, Cal., opened its doors to the public recently with "Judgment of the Storm" as the initial attraction. Oscar A. Kantner and C. Robison, share in the managing of the new house.

Nothing has been spared in the creation of the Seville theater, and the thoroughness with which it has been erected and the detail which as been carried out in its designing, decorations and modernized conveniences are worthy of the highest possible commendation upon the part of the designers and builders.

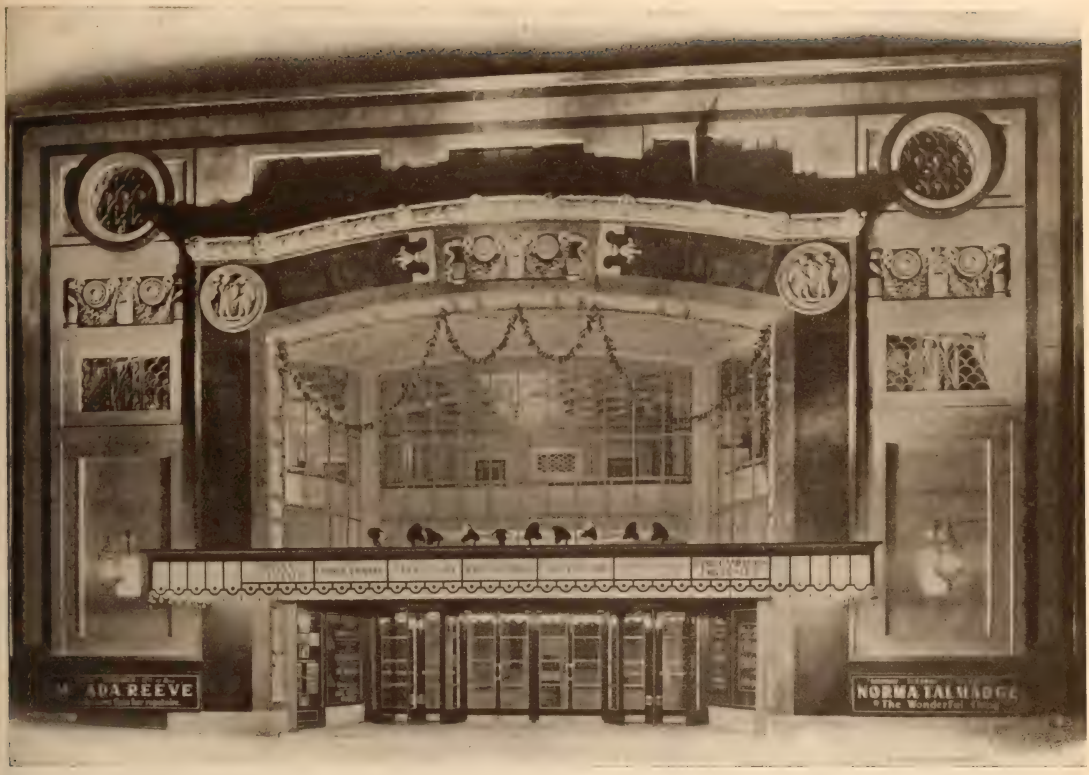
The heating and ventilating of the theater is of the very latest type, and its efficiency and accuracy might well be comprehended when it is learned that the air in the entire structure is completely changed every ten minutes.

Heated air for cool and chilly weather and pure fresh air for exceedingly warm weather is insurance against stagnant and stuffy air at any time. The system is mechanically controlled, thereby delivering a non-fluctuating tempertaure and atmospheric condition at all times.

The impression the passerby gains from the front appearance of the entire structure is forcible and lasting. The theater being in Spanish design lends an unusual appearance. The large Mission style bronze bell that swings in the illuminated opening at the top of the theater front is impressive. Through every opening in the Mission style front wall is seen vines and foliage protruding, and the illuminated effect, colorful yet in keeping with its theme is strikingly impressive and evidences the detail effected in the treatment of the theater's exterior.

Mr. Kantner has been identified with the motion picture industry for the past eight years, the greater part of that time being associated with the Famous Players-Lasky Corporation in various parts of the country.

Mr. Robinson, is well known in theatrical circles.



Individualizing Your Theatre

HERE is a new way of individualizing your theatre. All that is needed is an attractive theatre exterior and a few flood lighting units properly placed. The effect produced is striking.

The view shown above is that of a theatre in England with its exterior brightly illuminated by ten flood lighting units. Thus all the beauty of design is brought into the greatest of prominence at night.

If you own a theatre that has an attractive front, lighting it at night offers an unequalled opportunity for securing distinctive individuality by enhancing its beauty. This flood of light also gives preeminence by its brightness alone.

An efficient flood lighting installation is inexpensive.

We invite any exhibitor who desires to investigate the advisability of illuminating the exterior of his theatre to write our Lighting Department, Edison Lamp Works, Harrison, N. J. Inquiries are also welcomed pertaining to all other phases of theatre illumination.

Special MAZDA lamps are needed for flood lighting, as are required for sign, marquee, lobby, auditorium, stage, projection, etc. There is a proper Edison MAZDA lamp for every requirement of the theatre. Specify Edison and insure satisfaction in your theatre illumination.

EDISON MAZDA LAMPS

A GENERAL ELECTRIC PRODUCT



Looking toward the rear of the auditorium of the Claridge Theatre, Montclair, N. J., showing to good advantage the lighting installation and also the opening in the rear which gives an unrestricted view of the screen from the small mezzanine floor which is used for resting and lounging. This house offers an excellent example of the modern suburban theatre.

"Varsity" Ranks With Buffalo's Attractive Community Houses

THE Kensington section of Buffalo may well be proud of its new Varsity theatre, a thoroughly modern, completely equipped community motion picture house which has just been opened to the public by James Cardina, one of the most progressive exhibitors in the Queen City of the Lakes.

The Varsity is located at 3161 Bailey avenue. It was built by James O. Cristina, contractor, from plans by Lewis & Hill, architects of Buffalo. The house has a frontage on Bailey avenue of 85 feet and a depth of 140 feet. The Varsity is constructed entirely of fireproof materials such as concrete, brick, steel, marble and seagiolia, and represents an outlay of $150,000.

Five oak and glass doors lead into the spacious lobby, which is 19 by 35 feet. At the right going in is the box office which contains an automatic ticket machine. Stanley frames are used in the lobby. Three double oak doors lead into the auditorium which is of ideal design for a neighborhood house, cozy, roomy and homelike. The stage is attractively framed, with Corinthian pillars at each side. Large silk curtains, containing the letter V in the center hide the screen from view when it is not in use. Ivory and old rose is the color scheme of the auditorium interior.

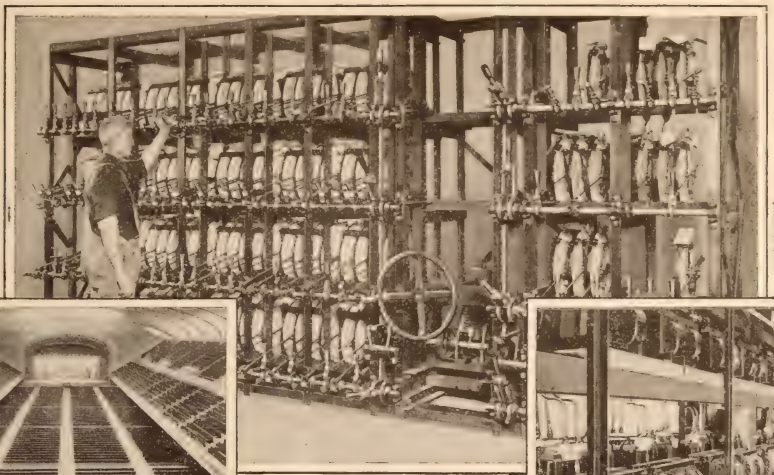
The Varsity has a beautifully toned organ manufactured by Marr & Colton of Warsaw, N. Y. C. L. Tofford, formerly at the Strand and Bellevue, Niagara Falls, N. Y. presides at the console, which is placed in the center of the orchestra pit.

The projection booth is placed directly above the entrance to the auditorium and is one of the finest in the city. There are two Simplex machines, spotlight and a Westinghouse generator. The length of throw is 96.4 and A. L. Bothan, one of the veteran operators of western New York, is in charge. Federal house phones keep the office in direct touch with each department of the theatre. Westinghouse electric equipment is used throughout the Varsity.

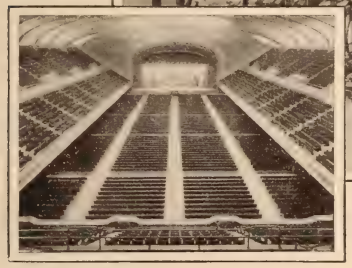
Perhaps one of the most interesting features is the heating plant, which is Duplex Automatic, which makes it possible to automatically control the warmth in every section of the building. This gas burning system overcomes low pressure. It does away with a furnace in the basement, is clean, convenient, efficient and above all, healthful. The heaters are exact duplicates of steam heat radiators, except that a gas burner is placed in the center of each radiator. In the lobby several radiators are placed behind a latticed frame and controlled by a thermostat in the wall near the box office. Radiators are also placed along the walls of the auditorium and one is used beneath the organ which keeps the instrument in splendid working order at all times.

There are 863 seats in the house of American Seating manufacture. The seats are all on one floor. The lighting is indirect, coves running along the top of each wall in the auditorium. There is a large dome in the center of the house in basket work, personally designed by Mr. Cardina. There are several smaller basket work domes in the lobby, all of which are lined with artistic silks. Two spans of frosted bulbs run across the ceiling of lobby. In front of the Varsity just over the entrance is an attractive electric sign, designed and built by the Broadway Electric Sign System. There is a flasher used in connection with the sign in which illuminated letters are also used.

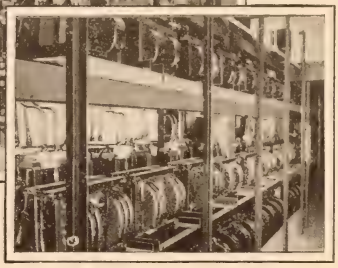
Cleveland Auditorium Equipped with Ward Leonard Remote-control (reactance type) Dimmers.



Ward Leonard Reactance Dimmers in basement. Controlled by Vitrohm Plates on Stage.



Bank of Ward Leonard Vitrohm Plates for controlling Reactance Dimmers shown at the lower right (in Cleveland Audtorium.)



The Largest Auditorium in the United States

[Selected for the National Republican Convention]

is equipped with Vitrohm Dimmers

ONE of the most striking monuments to public enterprise in Cleveland, Ohio, is the huge City Auditorium, seating 12,000 persons—largest convention and exposition hall in the United States. Large in proportion—in fact, the largest dimmer installation in the world—is the 900 kw. capacity WARD LEONARD VITROHM DIMMER used for controlling the auditorium and stage lighting of this tremendous building. WARD LEONARD Vitrohm Dimmers are compact, light, dependable, easy to operate and absolutely safe. For more than twenty years, their service has been proving the superiority which has won them the preference they today enjoy among hundreds of prominent theatre owners; theatrical producers and stage architects and engineers.



Movable Contact

(Skate Shoe)

Unless properly designed, the movable contact of an adjustable resistance may be a source of continual trouble. Such troubles never occur with WARD LEONARD Theatre Dimmers. The movable contact is both a self-aligning and a self-adjusting shoe which is held firmly in contact, yet freely rides over ordinary projections. Simple, positive; can't get out of order. Requires minimum effort to operate; needs no attention.

Ward Leonard Electric Company

Mount Vernon, New York

37-41 South Street — Mount Vernon, N. Y.

Atlanta—G. P. Atkinson
Baltimore—J. E. Perkins
Boston—W. W. Gaskill
San Francisco—Elec. Material Co.
New Orleans—Electron Eng. Co., Inc.
Philadelphia—W. M. Tompkins
London, Eng.—W. Geipel & Co.

Detroit—C. E. Wise
St. Louis—G. W. Pieksen
Cleveland—W. P. Ambos Co.
Dallas—W. A. Gibson
Chicago—Westburg Eng. Co.
Pittsburgh—W. A. Bittner Co.
Montreal—W. D. Bishop

WARD LEONARD VITROHM

National Anti-Misframe League Forum

Types of Mirrors and the Law of Reflection by Plane Mirrors

Lesson II.—Part I.

THE accurate control of light is effected by means of mirrors and lenses. It should be understood that by "control" of light is meant control as regards *direction* only. Of course for *extreme accuracy* in the control of light, it is necessary to build special forms of mirrors and lenses in order to correct for the faults ordinarily found in commercial types of these devices.

The laws which governs the action of mirrors are in many respects similar to those of lenses. This being so, the action of mirrors will be described in detail first while those of lenses will be reserved for later treatment.

Types of Mirrors

Mirrors can be classified according to their shape, as for instance

Plane
Concave (spherical)
Convex
Elliptical
Parabolic

They are also commonly classified according to the material from which they are made, such as

Glass
Metal—Silvered Metal
Nickel-plated metal
Polished aluminum

It is also ordinary practice to combine *both* of these classifications when describing a particular reflector as, for instance, a polished aluminum parabolic reflector.

Strictly speaking, there are no glass reflectors in the ordinary sense of the word. A glass reflector, such as a common "looking glass" really consists of a highly polished piece of metal with its reflecting surface protected by glass. A section of such a mirror is shown in Fig. 9. *A* represents the highly polished metal reflecting surface which may consist of either silver as in the case of high grade mirrors or quick-silver (mercury) in the case of the cheaper kind. The front protecting surface of glass—from whence this type takes its name is shown by *B*. Where the back of the mirror is unprotected and liable to be injured, a heavy protective coating of pure copper, *C* is electrolytically deposited on the top of the mirror backing *A* and thus both front and rear surfaces are fully protected from accidental injury.

In some cases, as a means of further protection, it is customary to apply a heavy coat of special paint, *D*, to the copper backing which also serves to improve the appearance of the mirror. Sometimes, the copper backing is omitted and the heavy coat of paint applied directly to the mirror backing.



Figure 9

Action of Mirror

A surface in order to *regularly reflect* light, as in the case of a mirror, must have a polished surface. Why should such a surface, though, reflect light differently than any other, as for instance, a plaster wall which gives *diffuse* reflection–

Briefly the size of the surface irregularities, in comparison with the *wave length* of light determines what kind of reflection the surface gives. Now the wave length of ordinary light ranges from 1/35,000 inch for red light to 1/70,000 inch for violet light. In order for a surface to reflect light regularly, as in the case of a mirror, the small ridges, depressions, or irregularities in the surface must not be farther apart than *one-quarter wave length*. Thus, in the case of red light, these ridges would have to be no farther apart than 1/140,000 of one inch! If this distance is exceeded, the surface will *diffuse* the light. It is for this reason that all good reflectors must be highly polished and the higher the polish the better the reflector.

In this connection it might be well to state that the surface of glass, when ground to a very smooth surface, acts as a reflector depending upon the angle at which the light strikes it. At high angles of incidence (80°—85°) between 50 and 60 per cent. of the light striking its surface is reflected.

The Law of Reflection

When light strikes the polished surface of a plane mirror, it is reflected in a certain direction depending upon the angle at which it strikes it.

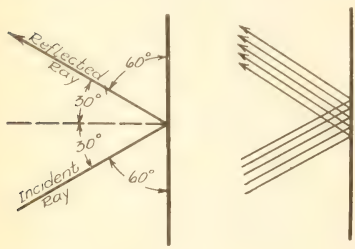


Figure 10

Herein really lies the difference between polished reflectors and other kinds such as diffuse and spread reflectors. Thus in the case of Fig. 10a, if the light traveling *toward* the mirror, marked "incident ray" strikes it, the mirror at an angle of say 30°, with the perpendicular line erected at the point where the ray and mirror meet, then the reflecting ray (so marked) will also make an angle of 30° with the perpendicular. Furthermore the angle between the incident ray and the mirror (60°) and that between the reflected ray and mirror, will be *equal* (also 60°) as shown. The angle which incident ray makes with the perpendicular is known as the angle of incidence and the one made by the reflected ray and the perpendicular is referred to as the angle of reflection.

Fig. 10-b shows that a pencil of rays which were *parallel* before striking the plane mirror will remain parallel after reflection from the mirror.

Co-operation

We are dependent for knowledge, to a great extent, upon what we learn from other people. The average person finds out very few *new things* for himself and his fund of general information consists of the experiences of *many other people* which have come to his attention through either *seeing* them, *hearing* of them or *reading* of them.

Civilization can be defined as a state of enlightenment. The more we learn, the more civilized and cultured presumably, we become. Barbarism, then, according to this definiton, would consist of a state of ignorance.

There are, at the present time, *four* great civilizing influences in the world; *Social Intercourse, Printing, Motion Pictures and Radio Telephony.* The last two are comparatively new but possess unlimited possibilities for bringing into close contact the various peoples of the world.

The average human being is a social creature. When two persons get together it is only natural that they begin "swapping yarns" and thus add to each other's stock of information. We use this means of increasing our knowledge every day. Naturally, since most of us must work for a living, the greatest exchange of ideas occurs with our fellow-workers. Now the process of exchanging ideas by means of social intercourse can be summed up in one word—*"co-oneration."* If we *co-operate willingly* with a fellow worker, it is only natural for him to reciprocate and thus there results harmonious working conditions which are mutually beneficial.

Not all persons, however, are willing co-operators. The writer, a short time ago had occasion to pay a visit to a metropolitan theatre and, while enroute to the projection room, stopped to chat a while with the house manager. He was informed that the regular projectionist was off duty and that the regular relief man was working in his place. The information was also advanced that the projection was not all that it should be and that a considerable number of lamps were being burned out prematurely. It so happened that this house was using a 30 ampere D. C. arc in competition with a Mazda outfit to determine the advisibility of changing over com-

(Continued on page 1124)

EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



The Hinck Building of which the Claridge Theatre, Montclair, N. J. is the main feature.. This building is situated at the intersection of the two main thoroughfares thus permitting the theatre to have an entrance on both streets. Note the attractiveness of the design and also the practicability in the incorporation of retail store and office space.

Allender & Neal Add the New Ritz Theatre to Spokane String

SPOKANE'S new motion picture house, the Ritz, will be open to the public March 15, according to J. W. Allender of Allender & Neal, operating a string of motion picture theaters there. The Ritz, to cost in the neighborhood of $15,000, stands completed today, so far as the exterior is concerned, a strikingly beautiful edifice in the Italian Renaissance style of architecture, and work on the interior is being rushed to completion.

The picture firm has taken a long lease on the building, located at 520 Main avenue, and will make it a "first run" house exclusively, popular prices prevailing. The property is leased from G. F. Heiber. Westcott and Gifford are the architects. The house will seat 550, with the balcony taking care of 200.

The new theater, which is fireproof construction throughout, will have a projection of 80 feet. The newest ideas in lighting have bee nemployed and an electric organ has already been ordered for the house. It will be heated from the Central Heating plant there. A system of indirect lighting will be used throughout, and outside, to illuminate the front of the theater flood lights will be used.

It is long and narrow and the soft glow from the exit lamps will throw a subdued light over the audience without affecting the screen. The stage will have a proscenium arch, elaborately decorated. An excellent ventilating system will be installed. The rest room is back of the balcony and the offices are to be on the mezzanine floor.

The theater is of stucco construction, with brick and tile trimmings to give it color, in reds, greens and blues. The building is of three stories, with a frontage of 31 feet and runs back 100 feet to the alley. An ornamental iron balcony gives a touch of elegance to the front, and a huge electric sign, 12 by 30 feet will carry the house showing. There is a big 12-foot arch for the entrance, and the box office is in the center of the archway.

Woodland Invents Singing and Talking Pictures

Woodland's Talking and Singing Pictures, a new process of synchronizing motion pictures and the human voice, will have its first public demonstration at the Civic Theatre, Liberty Avenue and 114th Street, Richmond Hill, Queens, N. Y. on Monday and Tuesday, February 25 and 26. This system of synchronization has been invented and perfected by John Woodland, for years one of the most expert projection men in the industry. The claim is made for these talking motion pictures that they are not as complicated in method as the other systems that have been hitherto shown publicly and that the synchronization is perfect.

The first demonstration will include two songs which were sung by Scott Welsh, well known musical comedy star, who has made many phonograph records.

Old Everett Theatre Being Replaced

Contracts for the complete equipping, furnishing, decorating and lighting of the new Everett at Everett, Wash., were let recently to the B. F. Shearer Theatre Equipment Company of Seattle. The house will cost approximately $125,000, and will represent the finest motion picture theatre in that territory. It is being built by the Star Amusement Company, under the direction of C. A. Swanson, and will replace the former Everett Theatre, which was totally destroyed by fire a few months ago. It is located in practically the exact center of the downtown business district, and will be devoted to a high class first run policy. Present plans call for a seating capacity of practically 1,100.

Sanik Brothers Will Build Theatre in Astoria

Joseph and Alexander Sanik purchased the plot, 175x100, adjoining the northeast corner of Ditmars and Second avenues, Astoria, Long Island City, for development with a theater and stores. The transaction was negoitated by Jacob and Emil Lettner, Inc.



The above view shows a specially equipped chassis built for Burr Nickle, Los Angeles, for publicity in his production, "The Land of Whispering Hope." This chassis was equipped with convertible berths, film room and a Tanley selfplaying Air Calliope which was built by the Tangley Mfg. Co.

A New Low Price
for GOLD SEAL
THEATRE TICKETS
It pays to use the best quality—specify Gold Seal on your ticket orders.
Made up to the Gold Seal standard in the Automatic plant.
The Automatic Ticket Register Corp.
723 7th Ave. New York

How to Cool and Ventilate
Theatres is to be given thorough treatment in a series of special articles now being prepared for the NEWS by a Theatre Heating and Ventilating Engineer of national repute.
Watch for these articles in this department

THE NEW METAL MODEL DEBRIE PROFESSIONAL CAMERA

Equipped with automatic dissolving shutter.
Special ground glass attachment for focusing.
Nine time magnifying tube for direct focusing.
Stop motion device.
35m/m, 50m/m and 105 m/m Zeiss lenses fitted.
Sole leather case for camera.
Eight four hundred foot magazines.
Sole leather case for magazines.
One set of inside masks.
One set of outside masks. Sunshade.
Three finder masks. Rewinder.
Latest model Debrie tripod with quick tilt and panoram top.
Sole leather case for tripod.

Complete Outfit $1250

Send Your Order in Now While This Price is in Effect

MOTION PICTURE APPARATUS CO., Inc.

118 W. 44th STREET NEW YORK CITY

U. S. and Canada Agents for Debrie

TIME TO SPRUCE UP!

When renovating or planning to remodel consider the use of NATIONAL Plasti Relief Ornaments. Mouldings, rosettes, cartouches, balcony fronts, capitals and all the other ornaments you need are illustrated and priced in our new catalog.

Ask for your copy. It's FREE.



LIGHTING FIXTURES, ALSO

NATIONAL Fiber-O-Litic Lighting Fixtures are especially designed to meet the needs of theatre owners. They are graceful and artistic, and cannot be easily distinguished from metallic fixtures costing 200% more.

Consult with us when you wish to change your fixtures for something decidedly better, or decide to build a new house. We will send our latest booklet of fixtures showing direct, semi-indirect and indirect bowls, chandeliers, lanterns, fan brackets, sconces and floor lamps. More than 100 beautiful creations to select from.

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(Continued from page 1120)

pletely to the latter. A test of this kind, by the way, would not be worth much due principally to the difference in color quality of the two illuminants and furthermore — however, that's another story.

Being naturally curious to get a line on the new man, he was sought out while the show was in progress and engaged in conversation.

The first thing which caught the writer's ear as he entered the projecton room was a noise which so closely resembled the rumble of a subway train that he instinctively reached overhead for a strap and fished around in his pockets for a paper with which to occupy himself until the next station was reached. The floor of that room actually shook. The trouble lay in the worn out drives of both machines which were old models.

Here, evidently, was the cause of the lamp trouble and after introductions were over, attention was called to this possibility. The conversation from then on was as follows:

"Yes, I know, but that's none of my business."

"Does the regular man suspect this is the the cause of his lamp trouble?"

"Naw,—he's a dumb-bell."

"Why not tell the manager and advise the purchase of new drives?"

"Why should I? I'm only the relief operator."

Further observation disclosed the fact that one reason for the poor screen illumination was due to the fact that a piece of tin, stuck in the port hole opening to cut off the stray light was cutting off fully *one half of the beam*, in addition thereby reducing the screen intensity to half its effective value. Conversation as follows:

"Wouldn't it be better to remove that port-hole plate and use all of the beam?"

"Yeh, I know, but why should I do it?"

"Does the other chap know about it?"

"No he don't, but why should I tell him. That's his business."

And so it went with the line-up of the both systems and other points. If the Mazda line-up was out he couldn't be bothered learning how to adjust it. He was paid for running the show. "Let the other fellow do it," he grinned.

Yet this same man came regularly to that theatre once a week! Co-operation simply wasn't in his vocabulary.

Guild Fellowship Scholarship for Organists

To encourage the study of advanced organ playing under notable French instructors the Council of the American Guild of Organists have announced the establishment of a scholarship in organ playing at the School of Music in Fontainebleau, France. The scholarship will cover transportation, expenses and tuition for an American organist at the 1924 summer course at the school. This year it will be awarded to the candidate receiving the highest mark in the regular Guild Fellowship examination which will be conducted in 15 or more cities from Boston to San Francisco on May 15 and 16, 1924.

It will be known as the Estey Organ Company Scholarship as the necessary funds are contributed to the guild by the Estey Organ Company of Brattleboro, Vermont. The competition will be national in scope as the American Guild has 37 chapters and members in 44 states.

Theatre Seating Two Thousand Planned for Topeka

A $200,000 theater which will seat 2,000 persons will be built in Topeka, Kansas. According to reports, George Moore, Robert Stone and Albert P. Simpson of Topeka, have closed a real estate deal for a site on Tenth avenue between Kansas avenue and Quincy Street. The theater would cover a space 75 to 150 feet. It would handle both legitimate and motion picture productions and is predicted will be the finest theater in Kansas outside of the Miller in Wichita.

PENNSYLVANIA

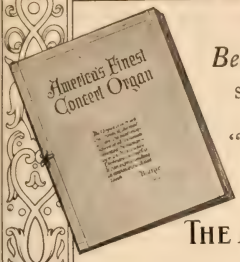
Bethlehem—Architect W. H. Lee, 1505 Race St, Phila., Pa. is taking bids on general contract for the erection of a $60,000 one story, 50 x 190, brick theatre building on Broad St. between Main & New Sts., for the Civic Theatre Corp., L. F. Heiberger, pres., 621 Ave. H., Bethlehem.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Frame Up	J. Livingston	Independent Pict.-S.R.		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Assn. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smiley E. Sedgwick	Mallory-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Whitehall-Lake	Truart Film	7 reels	Dec. 22
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Beaten	J. Livingston	Independent Pict.-S. R.		
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	7 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	Feb. 23
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 8
Sting of the Scorpion	Edmund Cobb	Arrow	6 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Loving Lies	Brent-Blue	Allied Prod. & Dist	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
Offenders, The	Margery Wilson	Independent Pict.-S. R.		
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Valley of Lost Souls	Special Cast	Independent Pict.-S. R.		
Virginian, The	Harlan-Vidor	Preferred Pict	7 reels	Nov. 24
Wanters, The	Special Cast	First National	6 reels	Jan. 19
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	Mar. 1
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Bill		Red Seal Pictures	5 reels	
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Myles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Devil's Partner	Norman Shearer	Independent Pict.-S. R.		
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	7 reels	Feb. 23
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rich	Warner Bros	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Mayime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net, The	Special Cast	Fox		
No More Women	Beflamy-Moore	Allied Prod. & Dist	7 reels	
Printers' Devil, The	Wesley Barry	Warner Bros	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
Shattered Faith	Special Cast	Independent Pict.-S. R.		
This Freedom	Fay Compton	Fox		
Tiger Rose	Lenore Ulric	Warner Bros	8 reels	Dec. 8
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1

Feature	Star	Distributed by	Length	Reviewed
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O.	7 reels	Feb. 16
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros.	7 reels	Dec. 29
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Special Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro	6 reels	Feb. 16
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Special Cast	Paramount	6 reels	Jan. 26
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
In the Spider's Web	Special Cast	Independent Pict. Corp		
Just off Broadway	John Gilbert	Fox	6 reels	Feb. 9
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Lullaby, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Not A Drum Was heard	Charles Jones	Fox	5 reels	Feb. 9
Painted People	Colleen Moore	First National	7 reels	Feb. 9
Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Shadow of the East	Special Cast	Fox	6 reels	Feb. 16
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Three Days To Live	Ora Carew	Gerson-S. R.		
West of the Water Tower	Spec. Cast	Paramount	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Fathers, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	B. O.	8 reels	
Blizzard, The	Special Cast	Fox		
Baffled	Franklyn Farnum	Independent Pict.-S. R.		
Breathless Moment, The	Wm. Desmond	Universal	6 reels	Feb. 9
By Divine Right	Dexter-Harris	F. B. O.	7 reels	Jan. 26
Daddies	Special Cast	Warner BrosM	7 reels	Feb. 9
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Flapper Wives	Special Cast	Selznick		
Flowing Gold	Nilsson-Sills	First National	8005 feet	Mar. 1
Galloping Fish The	Special Cast	First National		
George Washington, Jr.	Wesley Barry	Warner Bros.	6 reels	Feb. 2
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Happiness	Laurette Taylor	Metro		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	
Ladies to Board	Tom Mix	Fox	6112 feet	Mar. 1
Love Letters	Shirley Mason	Fox		
Love Master, The	Strongheart (dog)	First National	7 reels	Jan. 19
Marriage Circle, The	Marie Prevost	Warner Bros.	7 reels	Feb. 16
On Time	Richard Talmadge	Truart		
Ride for Your Life	Hoot Gibson	Universal	5310 feet	Mar. 1
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Sporting Youth	Reginald Denny	Universal	7 reels	Feb. 2
Thy Name is Woman	Special Cast	Metro		
Unguarded Gates	Madge Belamy	F. B. O.		
Uninvited Guest, The	Special Cast	Metro	6145 feet	Mar. 1
When A Man's A Man	Special Cast	First Natuonal	6 reels	Feb. 16
White Sin, The	Special Cast	F. B. O.		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Express, The	Special Cast	Fox		
Beau Brummel	John Barrymore	Warner Bros.		
Beware, The Woman		F. B. O.		
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros		
Crossed Trails	J. P. McGowan	Independent Pict.-S. R.		
Damaged Hearts		F. B. O.		
Enchanted Hedge, The	Richard Barthelmess	First National		
Fine and Dandy	Tom Mix	Fox		
Fool's Highway	Mary Philbin	Universal		
His Darker Self	Lloyd Hamilton	Hodkinson		
Lillies of the Field	Griffith-Tearle	First National		
Love's Whirlpool	Kirkwood-Lee	Hodkinson		
Man's Mate, A	John Gilbert	Fox		
Pagan Passions	Special Cast	Selznick		
Plunderer, The	F. Mayo & Spec. Cast	Fox		
Right of the Strongest	E. K. Lincoln	Selznick		
Secrets	Norma Talmadge	First National		
Son of Sahara, A	Special Cast	First National		
Souvenir	Ayres-Marmont	Asso. Exhibs.		
Stolen Secrets	Herbert Rawlinson	Universal		
Torment	Owen Moore-Bessie Love	First National		
Try and Get It	Washburn-Dove	Hodkinson		
Two Fisted Tenderfoot	J. P. McGowan	Independent Pict.-S. R.		
Vagabond Trail, The	Charles Jones	Fox		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Cytheria	Special Cast	First National		
Goldfish, The	Constance Talmadge	First National		
King of Wild Horses	Special Cast			
Law Forbids, The	Special Cast	Universal		
Marriage Cheat, The	P. Marmont-L. Joy	First National		
What Three Men Wanted	Miss Dupont	Independent Pict. Corp		
Why Get Married	Andree Lafayette	Asso. Exhib		
Woman on the Jury, The	Sylvia Breamer	First National		

MAY

Feature	Star	Distributed by	Length	Reviewed
Babbitt	Special Cast	Warner Bros		
Desperate Adventure, A	J. P. McGowan	Independent Pict		
For Sale	Corinne Griffith	First National		
Storm Daughter, The	Special Cast	Universal		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Those Who Dance	Special Cast	First National		
Sundown	Roy Stewart	First National		
White Moth, The	Barbara La Marr	First National		
Flaming Wives		First National		
Perfect Flapper, The	Colleen Moore	First National		
Ragged Messenger, The		First National		
Western Vengeance	J. P. McGowan	Independent Pict.-S. R.		

JULY

Feature	Star	Distributed by	Length	Reviewed
Calibre Forty-Five	J. P. McGowan	Independent Pict.-S. R.		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational	2 reels	Feb. 9
Adam's Fib	Special Cast	Pathe		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	Nigh-La Verne	Pathe	1 reel	
Animal's Fair, The	Aesop Fable	Pathe	1 reel	
Arabia's Last Race		Fox	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Dor Dad)	Pathe	1 reel	Jan. 19
Bargain Day		Educational	1 reel	
Barnum, Junior		Educational	2 reels	
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reels	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	3 reel	Dec. 8
Be Yourself	Al St. John	Fox	2 reels	
Big Business (Our Gang)		Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snub Pollard	Pathe	1 reel	Jan. 12
Big Moments from Little Pictures	Will Rogers	Pathe		
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Bishop of Hollywood	Special Cast	Selznick		
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brothers-In-Law	Earle-McCoy	Universal		
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Body, The		Hodkinson	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	Feb. 16
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Cake Eater, The	Will Rogers	Pathe	2 reels	Mar. 1
Call The Wagon	Neal Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Cave Inn	Special Cast	Educational	1 reel	Mar. 1
Chasing Wealth		Universal	1 reel	Jan. 12
Checking In	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar, Detective	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Col. Heeza Liar in the African Jungle	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Ancestors	(Bray Cartoon)	Selznick		
Col. Heeza Liar's Treasure Island	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Burglar	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar and the Ghost	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Vacation	Bray Cartoon	Hodkinson	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 21
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox	2 reels	
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cream of Hollywood, The	Fred Caldwell	Selznick	2 reels	
Cuckoo	Edwards-Reach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessing-Butler	Pathe	2 reels	Dec. 29
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 8
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Heatate		Educational	1 reel	Dec. 29
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reels	
Easy Work	Summerville-Dunn	Universal	1 reel	Feb. 23
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Faint Hearts		Hodkinson	2 reels	
Family Life		Educational	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fatal Photo, The		Hodkinson	2 reels	
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Fellis the Shortage		Winkler-S R	1 reel	Nov. 17
Fiddling Fool, The		Hodkinson	2 reels	
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Five Orphans of the Storm	Aesop Fable	Pathe	1 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 29
Forward Pass	Buddy Messinger	Universal	2 reels	
Four Orphans, The		Hodkinson	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Educational	2 reels	Mar. 1
Girls and Girders		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Far e	Universal	2 reels	Nov. 17
Good Old Days	Aesop Fable	Pathe	1 reel	
Go West	Animal	Pathe	1 reel	Nov. 20
Gown Shop The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7
Halfback of Notre Dame, The	Harry Gribbon	Pathe	2 reels	Feb. 23
Han	Clif Bowes	Educational	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Unive sal	2 reels	Dec. 27
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hard Knocks	Charles Chase	Pathe	1 reel	Mar. 1
Hats	Sid Smith	Grand-Asher	2reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	Feb. 9
Herman The Great Mouse	Aesop Fable	Pathe	1 reel	Mar. 1
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Con ey	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Ideal Man, The	Bert Roach	Universal	1 reel	Nov. 17
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's a Boy	Snub Pollard	Pathe	1 reel	
It's a Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Jockey, The	Buddy Messinger	Universal		
Join Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb.
Keep Going	Earle-McCoy	Universal	2 reels	Feb.
Keep Healthy	Slim Summerville-B. Dunn	Universal		
Kidding Capt. Kidd		Lee-Bradford	4 3reel	
Kidding Katie	Dorothy Devire	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Lady Barber, The	Harry Langdon	Pathe		
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	Feb. 16
Low of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept 29
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, The	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Manfarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man Pays, The	(Dippy Doo Dads)	Pathe	1 reel	Feb. 16
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 18
Mark it Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Matter of Policy, A	Neely Edwards	Universal	1 reel	Dec. 8
Million of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Liar)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
New Sheriff, The		Educational	2 reels	
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24

Feature	Star	Distributed by	Length	Reviewed
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 18
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Captain		Educational	1 reel	Feb. 23
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Engle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Orphan, The	Clyde Cook	Fox	2 reels	
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	Mar. 1
Peg Leg, A	Bobby Vernon	Educational	2 reels	Nov. 17
Perfect Lady, A	Charley Chase	Pathe	1 reel	Feb. 23
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Political Puil	Spat Family	Pathe	2 reels	Feb. 23
Postage The	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Quit Kidding	Buddy Messinger	Universal	2 reels	Feb. 23
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Reno or Bust	Spec. Cast	Educational		
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Rough on Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Save Your Ship	Stan Laurel	Pathe	1 reel	Nov. 17
School Pals	Animal Cast	Fox	2 reels	Mar. 1
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
Shanghaied Lovers	Harry Langdon	Pathe		
Sheik of Hollywood, The	Fred Caldwell	Selznick	2 reels	
She's a Hero	Buddy Messinger	Universal	2 reels	Nov.
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 24
Should Poker Players Marry	N. Edwards-B. Roach	Universal		
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister Susu	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smile Please	Harry Langdon	Pathe	2 reels	Mar. 1
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Sollers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody to Love		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal		
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Stranded	Harry McCoy	Universal		
Such a Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Ten Dollar Ten Days	Ben Turpin	Pathe	2 reels	Jan. 12
That Oriental Game	Pal (dog)	Universal	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under Orders	Clyde Cook	Educational	2 reels	
Under the White Robe		Universal	1 reel	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Very Bad Man, The		Universal	1 reel	Mar. 1
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox		
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wide Open		Educational	2 reels	Feb. 23
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	1 reel	
You're Next		Universal		

Short Subjects

Feature	Distributed by	Length	Reviewed
Almost Good Man, The	Universal	2 reels	Jan. 19
Among the Missing (Nigh-La Verne)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict.	1 reel	Nov. 17
Ant Lion, The (Secrets of Life)	Educational	1 reel	
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Feast (Fighting Blood)	Film Book. Offices	2 reels	5
The Bee (Secrets of Life)	Educational	1 reel	Jan.
Big Boy Blue (Leather Pushers)	Universal	2 reels	
Bill Brennan's Claim	Universal	2 reels	
Black Caesar's Clan (Serial)	Pathe		
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Black Sunlight (Bray Romnce)	Hodkinson	1 reel	
Bopson of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Educational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Captain Kidder (Aesop Fable)	Pathe		
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Colleges (Chr. of America)	Pathe	1 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 8
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod.	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Fast Express, The	Universal	15 episodes	Feb 23
Film Memorial to Woodrow Wilson	Universal	1 reel	Feb. 16
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gambling With the Gulf Stream (Bray Romance	Hodkinson	1 reel	
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Gold, Gold (Way of a Man Serial)	Pathe	2 reels	
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale, (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 13
Hats Off (Pete Morrison	Universal	2 reels	Feb. 9
Haunted Hills (Wilderness Trails)	Educational	1 reel	Feb. 23
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 19
Home Again (Sing Them Again Series)	Educational	1 reel	Jan. 5
Homemaker, The	Educational	1 reel	Feb. 2
Immortal Voice, The (Bray Romance)	Hodkinson	1 reel	
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	1 reels	Nov. 3
Jean of Heceta Head (Wilderness Tales)	Educational	1 reel	
Johnny's Swordfish (Educational)	Fox	1 reel	
Jumping Jacks (Hodge Podge)	Educational	1 reel	Mar. 1
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
King Dear (Telephone Series)	F. B. O.	2 reels	
Last Outlaw, The	Universal	2 reels	Jan. 12
Laugh-O-Graphs (Novelty)	Graned Asher		
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Liquid Lava (Hodge Podge)	Educational	1 reel	
Lone Larry	Kingsley Benedict	2 reels	
Long Ago (Sing Them Again Series)	Educational	1 reel	
Long Live the King (Fighting Blood)	Film Book. Offices	2 reels	
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mystery Box, The (Bray Romance)	Hodkinson	1 reel	
Mysteries of Yucatan (Educational)	Fox	1 reel	
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Fiddler, Them Again Series)	Educational	1 reel	Feb. 16
Olympic Mermaids (Sportlight)	Pathe	1 reel	Feb. 23
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Peter Stuyvesant (Chr. of America)	Pathe	3 reels	Feb. 23
Plastigrams (Novelty)	Educational		
Poor King Midas (Barton Editorial)	Selznick	1 reel	
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Romance of Life (Bray Romance)	Hodkinson	1 reel	
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Sculptor's Paradise, A	Fox	1 reel	
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Sky Splitter, The (Bray Romance)	Hodkinson	1 reel	
Society Sensation, A (Valentino-re-issue)	Universal	2 reels	Mar. 1
Some Sense and Some Nonsense (Hodge-Podge)	Educational	1 reel	Sept. 29
Sons of Swat (Educational)	Fox		
Something for Nothing (Barton Editorial)	Selznick	1 reel	
Speedville (Hodge Podge)	Educational	1 reel	
Spider, The (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking A Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Ten Scars Make a Man (Serial)	Pathe		
Three Orphans (Fighting Blood)	Film Book. offices	2 reels	Oct. 20
Thru Yellowstone Nat'l Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	Feb. 23
Twilight Trail, Bob Reevee-Marg. Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
White Man Who Turned Indian, The (Indian Series)	Pathe	2 reels	Mar. 1
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Wild and Western (Sportlight)	Pathe	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe		
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R	12 reels	Feb. 2
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Adorable Scofflaw, The	Bow-Harlar	Preferred		
After A Million	Kenneth McDonald	Sunset Prod.		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alaskan, The	Thomas Meighan	Paramount		
Alibi, The	Special Cast	Vitagraph		
America	Special Cast	United Artists		
An Old Man's Darling	Laura La Plante	Patha		
Arab, The	Special Cast	Metro		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. O. Burr	7 reels	Feb. 9
Baffled	Franklyn Farnum	Independent Pict.		
Bag and Baggage	Special Cas	Selznick	6 reels	Nov. 24
Bandelero	Special Cast	Goldwyn Cosmo		
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres-Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist.		
Boomerang, The	Special Cast	Preferred Pict.		
Borrowed Husbands	Florence Vidor	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers		Metro		
Buddies	Marion Davies	Cosmo		
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict.		
Cause for Divorce	Spec. Cast	Selznick	7 reels	Feb. 16
Circe	Mae Murray	Metro		
Circus Rider, The	Charles Jones	Fox		
Claim No. 1	Special Cast	Universal		
Clay of C'lina	Herbert Rawlinson	Universal		
Clean Heart		Vitagraph		
Code of the Sea	Rod La Roeque	Paramount		
Confidence Man, The	Thomas Meighan	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod.		
Crash, The	Special Cast	Vitagraph		
Daughter of Today	Special Cast	Selznick		
Dawn of a Tomorrow	Spec. Cast	Paramount		
Discovered Husbands	Special Cast	C. B. C.-(S. R.)		
Don't Doubt Your Husband	Viola Dana	Metro		
Dollar Mark, The	Mildred Harris-Fraser	F. B. D.		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Enemy Sex, The	Betty Compson	Paramount		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount	5 reels	Mar. 1
Face to Face	Viola Dana	Metro		
Feet of Clay	L. Joy-R. La Roque	Paramount		
Fighting Tylers, The	Spec. Cast	Hal. Roach		
Fine and Dandy	Tom Mix	Fox		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Fires of Fate		Truart (S. R.)		
Flames of Romance	Special Cast			
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod.		
Fool, The	Special Cast	Fox		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Forgive and Forget	Special Cast	C. B. C. (S. R.)	6 reels	Feb. 23
Forty-Horse Hawkins	Hoot Gibson	Universal		
Gambling Wives	Special Cast	Arrow Film		
Getting Her Man	Special Cast	Gerson Pict.		
Girl in the Limousine	Larry Semon	Truart		
Girl of the Limberlost	Special Cast			
Girl Shy	Harold Lloyd	Pathe		
Good Bad Boy, The		P incipal Pict.		
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels	Dec. 2
Greed	Special Cast	Goldwyn-Cosmo		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Heart Trouble	Constance Talmadge	First National		
Hearts of Oak		Fox		
Helen's Babies	Baby Peggy	Principal Pict.		

Feature	Star	Distributed by	Length	Reviewed
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
Hook and Ladder	Hoot Gibson	Universal	reels	Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Hunted Woman, The		Fox		
Icebound	Dix-Wilson	Paramount		
In Fast Company	Richard Talmadge	Truart		
In The First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack of Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
King, The	Adolph Menjou	Paramount		
Last Frontier The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast			
Lend Me Your Husband	Doris Kenyon	C. C. Burr		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Listen Lester	Special Cast	F. B. O.		
Lone Fighter, The	J. B. Warner	Sunset Prod.		
Lone Wolf, The	Dalton-Holt	Asso. Exhib.		
Love Pirate, The	Carmel Myers	F. B. O.	5 reels	Feb. 23
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Mademoiselle Midnight	Mae Murray	Metro		
Madame Satan	Theda Bara			
Magnolia	Special Cast	Paramount		
Man from Brodney's	Special Cast	Vitagraph	7 reels	De. 3
Man From Wyoming, The	Jack Hoxie	Universal		
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pcit		
Man Who Came Back, The		Fox		
Marriage Market, The	Special Cast	C. B. C.-S. R.	6 reels	Mar. 1
Mary Anne		Pathe		
Mask of Lopex, The	Fred Thomson	Monogram Pcit	5 reels	Nov. 24
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount	6 reels	Feb. 23
Miami	Betty Compson	Hodkinson		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Monsieur Beaucaire	Rudolph Valentino	Paramount		
Monsieur Beaucaire		Paramount		
Mountebank, The	E. Torrence-A.Q. Nilsson	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Man	Special Cast	Vitagraph	5600 Feet	Feb. 23
Nellie the Beautifull Coak Model	Special Cast	Goldwyn-Cosmo		
Never Say Die	Douglas McLean	Asso. Exhib.		
Next Corner, The	Tearle-Mackaill	Paramount	6 reels	Feb. 23
Night Hawk, The	Harry Carey	Hodkinson		
No More Women	M. Moore-Bellincy	Allied P. & D.	6 reels	Feb. 2
North of Hudson Bay	Tom Mix	Fox	4973 feet	Feb. 23
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
One Law for the Woman	Harris-Spooner	Vitagraph		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pal O' Mine	Special Cast	C. B. C.		
Peter Pan		Paramount		
Pied Piper Malone	Thos. Meighan	Paramount	7 reels	Feb. 9
Plugger, The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pcit		
Potash and Perlmutter in Hollywood	Bernard-Carr	First National		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil The	Special Cast	Goldwyn-Cosmo		
Restless Wives	Doris Kenyon	Mastodon		
Ridgeway of Montana	Jack Hoxie	Universal		
Roles	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Rose of the Ghetto	Marie Prevost	Warner Bros.		
Roulette	Special Cast	Selznick	5 reels	Feb. 9
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sea Hawk, The	Special Cast	First National		
Shepherd King The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict		
Sherlock, Jr.	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Silent Stranger	Fred Thompson	F. B. O.		
Singer Jim McKee	William S. Hart	Paramount	7 reels	Feb. 23
Sinners in Heaven	Special Cast	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	De. 22
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount		
Southern Love	Betty Blythe			
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Strathmore		Fox		
Superstition	De la Motte-Bowers	Creative Prod.		
Swords and Plowshares	M. Carr-J. Walker	F. B. O.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of The Shrew	Bebe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Special Cast	Warner Bros.		
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
Three O'Clock in the Morning	Special Cast	Assoc. Exhibitors	7 reels	Feb. 9
Three Weeks	Special Cast	Goldwyn-Cosmo	8 reels	Feb. 16
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 8
Throwback, The	Pat O'Malley	Universal		
Treasure Canyon	J. B. Warner	Sunset Prod.		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
True as Steel	Special Cast	Goldwyn-Cosmo		
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Visions		United P. & D.		
Wanderer of the Waste-land		Paramount		
Wandering Husbands	Kirkwood-Lee	Hodkinson		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers, The		Goldwyn-Cosmo		
Week End Husbands	A. Ruben-M. Love	Equity	6700 feet	Feb. 23
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod.		
What Love Will Do	Kenneth McDonald	Sunset Prod.		
When Johnny Comes Marching Home	Special Cast	Universal		
Whipping Boss, The	Special Cast	Monogram		
Why Men Leave Home	Special Cast	First National		
Wild Oranges	Special Cast	Goldwyn-Cosmo	7 reels	Ja. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Women Who Give	Special Cast	Metro		
Worldly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yankee Consul, The	Douglas MacLean	Assoc. Exhibitors	6 reels	Feb. 23
Yoke, The	Special Cast	Warner Bros.		
Yolanda	Marian Davies	Goldwyn-Cosmo	10 reels	Mar. 1
Youth to Sell		C. C. Burr		



"Yolanda"— Cosmopolitan, Cosmopolitan, N. Y.

Times—"Miss Davies never looked more beautiful. Her acting is effective throughout . . . A beautiful and colossal production. Scenes and settings of this film are a tribute to moving pictures as are also the faultless and expensive costumes. It fills one with admiration for the sheer beauty of the scenic effect."

Don Allen, in the Evening World—"Marion Davies in 'Yolanda' is one of the best actresses we have ever seen on the screen. It's a picture worth any one's while to see. If you don't take our advice and see it, it will be your own fault."

Harriette Underhill, in Tribune—"Marion Davies is Charming in 'Yolanda.' One of the screen's most arresting actresses. A gorgeous production. It is costly, beautifully directed, marvelously photographed and well acted."

Robert E. Sherwood, in The Herald—"Marion Davies looks lovely . . . Undoubtedly the loveliest and most convincing scenes that have ever been built in an American studio . . . 'Yolanda' is gorgeous to behold."

Quinn Martin, in The World—"Great Pictorial Beauty in 'Yolanda' . . . Deserves the highest praise which can be bestowed upon it for loveliness of scenic mounting and costume. Fully as expensive and fully as beautiful as 'Knighthood'."

Thomas B. Hanly, in The Morning Telegraph—"A splendid picture. Miss Davies scored in the role of Princess Mary. The picture early won and retained to the end the marked approval of everyone present."

Robert Gilbert Welsh, in The Evening Telegram-Mail—"Marion Davies' new role equals her best work. She is charming in the lighter scenes, touching in the pathetic moments, and is always a delight to the eye. The distinguished audience applauded her performance with real enthusiasm."

"Judgment of the Storm"— F. B. O.— Heilig, Seattle.

Star—"Put 'Way Down East' and 'Over the Hill' together, cut them down to regulation length, add a new leading lady who is 'New' in every sense of the word and you have 'Judgment of the Storm'."

"'Judgment of the Storm' is life itself, swirling, hurrying and tumbling by, like the snowflakes do in the blizzard scenes of the picture which, by the way, are some of the greatest of the kind ever made."

"Maytime"— Preferred — Metropolitan, Baltimore.

Post—"Another flapper picture, yet different, is being offered at the Metropolitan this week. And it's good."

"Maytime"— Preferred — Madison, Wisconsin

Times—"'Maytime' is without a doubt one of the most delightful and pleasing pictures that has been shown here for quite a while. Even admirers of blood and thunder films like a change to sympathetic romance now and then, and 'Maytime' furnishes just that kind of restful entertainment."

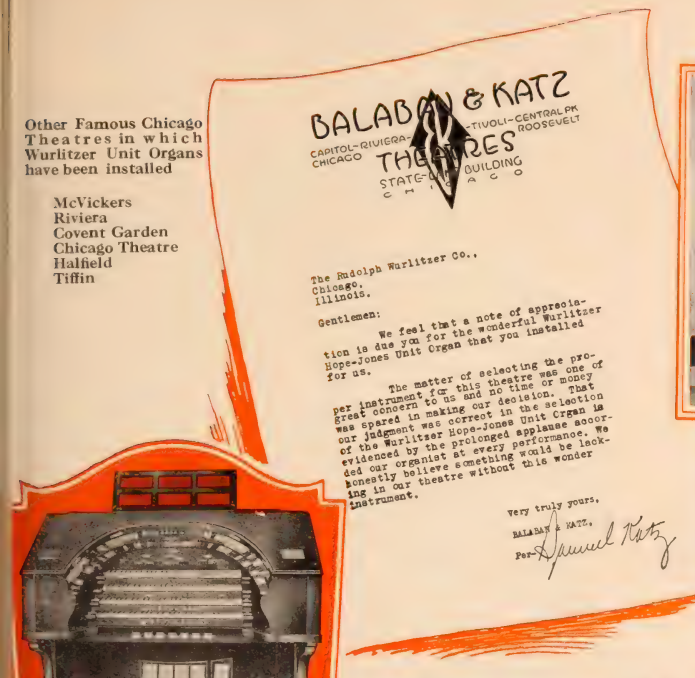
"The Virginian" — Preferred Monroe, Chicago

Virginia Dale, in the Chicago Journal—"The old favorite, 'The Virginian' has come to light again, this time to flicker proudly on the screen. To Kenneth Harlan is entrusted the title role of the cowboy and this would seem a wise choice.

"The old melodrama lends itself well to the gesturing celluloid. The punchers, quick draws and the celebrated line, 'When you call me that—smile!' are all pictured."

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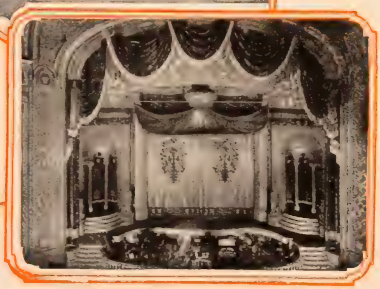
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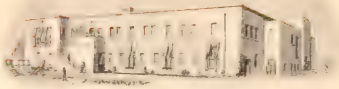
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Bessie Love
in
"Torment"

M. C. Levee presents the Maurice Tourneur Production, ***"Torment".*** The scenario by Fred Kennedy Myton from the Story by Wm. Dudley Pelley. Photographed by Arthur L. Todd. Settings by Jack Okey. Titles by Marion Fairfax. The editing by Frank Lawrence. Everything Under the personal direction of Maurice Tourneur assisted by Scott R. Beal. The cast includes Bessie Love, Joseph Kilgour, Owen Moore, Jean Hersholt, Morgan Wallace, Maude George, George Cooper—*all very good.*

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Motion Picture News

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A Goldwyn Picture

Goldwyn-Cosmopolitan

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Taken at Random

SAN FRANCISCO

"Heritage of Desert" Sends Gross to Front—'

Again the Granada took the lead with "The Heritage of the Desert," seeming to bear out the evidence of the past few weeks that the picture going publis is turning to high class Western features.

-Variety

NEW YORK

Barrie wrote "Peter Pan" for the theatre and made then a contribution which has perhaps the best chance of survival of any play written by a living author.

-Heywood Broun in "The World"

ST. LOUIS

ST. LOUIS' RECORDS

St, Louis, Feb. 27.

"The Shadows of Paris" and Paul Whiteman's "Collegians," at the Missouri last week, broke the house record. The gross was $21,519, playing to 41,905 persons.

Sunday another record went by the board when "The Stranger" opened and drew $6,700, the largest amount for a single day.

-Variety

NEW YORK

Both the Rivoli and the Rialto also had exceptional weeks. At the former house, Pola Negri in "The Shadows of Paris," pulled a gross of $30,111.

CHICAGO

Chicago, Feb. 27.

Business in the picture houses was exceptionally big, with "The Ten Commandments" breaking all records at the Woods by grossing $15,400 on its second week there. It is said at the theatre that half of the sale is advance from points outside of Chicago. The top at this house is $1.50, which makes it the highest price film in the loop, but the public does not seem to be affected by these prices.

Washington's Birthday was

NEW ORLEANS

Liberty (1,800; 55)—"His Children's Children." Surprised wiseacres and brought Liberty its best business of winter; $4,456.

-Variety

PHILADELPHIA

Gloria Swanson in "The Humming Bird," which has been at the Stanton Theatre the last two weeks, enters upon the third week tomorrow. At every showing the Stanton has been crowded with admirers of Gloria. She has a wide

-Record

LOS ANGELES

Million Dollar—"The Humming Bird" (Paramount). (2,200; 25-65.) Picture highly praised, with returns accordingly. $26,800.

Grauman's Egyptian—"Ten Commandments" (Paramount). (1,800; 50-1.50.) Special exploitation among organizations and lodges holding up record box office figures (12th week). $25,556.

-Variety

NEW YORK

"Spring Cleaning," Eltinge (1st week). One of Selwyns' money makers and one of several shows of English writing successes on Broadway. Last week in nine performances business again went to nearly $16,000; best figure.

"Spring Cleaning" Rights Sold

Famous Players-Lasky have bought the screen rights to "Spring Cleaning" from the Selwyns.

-Variety

DETROIT

"The Stranger"—Adams.

A beautiful story beautifully told is "The Stranger," the moving picture in which Betty Compson, Richard Dix and Tully Marshall are starring at the Adams theater this week.

-Free Press

PHILADELPHIA

"Covered Wagon" (Forrest, 6th week). Final week for this big picture which has been wallop here. Way off first of last week, but came back, grossing about $12,000.

Stanley—"Pied Piper Malone" (Paramount). Critical roasting and bad weather couldn't dent business. Around $24,500 (4,000; 50-75).

Stanton—"The Humming Bird" (Paramount, 2d week). Also panned by critics, but developed strength, and held for third week; $11,000 (1,700; 50-75).

Fox—"West of the Water Tower" (Paramount). First non-Fox booking in house and hit; $15,000 (3,000; 99).

BALTIMORE

Parkway—(1,200; 25-44). "Stephen Steps Out," the Doug., Jr. feature, proved good draw at this uptown house, over $4,000 in six days.

-Variety

WASHINGTON D.C.

Columbia—"The Stranger."

A sign of triumph in motion pictures is scored in the Paramount production "The Stranger," offered at the Columbia this week. It portrays splendidly John Galsworthy's novel "The First and the Last" and is a distinct departure from the usual lot of screen dramas dished upon a helpless

-Star

BUFFALO

"Ruggles of Red Gap" Big Success

James Cruze's production of "Ruggles of Red Gap," featuring Edward Horton, Ernest Torrence, Lois Wilson and Fritzi Ridgeway, is a great laughing hit at Shea's North Park.

-Times

WASHINGTON D.C.

PICTURE WORTH YOUR NOTICE AT THE PALACE

It is to the mutual detriment of both screen and public that there are not more George Melfords roaming about in California's sunkist hills, for his name has come to be a guarantee that he keeps the faith and gives us something wholesome" and refreshing—straight from the shoulder, an admirable example of which is to be seen in his "Flaming Barriers" at the Palace Theater this week.

-Times

PHILADELPHIA

Philadelphia, Feb. 27.

The splash made by the opening of "The Ten Commandments" at the Aldine theatre was the feature of last week. Indications are for an extended and successful engage-

-Variety

NEW YORK

Estimates for Last Week.

"Little Miss Bluebeard" (Broad, 2d week). Developed great strength and with aid of extra matinee, went to $18,400, as high a figure as the Broad has had this season.

-Variety

Paramount Pictures

PRODUCED BY

FAMOUS PLAYERS-LASKY CORPORATION

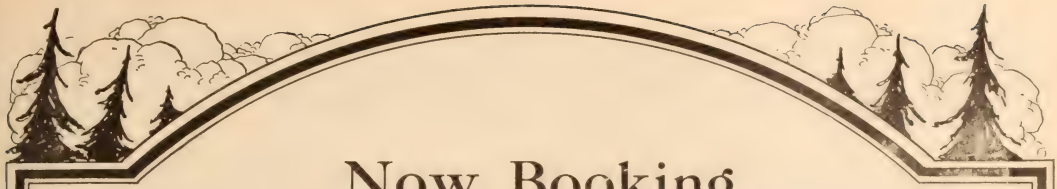
ADOLPH ZUKOR, President

NEW YORK CITY

The sensational records made by "The Humming Bird" will be surpassed by



Above is 3-column Press Sheet Ad. Mats and Electros at Exchanges.



Now Booking

JACK PICKFORD

in "THE HILL BILLY"

Suggested by a John Fox Jr. Story ~ ~ Adaptation by Marion Jackson
Direction by George Hill

A Picture for the Audience

MELODRAMA — That fascinates and enthralls. A genuine love story of really human folk certain to appeal to every class.

ACTION — So amazingly swift it will keep any audience a-thrill, with a river fight scene that has no equal in any picture.

COMEDY — Situations so comical they bring uproars of laughter, with an acting bear that keeps everybody a-chuckle between roars.

THRILLS — A plot so full of mystery, treachery, intrigue, that it puzzles to the very last, but runs straight and clear all the way.

A Picture for the Box Office

Allied Producers and Distributors Corporation
729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange



All the romance and t



Nationally advertised in The Sat. Eve Post

hrills of deep sea life!



his is the smashing 24 sheet for a smashing picture



Fools High



SAM COMLY
in
The N.Y. Morn. Telegraph

MARY PHILBIN IN "FOOL'S HIGHWAY"

Star Is Charming in Universal's Production of Kildare Novel, "My Mamie Rose."

AT MOSS'S BROADWAY THEATRE

By SAM COMLY.

"Fools Highway" is one of those rare pictorial treats that once in a long while slip into town and reveal an almost perfect co-ordination of acting, continuity, directorial and title-writing talents. There is nothing very pretentious about it, just a simple love story of a Bowery tough and a little seamstress, that has the valuable audience assets, of the suggestion of a tear mingled with the smiles. Unless we are very much mistaken, Carl Laemmle will roll up a larger score on the net profit side of the ledger with this picture than some of his past million-dollar spectacles.

As a colorful record of bygone days on the old Bowery, "Fools Highway" is a faithful document, but what to most people is more important, it is very good entertainment, and as such will be recognized by the motion picture fans throughout the country. We cannot recall seeing Mary Philbin act with more charm in any of her past features as she does in this version of Owen Kildare's story. The audience which witnessed the first public performance of the picture yesterday at B. S. Moss's Broadway Theatre, was generous in its applause, especially for the work of the leading players, Mary Philbin and Pat O'Malley.

The Beautiful "Merry Go Round" Girl

MARY PHILBIN

scores again!



ROBT. G. WELCH
in
The N.Y. Evening Mail
and Telegram

The picture teems with vigor and animation, and has succeeded in bringing back the Bowery in all its old activities, some of them a bit sinister, in the days and nights when the horse-cars angled under the elevated road, and when the first automobile was a thing to be marvelled at

There are other marvels in this Bowery film, and one of the greatest is the beauty and charm of Miss Mary Philbin as Mamie Rose, one of the sweetest and most ingenuous characters ever presented on the screen. She is wistful and sweet, and at the same time is delightfully humorous in many of her best scenes.



LOUELLA PARSONS
in
The N.Y. American

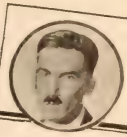
"Fool's Highway," in spite of its silly name, offers good entertainment for those who care to enjoy a good, old fashioned melodrama with the three requisites, a hero, a heroine and a villain.

Mary Philbin as Mamie Rose, the orphan seamstress, is a delight. I wonder if she enjoys her work as much as she seems to. Her eyes shine with the joy of living and she fairly radiates the spirit of youth.



HARRIETTE UNDERHILL
in
The N.Y. Tribune

Yesterday afternoon at the Broadway we stood for an hour in a terribly hot theater, jostled by men who were having an extended lunch hour, to see "Fools' Highway." And we were not sorry, nor even disagreeable, for we saw Mary Philbin, than whom there is no more alluring young person on the screen. For some time we have suspected Miss Philbin was in a class with Lillian Gish and Mary Pickford. Now we know it. We doubt if either of these actresses could have given a greater performance than Mary Philbin gives in "Fools' Highway." She is a delight, as well as a thing of Beauty. We shall never tire of Mary Philbin.



ROBT. E. SHERWOOD
in
The N.Y. Herald

'FOOLS HIGHWAY' AT BROADWAY THEATER

Picture Accurately Portrays New York of Past.

"My Mamie Rose" is generally acknowledged as being one of the most powerful stories ever written. Certainly it has all the elements needed for a great motion picture. And in the opinion of this writer, "Fool's Highway" is nothing less than great.

The picture is well and carefully produced: the direction is good and the acting excellent. In this latter respect Mary Philbin as *Mamie Rose* is to be particularly commended. Others may wear clothes better, display prettier backs, shed more evident tears and heave heavier sighs, but when it comes to playing on the sympathies of the spectators Mary leads them all. She is better than Lillian Gish at her best and what praise for a picture star could be greater than that?

There is no hesitation in recommending "Fool's Highway" as first rate entertainment, but why Carl Laemmle allowed his henchmen to name this photoplay anything else but "My Mamie Rose" is beyond understanding.

UNIVERSAL JEWEL

Directed by
IRVING CUMMINGS
from the amazing story
of "MY MAMIE ROSE"
by OWEN KILDARE

Fools Highway

Presented by Carl Laemmle

IN "Flapper Wives" Laurence Trimble and Jane Murfin have created a distinctly different type of screen-play.

Flawless direction coupled with discriminating casting has made possible a production which, while tensely dramatic, is consistently convincing at all times.

Adapted from the play of the same name by Jane Murfin, the action carries just enough *true* comedy to act as an admirable foil to the dramatic situations.

Portrayed by the following notable cast

May Allison
Rockcliffe Fellowes
Vera Reynolds
Edward Horton
Harry Mestayer
William V. Mong

and

The Greatest Dog Actor on the Screen

Selznick Distributing Corporation

on its way!

Elinor Glyn's

Production of her famous novel

THREE

Gold



WEEKS

with CONRAD NAGEL *and* AILEEN PRINGLE
Directed by ALAN CROSLAND, *Scenario by* ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

wyn-Cosmopolitan

"PHANTOM JUSTICE"



A
RICHARD THOMAS
PRODUCTION
Presented by
WM. LA PLANTE
WITH
ROD La ROCQUE
and Estelle Taylor
STARS OF
The Ten Commandments
Adapted by
BURNELL MANLEY
Photographed by
JACK W. FUQUA

1924 BELONGS TO F.B.O.

ITS AN F.B.O. PICTURE

CASH in right now on the tremendous popularity of ROD LA ROCQUE and ESTELLE TAYLOR, the two big stars of "THE TEN COMMANDMENTS."

Altho' "THE TEN COMMANDMENTS" has not been shown except in several important cities, yet the fame of ROD LA ROCQUE and ESTELLE TAYLOR has been broadcasted to every nook and corner of the land because of the tremendous publicity of "THE TEN COMMANDMENTS."

Take advantage of this break. Advertise these two big stars in "PHANTOM JUSTICE," one of the greatest mystery crook melodramas of the season.

Here's a real money making opportunity for you. If you miss the money of this, don't blame us.

FILM BOOKING OFFICES
OF AMERICA, Inc.
723 Seventh Avenue, New York, N. Y.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

Cosmopolitan's Surprise Picture!

THE GREAT WHITE WAY

The
Wonder Picture of
New York's "Main Street"

Adapted by Luther Reed
From the Story by H. C. Witwer
Directed by B. Mason Hopper
Settings by Joseph Urban

New York and the Critics went crazy over "The Great White Way"

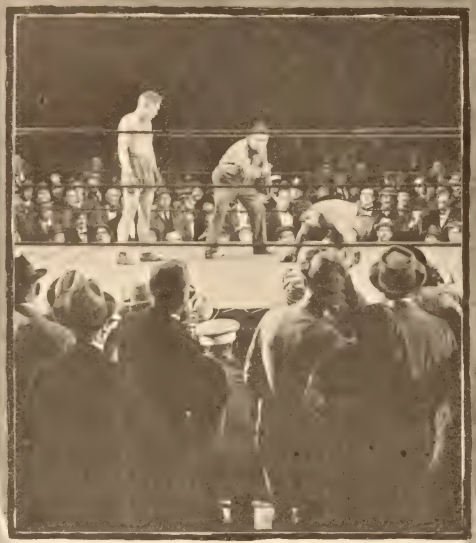
This is the Cosmopolitan picture that played to capacity for eight weeks at the Cosmopolitan Theatre, New York, grossing nearly $90,000, in a house with only 1,100 seats at $1.50 top.

This is the only picture that ever had to give midnight performances to take care of the crowds.

"It's the life!"

A Cosmopolitan Production Distributed by Goldwyn-Cosmopolitan

The Wonder Picture of





Throwing the Spotlights on

The Greatest Kind of Newspaper Tie-up

Your local paper runs one or more famous cartoon and writing features. Many world-famous writers, cartoonists as well as world-famous celebrities appear in person for the first time on the screen in "The Great White Way." They are part of the play.

People Will Want to See

BILLY DE BECK
(Creator of "Spark Plug")
HARRY HIRSHFIELD
(Creator of "Abie the Agent")
GEORGE McMANUS
(Creator of "Bringing up Father")
WINSOR McCAY
(World renowned artist)
"BUGS" BAER
(Celebrated Humorist)
DAMON RUNYON
(Celebrated Sport Writer)

Also these celebrated figures

ARTHUR BRISBANE
IRVIN S. COBB
H. C. WITWER
JOSEPH URBAN
TEX RICKARD
NED WAYBURN
EARLE SANDE
FLO ZIEGFELD

THE GREAT

New York's "Main Street"





New York's Night Life

"A Sure Clean Up For Exhibitors"

WN San Francisco, Feb. 28, '24

Goldwyn Cosmopolitan Distributing Corp.
469 Fifth Avenue, New York City.

The Great White Way opened Saturday to tremendous business. Audience praised picture as exceptionally fine entertainment. Playing to standing room daily. Please accept my hearty congratulations. You have a picture worth making noise about. A sure clean up for exhibitors.

M. L. Markowitz
President and General Manager Strand Theatre

WHITE WAY









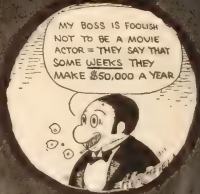
"No one ever dreamed of such a Cast"

Arthur Brisbane	Oscar Shaw
Damon Runyon	Hal Forde
Anita Stewart	H. C. Witwer
Harry Watson	Nell Brinkley
George McManus	Harry Hirshfield
Winsor McCay	Stanley Forde
Earle Sande	"Kid" Broad
Johnny Gallagher	Joe Humphreys
T. Roy Barnes	Tom Lewis
Dore Davidson	Olin Howland
Irvin S. Cobb	Ned Wayburn
"Bugs" Baer	Fay King
Billy De Beck	Hal Coffman
J. W. McGurk	Frank Wonderley
Pete Hartley	Billy Gould
John Hennessey	Tammany Young

and the entire "Ziegfeld Follies" chorus







THE GREAT WHITE WAY

"It's the life!"



Thy Name Is Woman

RAMON NOVARRO
and
BARBARA LA MARR

And the Best Cast of the Season



Sensational Hit at Lyric, New York

They say lightning never strikes twice in the same place! But FRED NIBLO'S "THY NAME IS WOMAN" has hit New York harder than his "Three Musketeers," packing them in now at the Lyric Theatre at advanced prices!

There's no better card in the business today than *Ramon Novarro. Barbara La Marr* brings her immense following to the picture. And look at the cast!——

Robert Edeson
Edith Roberts
Wallace MacDonald
William V. Mong
Claire MacDowell

A story of man and woman's primitive passion, old and eternal as the hills—of Pedro the Fox, his seductive wife, and her soldier lover—but with NIBLO'S treatment, and the flaming background of the Spanish Pyrenees, it gets under the skin. Broadway audiences are sitting up and gasping at its daring. The title will bring them running to any theatre anywhere!

Based on BENJAMIN GLAZER'S *American Version of* KARL SCHOENHERR'S *Play*
Adaptation & Continuity by BESS MEREDYTH

Jury Imperial Pictures Ltd. Exclusive Distributors thru out Great Britain. Sir Wm. Jury, Managing Director

A Metro Picture

THY NAME



LOUIS B. MAYER
presents
The
FRED NIBLO
PRODUCTION

A Metro Picture
REG U.S. PAT. OFF.

IS WOMAN



A Metro Picture

THY NAME IS WOMAN

Don't look for Sympathy—

if you let this get by you! The exhibitor who misses out on "THY NAME IS WOMAN" misses out on a gold mine! We could go on raving over it, but we'll leave that to you and the critics. Just remember the man who gave you "Strangers of the Night" and "The Famous Mrs. Fair" has surpassed himself in "THY NAME IS WOMAN"—the biggest thing NIBLO or Mayer ever gave the industry! Metro is behind it with smashing exploitation to help you put it over.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director.

No. 1 OF F.B.O.'S WONDERFUL NEW SERIES OF BIG SIX WESTERNS

presenting

THE INDUSTRY'S LATEST AND GREATEST WESTERN SCREEN STAR

FRED THOMSON IN THE MASK OF LOPEZ

Presented by

MONOGRAM PICTURES CORP.

ANDREW J. CALLAGHAN PRES.

NO Western Star in the history of Western pictures looms up as big as FRED THOMSON does in F. B. O.'s BIG SIX SERIES of Western specials, presented by Monogram pictures and produced by Harry J. Brown.

BOOK THE ENTIRE SERIES OF SIX WHILE YOU HAVE THE CHANCE

No Western pictures now on the market surpass these new offerings from F. B. O. Grab 'em while they're hot. See them at your nearest F. B. O. Exchange.

SPECIAL 3 Sheet Cut-outs

SPECIAL Lobby Photos

SPECIAL Advertising



1924 belongs to F.B.O.

FILM BOOKING OFFICES

OF AMERICA, INC. 723 Seventh Ave., N. Y. City



A "ROARING FARCE"
OF THE GOLF LINKS

that offers more opportunities for exploitation than nine out of ten features.

If you have learned the value of advertising your whole program, you will see the many box-office angles in this fast action two-reel

JACK WHITE PRODUCTION

MERMAID COMEDIES

Will throw the laughter throttles wide open at your theatre

"WIDE OPEN"
With LIGE CONLEY

Supervised by
JACK WHITE

"Enough strokes to swim the English channel," as depicted by one of the titles, describes this roaring farce of the twenty-four-hour stay of a pair of novices on a golf course. This Jack White production and Mermaid Comedy is an excellent short subject for any program. It will go especially well where a few in the audience have a knowledge of golf. *** A runaway trolley car which dashes through the business section of a city terminates this two-reeler with quick heart action.—*Moving Picture World.*

EDUCATIONAL FILM EXCHANGES Inc.
E. W. Hammons
President

Educational Pictures
"THE SPICE OF THE PROGRAM"

For foreign rights address:
Far East Film Corporation
729 Seventh Ave., New York City

AT LAST!

THE THIRD-DIMENSION MOVIE

AVAILABLE NATIONALLY FOR THE FIRST TIME



If you want to give your patrons a treat, and incidentally show a novelty that will create a lot of talk, get hold of the short reel of third-dimensional pictures called Plastigrams * * * shown at the Rivoli last week * * * Some amazing effects are obtained * * * shouts of amazement and surprised laughter from the unsuspecting audience * * * Plastigrams are a great novelty.

—The Billboard.

Ives-Leventhal

"PLASTIGRAMS"

Presented by
E. W. HAMMONS

Marking one of the greatest feats of motion picture production ever achieved, this great novelty will bring shrieks of laughter and excitement, and set your patrons to talking.

Educational Pictures
"THE SPICE OF THE PROGRAM"

ASK TO SEE IT
At Your Exchange

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

For Foreign Rights address
FAR EAST FILM CORPORATION, 729 Seventh Ave., NEW YORK CITY

DOROTHY

"Puts Pep in



Any one of these new

Christie Comedies

properly advertised---
will be the making of a
BALANCED PROGRAM:

"Navy Blues"
"Kidding Katie"
"Stay Single"
"Getting Gertie's Goat"

All released thru
"EDUCATIONAL"

DEVORE

the Program"

Answering the demand for

A Clever Queen of Comedy

Grace Kingsley, reviewing a new Christie picture for the Los Angeles Times, calls her:

"That sprite-like, vivaciously illusive and wholly clever little comedienne---soothing the eye, and delighting the senses."

Inez Klumph, writing for the Wheeler Syndicate, says:

"The whole picture is a riot, one of the best things that has ever been turned out with the Christie trade-mark, which is saying a good deal."



Soup at Seven Sharp- LADIES TOO!

DANGER

take no chance of missing

T N T

The Naked Truth

4th Annual A.M.P.A.

Press Agents' Revel

and

Dinner Dance

Hotel Astor

SATURDAY NIGHT

MARCH 29

Everybody who's anybody will be there

THE SENSATIONAL SPECTACULAR
SPILL THE BEANS SHOW!

FILMDOM'S BIGGEST JOY NIGHT

HARRY ASHER Presents

ELLIOTT DEXTER

AND ALL STAR CAST IN ONE OF THE BIG PICTURES OF THE YEAR



AN
R. Wm. NEILL
PRODUCTION

—AND OF WHICH THE MOTION PICTURE NEWS SAID

"Inspiring theme . . . inspiring picture . . . climax will knock most folks right out of their seats . . . train wreck never been surpassed for realism . . . admirably acted . . . will 'get' everyone who sees it."

(and to which we add)—

SEE this picture at your F. B. O. exchange. That's all you have to do . . . you'll do the rest yourself instantly . . . You'll grab it. "BY DIVINE RIGHT" is really one of the few guaranteed big time box office winners of the present year. . . .

FILM BOOKING OFFICES of AMERICA, Inc.

723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

The most popular

SOL LESSER *presents*

Baby

in CAPTAIN

4,680 Fan Letters are *daily* received by Baby Peggy–
1,708,200 came to her during last year.



They come from the four corners of the earth–

Miss Baby Peggy
Principal Pictures Corp'n
Los Angeles, Cal
U S A

hild in all the world

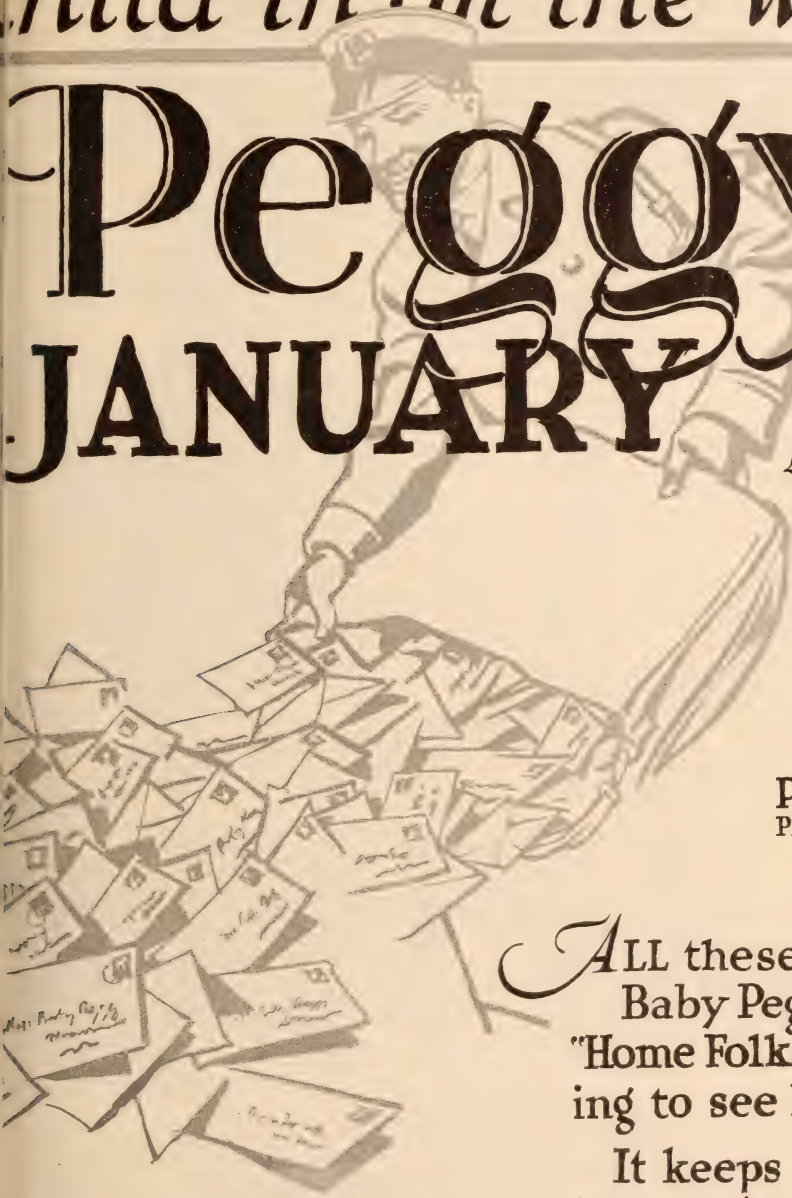
Peggy

JANUARY

By
Laura E. Richards

Published by L. C. Page & Co. of Boston - now in its 54*th* edition
Over
600,000
circulation.

A CLASSIC
produced by
PRINCIPAL
PICTURES CORP'N
Sol. Lesser, *President*



SO great is BABY PEGGY'S "Fan" Correspondence that five secretaries work daily answering her letters. Photograph of them on left.

Here is a systematic, common sense method of building up the kind of patronage showmen want.

ALL these writers are Baby Peggy admirers—"Home Folks" who are waiting to see her picture.

It keeps the Postman busy and will keep you busy *counting your Box-Office receipts.*

The most intensive fan campaign ever carried on for a star



The Story of "Captain January"



FOR four years, si
and storm, whe
Judkins, Keepe
named her "Januar
her from the sea o
"Cap
comm

With caring for her pets and Judkins, and the Light, the little "Captain" was very happy until a band of busy-bodies came to the Island to take her away, for believed it no place for the little chil
dies left — defeated, for th
without the love the old
le child bore for one
Webster's
from
Cap
They took

"Captain January" away with them — and then came bitter, tragic days for the
loved each other so de
nd old age sapped th
ld man, and we
strengt
who
when
helpless

SOL LESSER *presents* Baby Peggy

"Captain January" by
Richards, and se
Principal Pictures Corporation, with the following well-known players:

JEREMIAH JUDKINS, Keeper of the Light.....HOBART BOSWORTH
BOB PETE, Pilot of "The Huntress".....LINCOLN STEDMAN
GEORGE MAXWELL, from the mainland.....HARRY T. MOREY
LUCY TRIPP, from the mainland.....BARBARA TENNANT
ISABEL MORTON, the lovely lady from Boston..IRENE RICH
HERBERT MORTON, the lovely lady's husband..JOHN MERKYL
THE MINISTER.....EMMETT KING

"CAPTAIN JANUARY".... AND ....BABY PEGGY

Published by L. C. Page & Company, Boston, and for sale at all book stores.





HOBART BOSWORTH as *Jeremiah Judkins*
AND
BABY PEGGY as "*Captain January*"

CAPTAIN JANUARY

Directed by Edward F. Cline

ON these pages are reproductions of:

Pamphlet sent to Baby Peggy admirers to arouse their interest in "Captain January."

Baby Peggy doll cutout which Baby Peggy sent to her hosts of juvenile followers.

Letter from Baby Peggy to Baby Peggy "fans" asking for advice as to her first big picture, and one of many replies suggesting "Captain January."

This Child Star MAKES and KEEPS Millions of Friends, Who Are Motion Picture Patrons.

Produced by

PRINCIPAL PICTURES CORPORATION

SOL LESSER, *President*

The Measure of Your Message

THE measure of your message is the number of actual readers reached by the publications carrying your advertising.

You may buy "10,000 circulation," but is it delivered or is it merely a "claim" of the publisher?

The A. B. C. offers a service that will enable the advertiser and advertising agent to measure every message placed in the leading publications of the United States and Canada.

Every day in all parts of the Continent A. B. C. auditors are checking the records of publishers, and their findings are tabulated in the form of A. B. C. reports.

These reports, by the authentic, reliable, verified data they contain, enable the advertiser to measure exactly how widely his message has been distributed.

A. B. C. audits of the Motion Picture Trade Journals will be ready shortly — Study them carefully and buy your space according to the story they tell.

The most widely booked feature in first run theatres in the history of independent distribution





Some First-run Theatres that will play "Love's Whirlpool" within the next few weeks

NEW YORK . . . . . Cameo Theatre
(First run full week—followed by Keith, Proctor and Moss Circuits and Meyer & Schneider Theatre Circuit

CHICAGO	Randolph Theatre
ST. LOUIS, MO.	Wm. Goldman's King's Theatre
BOSTON, MASS.	Fenway Theatre
INDIANAPOLIS, IND.	Palace Theatre
CINCINNATI, OHIO	Capitol Theatre
LOUISVILLE, KY.	Rialto Theatre
PROVIDENCE, R. I.	Victory Theatre
TAMPA, FLA.	Strand Theatre
HOUSTON, TEXAS	Capitol Theatre
OAKLAND, CALIF.	State Theatre
JACKSONVILLE, FLA.	Imperial Theatre
SANDUSKY, OHIO	Schade Theatre
CHATTANOOGA, TENN.	Rialto Theatre
WINSTON-SALEM, N. C.	Amuzu Theatre
SAVANNAH, GA.	Odeon Theatre
MIAMI, FLA.	Hippodrome
JACKSON, TENN.	Lyric Theatre
WACO, TEXAS	Hippodrome
COLUMBIA, S. C.	Imperial Theatre
MUSKOGEE, OKLA.	Palace Theatre
KNOXVILLE, TENN.	Strand Theatre
MACON, GA.	Rialto Theatre
ST. PETERSBURGH, FLA.	Phiel Theatre
SALT LAKE CITY, UTAH	Pantages Theatre
FORT WORTH, TEXAS	Phillips Egypt Theatre
SACRAMENTO, CALIF.	Liberty Theatre
DAYTON, OHIO	Keith's State Theatre
HUNTINGTON, W. VA.	Strand Theatre
SOUTHERN ENTERPRISES THEATRE CIRCUIT	

"LOVE'S WHIRLPOOL"

With

James Kirkwood, Lila Lee *and* Madge Bellamy

Presented by
REGAL PICTURES, INC.

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Adapted by Elliott Clawson and Bruce Mitchell

Directed by
Bruce Mitchell

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Season 1924-1925
Thirty First Run Pictures

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One of the First National 20 February to June 1924

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Watch New York pack the MARK STRAND, as it packed them in other cities, when it opens there week of March 9th.

RICHARD WALTON TULLY

presents

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Directed by
JOSEPH DE GRASSE
with
MILTON SILLS
and
ANNA Q. NILSSON

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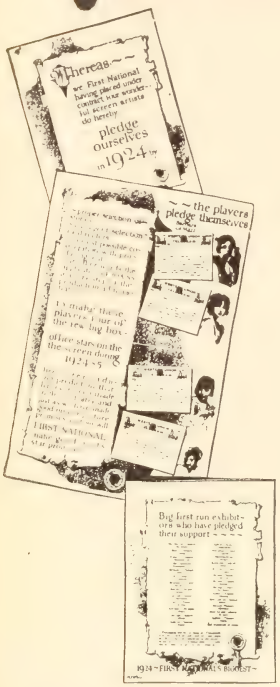
A First National Picture

FIRST NATIONAL PICTURES


One of the First National
20
February to June
1924
"The Enchanted Cottage" promises to be one of the most talked about pictures of the year!
RICHARD BARTHELMESS
in
THE ENCHANTED COTTAGE
From the play by Sir Arthur Wing Pinero
with May McAvoy
Scenario by Josephine Lovett
A John S. Robertson Production
A First National Attraction
Photographed by George Folsey
FIRST NATIONAL PICTURES

We predicted—

"at the end of 1924
CORINNE GRIFFITH
would be one of the big-
gest stars in pictures"



we apologize

and change that prediction
to read:

"After the release of

'LILIES OF THE FIELD'

a Corinne Griffith Production Inc. presentation featuring
CORINNE GRIFFITH & CONWAY TEARLE
Directed by ~ ~ ~ ~ JOHN FRANCIS DILLON

MISS GRIFFITH will be one of the greatest stars on the screen to day"

FIRST NATIONAL PICTURES

build stars ~ prestige and patronage ~

1924 like every other year belongs to First National

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
Wm. McCormack, Los Angeles Representative

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The Church and The Picture

THE attitude of the church toward the picture was recently placed before me by one of the leading executives of the Church Federation—a man, by the way, of broad vision and practical affairs.

Said he: "The church sees in the motion picture a force so great that the picture could, if it would, tear down faster than the church could build up. Consequently, the church faces these alternatives: to cooperate with the picture industry or to fight the pictures of the picture industry with the pictures of the church.

"We greatly prefer the former course, but if it is necessary, the church is ready to go into pictures with adequate finance and organization just as the church has gone into other educative fields."

This statement is logical enough. We have reason also to believe that it is a statement of fact—that, in other words, the united churches of this country have the funds, the personnel, the organization, the exhibition outlet to go right ahead, if they will; and do just as they say.

So we pass along for the consideration of this industry what seems to us to be a matter of very large importance.

* * * *

For whatever gap of sympathy and understanding there exists today between the picture people and the leaders of the church, each side is probably about equally to blame.

On the one hand the makers, distributors and exhibitors of pictures must realize that theirs is ***by no means*** merely a theatrical enterprise. The theatre, until the advent of the film, was a large city problem, a matter mostly of the transient attendance of city visitors. The film has reversed the situation and brought the theatre to the home—to the American home in some 14,000 towns; so that the picture is a home problem of the nation. It is today the most powerful agent of expression—more powerful than the pulpit, the school, the printed page; and as such it must do its part, ***upward,*** in the construction and maintenance of social, political and economic order. The church feels that this is also its function, as it is—and so the church feels that the agency of the motion picture should work along with the church or ***separately,*** in, through and for the church.

* * * *

Again pictures improve — approach nearer we will say church standards — as the public taste improves. Fanatics would change the public mind and habit overnight — by legislation for instance; but every sensible person knows that reform can't be done by force — that education is a slow process. The voice of the public is a factor to which both church and picture must listen.

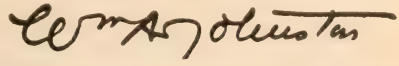
* * * *

So there's the situation.

It greatly behooves each side to understand the other. Knowledge is the key to the problem.

Let the picture makers and the executives of the united Churches talk together; and let the exhibitor everywhere, as he can and sometimes does, effect an intelligent working cooperation with his local church, civic and women's organizations.

That is the one true way to an inevitable end.



PICTURES AND PEOPLE

WHEN the week of March 9th is brought to a close, "The Covered Wagon" will have rounded out a year of continuous performances on Broadway. It broke the record for a continuous showing some weeks ago—a record held by "The Birth of a Nation." A year on Broadway—there is an achievement for you!

No one ever dreamed in the days of the nickelodion—when the feature picture was in the first stages of development that the silent drama would become such an important factor in the amusement world that it could possibly bid for patronage along with the older art—the spoken drama. Extended runs for pictures on Broadway have become an old story—but the presentation at one theatre—without interruption for fifty-two weeks is something to enthuse over.

"The Covered Wagon" shows no signs of abated interest among screengoers. It seems destined to make a mark which will stand for years.

* * *

LOUIS B. MAYER'S production, "Thy Name Is Woman," sponsored by Metro, had its New York premiere Monday night at the Lyric Theatre. Everyone who knew what Fred Niblo, the director, had accomplished with "Blood and Sand," and "Strangers of the Night," came to see what he would make out of this graphic story of the triangle—a story of Latin love and vengeance. Every seat was occupied—and standing room was at a premium.

Among the audience were Paul Scardon, Betty Blythe, John Robertson, Josephine Lovett, Edward Dillon, Finis Fox, Allan Dwan, Irving Lesser, Josephine Crowell, Victor Shapiro, Paul Gulick, Charles Bryant, Marcus Loew, Charles McGregor, Harry Hershfield, Dagmar Godowsky, Mrs. Walter McGrail—and several others associated with the screen. The picture carried a prologue created by S. L. Rothafel.

* * *

THE many friends of Andrew Cobb, the exhibitor-manager, will be pleased to learn that he has recovered from his recent illness which confined him for several weeks in the hospital.

* * *

MARY and Doug will broadcast over the radio the evening of March 12th, at 8:15 their personal messages to their respective publics and movie fans in general through Station WJZ, New York. Which marks the first formal use of the radio by these stars for communicating first-hand with the theatre-going and newspaper-reading population of the world within the radius of this powerful nation.

There was lively competition among the large broadcasting organizations to obtain their services—with WJZ the winner.

The dual "vocal appearance" of these two stars is expected to arouse exceptional interest for not before has any such simultaneous undertaking been arranged by picture celebrities.

It also presents an unusual opportunity for exhibitors who will be able to notify their patrons of the broadcasting event and the date and hour ,thus enabling movie fans within the wave length of WJZ to hook up their receivers and listen in to the messages of Doug and Mary.

* * *

SEVERAL of our American travelers abroad who have struck out with caravans across the hot sands or grouped themselves for pictorial effects in the capitols and way places of the Old World — have returned to their native soil, while others are due back in a week or so. Among those who have passed the New York customs officials are Peter Milne (not so glad to be back because of the appeal of Paris) who served as Edwin Carewe's doctor of publicity during the filming of "A Son of the Sahara" in Algeria, Walter McGrail and wife — and Rosemary Theby — also members of the Carewe company.

Due this Saturday on the S.S. Paris is Carewe himself, Montagu Love, Bert Lytell, Claire Windsor and the director's technical staff. In about a week Rex Ingram will set foot on American soil. He went to Africa — Tunis and environs, to be exact — six months ago to make "The Arab." Accompanying him are Ramon Navarro and Alice Terry.

A traveler in another direction is Renee Adoree who, trailed by an impressive array of trunks, departed from New York for Havana last week to linger a while before she returns.

* * *

FRANCIS X. BUSHMAN sails this Saturday for Rome, where he will join Director Brabin, June Mathis and George Walsh for active work on "Ben Hur." He will be followed abroad in the course of a few weeks by Gertrude Olmstead, Carmel Myers and Kathleen Key.

* * *

PEARL WHITE, who has been a resident of Paris for several years, and who returned to the United States to defend an action for damages instituted by Jack Beatty against her and the Fox Film Corporation, embarked for France the other day, the winner of the suit. Beatty claimed $50,000 from the actress and Fox because a horse he was riding during the filming of a picture refused to register repression.

Pearl White, who was one of the greatest box-office attractions a few years ago, announces that she is through with the screen so far as appearing before the camera is concerned. She will confine her efforts hereafter to the megaphone, directing for the French Co-Operative Motion Picture Company.

America who brought her fame and fortune is renounced in favor of France.

"It ees not zat I dislike America, but zat I love Paris more."

* * *

VICTOR SCHERTZINGER, the director, is an accomplished composer and musician. Long before he became identified with the camera he achieved recognition in musical circles. Everywhere you go o' nights you will hear his lilting melody, "Marcheta," which is the year's musical sensation. It is one of the biggest sellers among talking machine records— and one of the favorites with the leading dance orchestras. Spanish of theme and rhythm—it carries grace and color.

Mr. Schertzinger has composed another song—which will be used as the theme for Mary Pickford's "Dorothy Vernon of Haddon Hall." It lacked nothing but a title—so Miss Pickford came to the rescue with the suggestion that the song be named "Love Has a Way."

* * *

REPORTS from the Coast tell us that Jackie Coogan is using more than a hundred children in his second picture for Metro. Since the Los Angeles school board provides that one teacher must be engaged for every six children employed by a film company, there are seventeen teachers in daily attendance at the studio.

T is not recorded whether a film salesman got through to Atlin, British Columbia, but if he did he has qualified to travel with North Pole explorers. But word reached Vitagraph's Winnipeg office that the Pillman Theatre at Atlin wanted to book "Pioneer Trails."

In order to fill the order the office rushed a print to make the once-a-year boat to Atlin. This remote spot is situated 125 miles northeast of Juneau, Alaska, and about 60 miles directly west from Skagway. Open water permits vessels to make Atlin once a year.

* * *

IT took a long time for Tom Allenby, fifty-nine years of age, and an ex-cowpuncher and old miner of Melbourne, Australia, to bask in the public spotlight. The Klondyke was unkind to him—and working as an extra in Hollywood earned him a precarious living. His experience as an erstwhile member of the Northwest Mounted interested Cecil De Mille who gave him the opportunity to drive one of the chariots in "The Ten Commandments."

It is Allenby who furnishes the thrill in the scene showing a chariot plunging over a steep embankment. The old-timer miraculously escaped injury—and out in Hollywood they are making hero of him.

Old Man Opportunity waited a long time to give Allenby his chance. It took a film mishap to bring him success.

* * *

IF you would be advised as to the present capacity of J. W. O'Mahoney, who formerly occupied the publicity chair for Educational, let us inform you that he left the amusement world to take up commerce. He is president of the Tap Tea Co., Inc., one of the largest tea distributors in the United State—and according to a few statistics, we have before us, he is putting over his product with a bang

* * *

NATHAN BURKAN, a lawyer well known in film circles, always has something to say when he starts his summation. He can sum up the problems of the screen in very few words—but these words carry weight. He recently declared himself on the radio. It is his contention that if legitimate and motion picture theatres are not careful they will find themselves entirely without audiences.

Mr. Burkan cited the fact that one of his clients found his theatre (a neighborhood house) almost bare on the night President Coolidge delivered his Lincoln Day address. This exhibitor complains that the speeches of big men or accounts of prizefights have had a marked effect on attendance.

There is a sting in Mr. Burkan's prophesy that when the radio has developed until the entire world is hooked up with the receiver of private homes there will be 365 days' programs for the fans.

"Then," he asks, "what will become of the box-office?"

Meanwhile the debate is waxing warm in several quarters over the effect of the Radio on attendance. S. L. Rothafel of the Capitol, New York, is a champion of the radio. He believes that the radio installation at the theatre has been of great benefit to his establishment. There are others who are firmly convinced in their own cases to the contrary.

* * *

DAVID HIGGINS long identified with the stage as a star of his most famous play, "His Last Dollar,"—one of the first five reel motion pictures ever made, will appear in one of the important roles in the new Thomas Meighan feature, "The Confidence Man."

Mr. Higgins is a real old-timer in theatrical circles. He toured for many years in "His Last Dollar"—and every opry house of old traditions has presented the melodrama. He also wrote "Piney Ridge," another memorable melo—which was produced by him at the American Theatre, New York in 1897—at a time when it was the only theatre on 42nd street.

* * *

CECIL B. DE MILLE will present "The Ten Commandments" at the Presidio, San Francisco, in the near future. The showing will be for soldiers only. In order to project a proper atmosphere, Mr. De Mille, has called upon Rudolph Berliner, former musical director for the Ritz-Carlton Hotels in New York and Montreal and now member of the De Mille production staff, to pick from two army bands seventy-five musicians to render the musical accompaniment.

* * *

COAST rumors have it that "The Great Divide"—which has been called the great American play—will be filmed again, the first filming having been made by Vitagraph back in 1915.. It is said that Reginald Barker will direct the picture for Metro from a continuity prepared by Waldemar Young.

* * *

THE sailors of the United States battle fleet anchored in the Hudson River—and who are on a ten days' furlough, are wasting no time looking over what New York affords in the amusement line. Last Wednesday more than 200 gobs from the fleet attended the Cameo Theatre to view "When a Man's a Man." The jackies came direct from their ships and proceeded in a body to the theatre.

* * *

A FINE glow of sentiment was generated during the premiere of "Fool's Highway" at that famous old landmark of the Bowery, Atlantic Gardens, last Friday night. It was fitting and proper that Universal should reproduce as much as possible the atmosphere of the mellow yesterday when the celebrated street and the picturesque German Beer garden which still continues its original name—Atlantic Gardens, though it has been made over into a picture house—were in their glory.

The premiere, to the old-timers in the audience who knew the character of the Bowery and the time-honored shrine, carried them along on a wave of sentiment. And the younger generation was transported.

Then on the stage stepped a few favorites of yesteryear—among them Maude Raymond singing the melodies she originated for the Atlantic Gardens, and Maude Nugent, who sang her own song, "Sweet Rosie O'Grady," and Harry Von Tilzer, who sung over the refrains of hits which were popular twenty-five years ago. The biggest ovation was offered Charles Lawlor, the blind composer. A few bars of a great song were played and his face lighted up with enthusiasm. It is his own song—the one that helped elect Al Smith—and which endures as a classic along with "Swanee River." It is "The Sidewalks of New York." Senator James J. Walker followed with eulogistic remarks paid to the Bowery, the Governor and the sponsors of the picture.

The prolgue was over; we were placed in the proper atmosphere to see the picture.

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T. O. C. C. Wins Arbitration Ruling

Playdate Declared Integral Part of Film Contract In Test Case Before N. Y. Board

An important interpretation of the uniform contract, by which a playdate is declared to be an integral part of a film contract and not subject to change without mutual consent of distributor and exhibitor, was reported to the Theatre Owners Chamber of Commerce at its regular weekly meeting, March 4.

A test case was made in behalf of a member theatre, which alleged that a certain New York exchange had altered a playdate arbitrarily. The T. O. C. C. appointed Bernard Edelhertz as special counsel and he argued the case before the New York Joint Arbitration Board. President Charles L. O'Reilly told the trade press the Board had ruled unanimously that a playdate was an integral part of the contract.

Mr. O'Reilly has been nominated to succeed himself as President of the T. O. C. C. Nomination without opposition is equivalent to election.

The following slate was also nominated at the March 4 meeting, to be voted on, two weeks hence:

For first vice-president — Charles Steiner. For second vice-president — Joseph Jame and Rudolph Sanders. For secretary — Samuel A. Moross. For treasurer — Sam Schwartz. For sergeant-at-arms — Al Friedlander.

Board of Directors (nine to be elected) — Sol Raives, Leon Rosenblach, Bernard Edelhertz, Hyman Rachmil, Lee A. Ochs, I. Gainsboro, William A. Landau, Sol Brill, John Manheimer, A. H. Schwartz, Sam Sonin, Charles Moses, Joseph Stern, and J. Arthur Hirsch.

Finance Committee (three to be elected) — Harry Brandt, E. R. Behrend, Bernard Grob, Morris Needles, and Herman Pollak.

At the Chamber meeting this week, it was decided to co-operate actively in aiding the Jefferson Memorial Fund by giving morning matinee performances for children in thirty key theatres of the city. Raising of the fund to buy the Jefferson home, Monticello, near Charlottesville, Va., as a national shrine has been furthered by the purchase of "mileage tickets" by those of the public who wished to take a pilgrimage in spirit to Monticello. These "spirit mileage tickets" will be redeemed by member theatres of the T. O. C. C. the week of March 12 in observance of Jefferson's birthday, March 13.

The annual installation dinner will be held in April. The exact date will be announced later.

Ontario Gathering Urges Tax Remission

Representatives of many municipalities of Ontario gathered at Toronto on February 26 for a special conference, when it was decided to wait upon the Provincial Government with a request that a share of the Provincial Amusement Tax be remitted to the cities and towns each year by the Government. It is not expected that the civic representatives will gain their point, however, as the Provincial Treasury showed quite a deficit for 1923.

First National Club Holds Leap Year Dance

Five hundred attended the Leap Year Dance of the First National Club held February 29, at the Hotel Astor, New York. The affair brought out practically every official of the company and almost the entire office personnel.

George Bilson is president of the club.

Informal Conference Considers Taxation of Eastman Theatre at Rochester

THE COMPREHENSIVE program for the enrichment of community culture and education by the fostering of musical interests through the Eastman Theater and School of Music was unfolded in detail on Friday, February 29, by George Eastman at an infomal conference of the State Tax Commission convened to consider whether the theater should be taxed.

The conference was held in the office of Charles L. Pierce, corporation counsel, and for nearly two hours Mr. Eastman discussed the ideas he entertains in the promotion of musical interests in Rochester, which have led him to make a gift of the magnificent theater and school to the people of the city, representing an expenditure of more than $5,000,000.

annually in taxes or otherwise, above its present expenses, Mr. Eastman said. At the conclusion of the hearing Attorney James L. Brewer, representing labor interests, who want the theater put on the tax rolls, filed a brief and series of legal decisions bearing on the matter

Rental of the theater to commercial interests would be a possibility if the University of Rochester, owner of theater, was required to pay from $40,000 to $60,000

Mark Graves, head of the State Tax Commission, promised an early decision.

He declared the Commission has no arbitrary power to compel taxation of the theater and can act only in an advisory capacity. Nothing in the attitude of the commission indicated that it believed special privilege has been afforded Mr. Eastman by the exemption of the costly gifts he has made to the people of Rochester, as is raised in the argument of Mr. Brewer.

Present at the conference were Coporation Counsel Pierce, George S. Taylor, chairman of the board of assessors; James Mangan, of the Rochester office of State Tax Commission; Eugene Chrystal, assistant to the president of the Eastman Kodak Company; Hiram L. Davis, city assessor, and several others

"The theater to date has just been able to come out even and pay the orchestra," said Mr. Eastman. "It is earning more this year than during its first year of operation, but the cost of the orchestra has gone up about $1,000 a week. The university has no funds to meet a debt incurred by taxation," Mr. Eastman declared.

Texas To Get Lower Rates Of Insurance

AT A MEETING of the M. P. T. O. of Texas, held at Dallas last week, business was transacted that will result in lowering rates on fire insurance; will provide for coverage of liability—employer and public—and other forms of interest to the exhibitor.

About $3,000 of annual revenue is assured from slide contracts, on the basis of slide reports received by the slide agents. Reports were read from the committee of ten reporting developments in the admission tax repeal and a move to amend the copyright law so as to remove the music tax fee.

Kansas Protests Against Cyclone Picture

Protests against continued showing of the film, "Flying Finance" are being filed with Will Hays, director of motion picture industry, by members of Kansas commercial clubs because the picture shows a storm in an imaginary town called, "Cyclone Center, Kansas."

W. E. Holmes, secretary of the Wichita, Kan., Chamber of Commerce, in a letter to Mr. Hays, quoted government statistics to show that tornadoes occur less frequently in Kansas than in many other states of the Union. He said that he had information that while "Flying Finance" was being filmed that the wind blew seventy miles an hour a short distance from Hollywood, Calif., blowing the home of a fireman down flat.

Suit Reveals $1,426,000 As "Knighthood" Cost

An award of $2,000 to Jose Rubens against the International Film Corp. by City Court Justice Walsh during the week revealed the fact that "When Knighthood Was In Flower" cost $1,426,000.

Rubens sued on a contract by which he was engaged for four weeks at $500 a week.

Director George E. Baker is also suing International for $14,000, which he alleges is due him under a contract signed by William R. Hearst. He claims $7,666 for twenty-three days extra work due him for each of the films, "Heliotrope" and "Buried Treasure," $1,333 for work on script not included in the contract and $4,000 due on proxies.

Buffalo Board Starts Crusade Against Bicyclers

Sydney Samson, president of the Film Board of Trade of Buffalo, announces that the switchers and bicyclers are becoming very active again all over the territory and that the board is about to take decisive action to suppress this evil. It is reported that a detective agency's service have been engaged. Mr. Samson says that the Board will have the cooperation of the members of the M. P. T. O. of N. Y., Inc.

Mr. Samson has been appointed a delegate from the local board to the meeting of the Cleveland organization to exchange ideas.

Exhibitors Discuss Print Situation

Reply to M. P. News Questionnaire

RESPONSES to MOTION PICTURE NEWS' questionnaire on the print situation are pouring in from exhibitors throughout the country. They give first-hand information, from the theatre viewpoint, as to the real status of the Print Problem in the small house, which is, of course, the place to find out whether prints are good, bad or indifferent.

In order to make the information sought readily accessible, detailed questions were asked. They follow:

1. Would you be willing to pay more for your pictures if you could get better prints?

2. Suppose you were offered two grades of prints, one new and the other commercial, the former at, say, five dollars more than the latter, which would you select?

3. Has the condition of prints on the average improved within the last year or so?

4. Do you find that the conditions of the prints on good pictures is apt to be worse than on a poor feature?

5. How long after release date do you figure a print on a popular picture will remain in good condition?

6. Do you sometimes pass up purchasing a production because you fear that you will not be able to secure a print in good enough condition to put on a satisfactory show?

7. Do you find your exchange holding back playdates for some unexplained reason and do you think it is because they do not have prints enough to serve all their customers at the time each theatre desires to play the picture?

8. (A) Do you think poor prints are detrimental to the attendance at your theatre? (B) Do your patrons complain about "rain," unsteady projection and pull-aparts?

9. Do you try to improve the condition of film before running it, by careful inspection?

Replies are Varied

In response to the first question, about fifty per cent of the exhibitors replying declare they would be willing to pay more for better prints. Of the other fifty per cent, the answer is generally a flat "No," but it is sometimes qualified by "small town exhibitors cannot pay more, but good prints would help business."

On the second question, the higher-priced better print vs. the commercial, the averages are, of course, about the same. That so large a percentage of exhibitors would be willing to pay more is the surprise brought out by the questionnaire and stresses the importance they attach to the physical condition of the picture as related to box-office receipts.

As to possible improvements in prints within the last year, about seventy per cent of the replies give an affirmative answer. The remaining thirty per cent say "No," or report "very little," "doubtful," "improving slowly," etc.

Question Four results in about an even division of opinion between exhibitors who find that the print condition of a good picture is worse than a poor feature. One exhibitor, in replying, declares that he has "cut out those distributors who do not give me good prints as a rule," while others point out that the inferior condition of the good picture is due to its popularity.

Life of Print Puzzles

A variety of answers is given to Question Five which concerns the life of a print on a popular picture, which is certainly one of the most important problems raised by the Questionnaire. The replies range all the way from two months, which is the average, to six. Some exhibitors say: "Ask the exchanges."

By a two to one majority, exhibitors, in replies thus far received, declare they often refuse to book a picture if they have doubts about being able to secure a print that will be satisfactory. This, again, stresses the fact that the condition of prints not only has a direct bearing on bookings but also is deemed of first importance by the theatre in relation to box-office success.

So that, while exhibitors, in the larger percentage appears to believe that print conditions have improved within the last few years, they indicate clearly enough in response to Question Six that they consider the situation far from ideal.

On the subjects of playdates as controlled by the number of prints available, an overwhelming majority of exhibitors declare they have experienced the holding back of dates by the exchange, and the reason they assign is the lack of prints. Evidently, this is a familiar fact to the small-town house and it gives great impetus to the argument now heard in many quarters that a larger number of prints should be issued, on good pictures, so that theatres may be enabled to play them when their patrons most desire to see them, and particularly before the effect of key city exploitation has worn off.

That poor prints are detrimental to theatre attendance and lead to complaints from patrons there is unanimous testimony in exhibitor answers to the questionnaire.

Finally, Question Nine reveals that by far the largest percentage of theatre men inspect the condition of film before they put on their shows. This indicates that exchange inspection is not yet all it should be.

Further replies to the Print Questionnaire will appear next week. Exhibitors who have not yet responded are urged to do so, thus aiding a campaign which MOTION PICTURE NEWS believes is of vital importance to the whole industry.

The questionnaires will be tabulated in a convenient form that will make comparisons possible at a glance.

S. Carolina Considering Tax Revision Bill

THE SOUTH CAROLINA Legislature now has a bill before it to amend the statewide ten per cent admission tax law to exempt those houses located in any unincorporated industrial or manufacturing community from the tax.

Loew Directors Declare Quarterly Dividend

A QUARTERLY dividend of fifty cents per share on Loew's Incorporated stock, to be paid March 31, to stockholders of record March 15, was declared following a meeting of the board of directors Monday, March 3.

Harry Davis Enters Suit Against T. O. D. C.

Harry Davis, of Pittsburgh, a vice-president of the M.P.T.O.A., and one of the organizers of the Theatre Owners Distributing Corporation, announced last week that his attorney had filed an application for a receiver against the T.O.D.C. with a claim of $6,400.

Mr. Davis declared he had entered suit because he had made demands on officials of the T.O.D.C. for return of his money without satisfaction. At a reorganization meeting held recently, Glenn Harper of Los Angeles was elected to the T.O.D.C. Board to replace Mr. Davis, who was dropped from the personnel of the corporation.

Sydney S. Cohen was elected President in place of W. A. True, the latter becoming chairman of the board of directors and treasurer, replacing Mr. Cohen. Carl Anderson was elected vice-president in place of Mr. Davis and R. F. Woodhull was named secretary.

In commenting on Mr. Davis' action, Mr. Cohen said: "This action is a surprise to all concerned in view of the fact that the corporation is in splendid shape and in a formative period where it is moving along the lines that brought about its formation. The company has no outstanding indebtedness except advances made by the directors."

Carl Anderson declared the corporation owned no money except "a loan made by Harry Davis and some of the other directors. He was dropped from the board because of his arbitrary manner and we look upon this action merely as a reprisal."

Brandt Off To Organize Coast Independents

JOE BRANDT is bound for the coast in the interest of C. B. C. Film Sales Corp., of which he is president, and the Independent Picture Producers and Distributors, of which he is vice-president.

In co-operation with Ben Wilson, William Steiner, Morris B. Schlank and Harry Cohn, Mr. Brandt will call a meeting of the independents on the coast to line them up in the new organization. It is the intention to establish an office of the organization in Los Angeles to work directly with the main office in New York.

Censor Repeal Bill Fight Due Soon

Will Pass Senate Within Week and Real Fight Will Be Staged in Assembly

WITH the final session of the New York State Legislature definitely set for either April 4 or April 11, the bill calling for the repeal of the motion picture censorship law will be reported out of committee on the Senate side within the next week or ten days, and after passage in the upper house, will go at once to the Assembly, where the battle will be staged. This much has been practically settled upon. The Walker bill, known as the "administration bill," will be given so-called preference over the Hackenburg bill, introduced in the lower house, and identical in its wording.

The bill which was introduced some time ago making provision for the admittance of unaccompanied children and which has undergone certain changes, is to be further amended to the end that the measure will become almost totally one of local option. It will be reintroduced in its amended form during the next few days. Samuel Berman, secretary of the New York State M. P. T. O., was in Albany the past week, and conferred with a number of the legislators in reference to the changes. It is now proposed to leave the question of age with each city. For instance, Buffalo, through its common council, might pass an ordinance making the age from 8 to 16 years, when unaccompanied children would be admitted to the motion picture theatres of that city under conditions described in the bill. Again, on the other hand, Rochester, through its governing body, might fix the age range in that city as being from 10 to 16 years. No opposition is expected to the bill once it is introduced in its final form, and reported out of committee.

Indiana Indorsers Plan Big Meeting

The Indiana Indorsers of Photoplays are arranging for a speaker of national note and a pre-release showing of one of the bigger pictures at their annual convention at the Claypool Hotel, Indianapolis, April 3 and 4. A luncheon will be given at the Claypool April 4.

Mrs. Bloomfield Moore, 289 Burgess Ave., Indianapolis, is corresponding secretary of the indorsers. The indorsers are opposed to censorship, believing indorsement of good pictures in lists sent to newspapers and women's clubs and ignoring of bad will accomplish more for better films.

Would Ban Scene Scoffing At Prohibition

The Indiana League of Women Voters board of directors has adopted a resolution favoring the elimination of scenes from movies and lines from vaudeville and legitimate theatrical productions tending to scoff at prohibition.

Exchange Manager Lays Blame for Bad Prints on Exhibitors

"AN EXCHANGE manager who has some faults, but ruining prints is not one of them," has sent a communication to Motion Picture News. Discussing the Print situation from the viewpoint of the exchange man, and addressing his remarks to exhibitors, he writes:

"Brother, have you given this any serious thought? We are all human, and prone to pass the buck. How much of the trouble rests with you? None, you say? Good. You are one in one thousand.

"How much do you know about your own projector? You say you pay an operator to look after that. All right, we pay inspectors to examine the prints after you have used them, but just as long as the human element enters into the thing there will be mistakes, and sometimes a tendency to lay down on the job.

"The fault is always with the exchange, because I have never known an operator or an exhibitor who would admit they ruined a print. Get This: The exchange does not run the pictures. The theaters run them. The exchange supplies them; so if the films are damaged, some machine did it. We realize that films can't last forever, but I have known Prints to be returned to the exchange after only three bookings, absolutely ruined.

"We know the fault lies in one of the three theaters, but unless the print is returned after each booking, we can't place the blame, because each of the three will pass the buck to the other.

"We do not dare circuit a print. How much trouble did you have in the old days of the lock system. Very little. Why? Because you thought some of the fellow who followed you, and he thought of you. In those days prints were out on circuit as long as four weeks.

"The 2,000-foot reel is the worst factor that the exchange has ever had to deal with. In nine cases out of ten, the sprocket holes are sprained by the teeth pulling the weight of the extra reel. You may not notice it, but the inspection shows it. The tension on your take-up must of necessity be tightened to take up the extra pull, and the strain on the first 400 feet is bound to strain the sprocket holes. Result: The next fellow hollers 'Rotten Print!' and according to you the exchange is at fault.

"If you had a new suit of clothes and your brother wore them until they were no longer of any use, you would know he did it, not you. That is our case, exactly. We have new clothes, but the brothers wear them out. But the hell of it is, the brothers say we wear them out ourselves, and being a brother, we don't dare call him a liar.

"The exchanges do not run pictures, therefore if any damage is done it must be done by exhibitors. Learn some more about your projectors, and stop passing the buck to the exchanges. They try to repair the damage you do.

"Sounds like a lot of children: 'No, mother, Johnny did it,' and Johnny, who is me, gets the spanking."

Storage Licenses Revoked in 1600 Broadway

THE New York City Fire Department has notified the film concerns in the Mecca Building, 1600 Broadway, that licenses to store more than the customary five reels of film in an office building have been revoked. The letter of the law will in future be strictly followed, the companies were told.

Effort to have the restriction lifted will be made by the film concerns, which include Universal, Pathe, Warner Brothers, C. B. C. and Apollo.

Suits Are Filed Against Detroit M. P. Corp.

Denials are being made of insolvency by the Detroit M. P. Corp., despite two suits filed and rumors against the concern. Kenneth Harlan has filed a suit in the amount of $1,041.29 alleged to be due as wages and traveling expenses in the production of "Mary."

The Englander Company has also filed a suit for $270 for an auto top alleged to have been furnished the company during the filming of "Mary."

The company was organized in Detroit in 1922. Thomas G. Baillie, a former associate of Governor Alex J. Grosbeck is said to have represented the company before the Michigan Securities Commission, which authorized the sale of stock.

Bridgeport Manager Dies After Operation

Warde Johnstone, formerly manager of the Palace Theatre, Bridgeport, Conn., died at the Stearns Hospital, New York February 28, following an operation for stomach trouble.

Mr. Johnstone had been an executive associate to S. Z. Poli theatrical magnate, in connection with his chain of moving picture houses throughout New England. He became manager of Polis' Palace Theatre at the time of its opening and was director of the orchestra, an organization of Mr. Johnstone's own selection.

Mr. Johnstone was 50 years of age and is survived by his widow.

Goerz Meets Price Quoted By Eastman on Stock

Goerz is prepared to meet the price on raw film stock offered by the Eastman Company, according to announcement made by Ferdinand Schurman, vice-president of the Fish-Schurman Corp., American distributors for Goerz.

The company is ready to sell perforated raw stock at 1.50 cents a foot and negative perforated at 3.50 cents a foot. The figure on the positive meets that quoted by the Eastman Company. Contentions have been made that importers of foreign raw stock would be unable to compete with Eastman in the sale of positive stock.

Sunday License Revoked at Baltimore Theatre

A license for motion pictures and religious services on Sunday nights at the New Theatre, Baltimore, has been revoked by the Baltimore Police Commissioner. A police inspector reported to the commissioner that the services had no religious quality and, presumably, were a means of making money.

Why Not a Short Subject Theatre?

By Earl W. Hammons

EDITOR'S note—The all-short subject program in various high class theatres that have been presented from time to time with unfailing success suggests that a theatre, especially in the larger cities, devoted exclusively to short subject programs, might make quite as [illegible] a hit.

At the request of Motion Picture News, E. W. Hammons, president of the Educational Film Exchanges, Inc., in the following article, discusses the merits of the idea.

THERE is a vast amount of potential box-office business in every large city in the country — business which cannot be successfully bid for by the usual type of motion picture theatre — waiting for the wide awake showman who will establish under the right conditions a theatre to run Short Subjects programs exclusively.

The Short Subjects program so far has been more or less of a hit-or-miss experiment, with occasionally such theatres as the Capitol in New York running such a program as a novelty. Where the program has been well chosen and exploited with any degree of real showmanship, this program has almost invariably proved successful. But it has seldom been treated as anything except an experiment.

Why not have a Short Subjects theatre — sort of informal "drop-in" kind of theatre — in the heart of every big city, where those who like variety can always count on finding it?

The News in last week's issue printed in its very interesting survey of the public attitude toward different types of picture programs a report from the postmaster of Philadelphia. "I wouldn't go four blocks to see the so-called super-special," he said, "but I would walk a mile to see a good comedy and a news reel."

To Increase Patronage

Now, every thinking exhibitor knows that there are still millions of people in this country who can and should be made regular motion picture patrons. The Philadelphia postmaster represents a large part of this potential patronage. And he represents a group of the public that could be won in no better way than through the exhibition of Short Subjects programs, handled properly by a real showman.

There can be no hit-or-miss tactics in the establishment of the Short Subjects theatre. Every step in its planning and in its progress must be taken deliberately and carefully. First of all, its location is a most important consideration. The size and physical arrangements of the house are vital. And, of course, the program and the method of advertising and exploitation must be such as to make a definite appeal to a big patronage.

In the shopping district of the average large city, there are each day thousands of people who would be glad of an opportunity to step into a motion picture theatre for half an hour or an hour if they were sure of being able to see one or two complete pictures in that time. When the important shopping street also happens to be the street of greatest transient activity, this would be the ideal location. In Chicago the logical place to



E. W. Hammons, President of Educational Films Corp.

establish such a theatre would seem, therefore, to be State Street. But in New York there can be no doubt that Broadway in the neighborhood of Times Square offers advantages far greater than any other location in the city.

The house should preferably be a little theatre, more nearly like the Cameo Theatre than any other well known theatre in New York. And the seating and general physical arrangements should be such as to permit entrance and exit with the least possible confusion. For the Short Subjects theatre would make a big appeal through the fact that a patron could "drop in" at any time, stay as long or as short a period as desired, and depart with his money's worth of entertainment, and the result undoubtedly would be a steady flow of patrons coming and going throughout the hours of this continuous performance. Quick turnover, a maximum number of patrons with a minimum number of seats.

Suggests Program

As to the program, it should by all means be jazzy — not cheap or containing anything which could give offense to the higher type of patron, but snappy, fast moving and ever changing in type of entertainment. The music should be as good as could be afforded, for a good orchestra could add a great deal to the zest and snap of the entertainment, especially with the comedies which would form a large part of the program. With the orchestra as with everything else in connection with this theatre the first consideration should be quality rather than quantity. As the auditorium would be small, the orchestra could be limited in number, but the musicians should be the best obtainable and the selection of instruments should be made carefully, with plenty of thought given to sound effects for the comedy and novelty pictures.

An occasional musical selection might be offered in the nature of an overture, but it should be popular music rather than the extreme "classical" type, unless this could be treated as Dr. Riesenfeld offers his famous "classical jazz."

As we have intimated, comedy would form a large part of the program, but the program should always be carefully "balanced," so that two broad comedies would never be shown in succession. The Short Subjects theatre would be the Vaudeville Theatre of the Screen, and many of the principles of vaudeville presentation could be followed to good advantage. Another important unit of the bill would be the newsreel, which might be divided into two or three sections and interspersed through the program. News of one character, as for example all pictures of sporting events, might be shown at one time, while at another point in the program the interesting personalities in the current news would follow, etc.

It would be well for each program to include a dramatic subject or some other subject of serious nature, as well as some scenic beauty. There are many such pictures to select from, such as our own Wilderness Tales (the outdoor dramas by Robert C. Bruce), and several other series of one and two-reel pictures now being released.

For Distinctive Advertising

The advertising done by this theatre would be radically different from the usual type of picture theatre advertising. There should be a steady campaign of advertising on the theatre itself, pointing out its many special appeals, for which copy and layouts could be prepared that would make a strong appeal. The advertising of the program could be handled separately. Here again the lesson of vaudeville comes to mind. Every unit on the program should be advertised. The strongest item on the bill would naturally be given first place — made a head-liner — but every other picture and every musical selection should be described sufficiently to carry its own special appeal.

The price of admission could and should be much below the average downtown theatre price. The Short Subjects Theatre would not have to be a first run house, and the fact that any unit on the program had previously been run at an ordinary first run theatre would make little difference, certainly not enough to make up for the lower film rental. The cost of the show would be far below the first run ordinary program rental; rent would be lower because of the smaller size of the theatre; the staff would be small, and in general the overhead would be at a minimum, except in advertising, upon which the success of the house would depend to a considerable extent and which, therefore, should not be slighted. The admission price need not be more than the ordinary neighborhood admission, and might even be lower. An admission varying from fifteen to thirty cents depending on the city, location and other circumstances, probably would show a handsome profit.

All the attractive features which have made vaudeville the most popular stage enter-

(*Continued on page* 1181)

Kunsky Plans New Detroit Theatre

Investment of $2,000,000 Said to be Involved in Deal for Fourth House

JOHN H. Kunsky of Detroit, is to have another large theatre.

Negotiations were completed and leases signed, February 25th, covering one of the largest plots of downtown property in the Motor City, which will give Kunsky a fourth large house in which to accommodate his extensive picture bookings.

Already operating the Capitol, capacity 4,250, Madison, capacity 2,350 and Adams, 1,950, besides several large residential houses, as well as other theatres in Detroit, the new theatre completes a string of downtown holdings which more firmly than ever place Kunsky in the foremost ranks of Detroit theatre operators.

The new house, as yet unnamed, will occupy a site within a stone's throw of the other Kunsky houses about Grand Circus Park, the new business center of Detroit, and will seat more than 3,500. The investment amounts to better than $2,000,000.

Negotiations were successfully completed for the huge realty deal by Mr. Kunsky's associate, George W. Trendle, acting for Kunsky.

With a frontage of 110 feet on Woodward, the town's main thorofare, and 400 feet on Elizabeth St., there will be built, in addition to the theatre itself, a modern office building with stores and shops occupying the first two floors. The building will be eight stories high. Work will begin during the coming summer, notice having been given already to all tenants occupying the present buildings on the site.

The theatre will be built under the supervision of C. Howard Crane, constructor and architect of the Music Box, New York, and who has been recently selected to draw the plans for the new Theatre Guild, New York. Crane, a Detroit man, has drawn the plans for all the Kunsky houses in Detroit.

With the construction of the new house, Messrs. Kunsky and Trendle will be able to absorb for Detroit showing, the output of virtually every large producer, as well as having housing for first runs for the cream of the product of the independent producers.

Paramount Employees Start Club In Atlanta

All members of both the Paramount theatre and exchange departments in Atlanta are members of the new Paramount Club, permanent organization of which was perfected last week at their first Wednesday night meeting.

The following officers were elected: A. C. Cowles, president; O. L. Freeman, vice president; Mrs. J. N. Thomas, secretary; Mrs. A. K. Dunn, treasurer; Mrs. C. E. Lawrence, chairman entertainment committee; M. J. Mullins, chairman athletic committee; Mrs. V. J. Ray, chairman publicity committee; Ford Anderson, DeSalles Harrison, F. L. Metzler and F. F. Creswell, honorary members.

Business meetings will be held the first Wednesday in each month and social gatherings the fourth Wednesday night of each month. A dance was given last Wednesday night as the first social event.

Will Train Engineers By Motion Pictures

"Commerce," a commercial journal of Calcutta, in its issue of December 22, refers to the plan to train young Indian engineers by motion pictures. "The Bengal Association has found," it says, "the exhibition of motion pictures concerned with the cultivation of cotton, and other basic products, so successful, that it is planning a complete program for exhibiting motion pictures, giving details of manufacturing processes. This decision was the result of a persistent demand for rendering as much assistance as possible to young engineers in India, who have not had opportunities to observe foreign manufacturing methods."

Admission Tax Collections Show Increase of $5,000,000 For 7 Months' Period

TAXES on admissions to amusements took a big jump during the seven months' period ended January 31, according to figures made public last week by the Bureau of Internal Revenue. During the period July 1, 1923, to the January date mentioned, collections increased more than $5,000,000 over the corresponding period in 1922-23.

The month of January alone reached a total of $7,576,991, an increase of more than $500,000 over the month of December, 1923, when the total reached $7,047,876.

For the seven months' period the figures were $44,107,730, as compared with $38,593,465.

Analysis of these increases show that business at the box-office everywhere in the country was better in January than any time since June, 1921. The Government figures include, of course, all forms of amusements, but the bulk of the collections represent motion picture theaters, according to the generally accepted view.

Collections for the seating tax in January were 27,707 as compared with $37,035 for January, 1922.

Here are comparative figures on admission tax collections for the last few months, compared with corresponding months in 1922:

	1923	1922
October	$6,999,867	$5,396,461
November	6,849,212	5,484,790
December	7,047,876	6,825,249
	1924	1923
January	$7,576,991	$6,766,208

Famous Abandons Plan To Build In Indianapolis

FAMOUS PLAYERS-LASKY CORPORATION has abandoned the project to build a million dollar movie theater in Monument place, Indianapolis, on the west half of the English Hotel site. Capital stock in the Market Circle Realty Company, holding corporation for the ninety-nine-year lease on the site for Famous Players has been purchased by a syndicate of local business men, of whom E. O. Hunter, architect, is the only one whose name was announced.

Hunter said a theater would not be built upon the ground, it being the syndicate's intention to remodel the hotel property into modern storeroom and office quarters.

23 Concerns Formed in N. Y. State in February

There were 23 motion picture companies incorporated in New York State during the month of February, these companies aggregating $485,500 in capitalization, as compared to 33 companies with a total capitalization of $1,617,000 formed and incorporated during the same month a year ago.

The past week brought the incorporation of the following motion picture companies in New York state: K. R. H. Amusement Corporation, capitalized at $50,000, and having as directors: George Goldberg, Jamaica; Francis L. Garfunkel, Matilda Singer, Brooklyn; 10th Street and Broadway Theatre Corporation, $1,000, Daniel G. Griffin, Eman Brooks, J. A. Gazpari, New York City; Spectacular Productions, Inc., $1,500, L. H. Allen, M. F. Beier, J. L. Hochman, New York City; B. P. Schulberg-Preferred, Inc., capitalization not stated, Freda Freeman, Brooklyn; Samuel Zierler, Woodmere; Benjamin P. Schulberg, Los Angeles, Calif.; Echo Motion Picture House, $12,000, S. Marrow, Y. Marrow, New York; Benjamin Eisenberg, Brooklyn; Los Angeles Playhouse, Inc., $1,000, Daniel G. Griffin, Eman Brooks, C. I. Johnson, New York City; Reel-Colors, Inc., $200,000, George A. Canalizo, Freeport; S. B. Godoy, A. L. Godoy, New York City; Dewhurst Films, Inc., capitalization not stated; O. L. Johnston, P. E. Cowan, C. W. McConaughty, New York City.

N. J. Exhibitor Loses "Little Old New York" Suit

Herman Wellenbrink, owner of the Wellenbrink Theatre, in Montclair, N. J., brought an action in the Chancery Court of New Jersey, for an injunction against the Famous Players-Lasky Corporation, Cosmopolitan Corporation and Goldwyn Pictures Corporation, to restrain them from licensing the Clairidge Theatre, of Montclair, to show the picture "Little Old New York," on the ground that away back in 1922, Wellenbrink had made a contract for that picture with the Famous.

Vice-Chancellor Lewis vacated the preliminary restraining order and denied the plaintiff's motion for an injunction, on the ground that Wellenbrink had been guilty of inexcusable laches; that he had waited for over a year after he had received a notice of cancellation, and that it was too late at this time to apply for a temporary injunction.

Theatres Aid Radio Men in Music War

Kansas City M. P. T. O. Acts

FOLLOWING the action of the National Association of Broadcasters in Chicago last week, in which organization of all forces opposed to the music tax was urged, the Kansas City Division of the M. P. T. O. A. this week is combining strength with broadcasters in an effort to combat the tax.

The Kansas City Star, through August F. Seested, business manager, gave $60, double the amount of the largest contribution thus far, towards a fund to employ attorneys. The Star operates one of the largest sending stations in the Middle West and it is said on good authority that the music tax amounts to approximately $1,000 a year. There are about five other broadcasting stations in Kansas City, with which exhibitors will seek affiliation.

With music tax cases against Kansas City exhibitors still pending in Federal Court, Samuel Handy, attorney for the exhibitors, today made this statement:

"The fact that a member of the music tax society is seeking to withdraw from the organization, but cannot do so because it is bound by a bonafide contract, which the society points to, and all its interests assigned to the society, proves my contention in the case — that in suits against exhibitors the suit is not brought by the principal parties at interest, which is not in accord with federal statutes. That is the grounds upon which Missouri and Kansas exhibitors will wage their fight."

Chicago Exhibitors Invited

The Exhibitors Association of Chicago, at a general meeting scheduled for this week, was to consider the invitation which the National Association of Broadcasters has issued to motion picture theatre men, hotel men and ballroom proprietors to join with the Broadcasters in their fight on the music tax.

The association of broadcasters' plan of battle has developed two points of attack on the Society of Composers, Authors and Publishers' position. First: the refusal to pay for and play the copyrighted music of the Cociety, thereby depriving this music of the great popularizing publicity broadcasting would bring it; and, second, to secure a change in the copyright law which would end the practice of the Society from collecting, first, a royalty on sheet music, and then a royalty on broadcasting or playing for public entertainment of this music.

In order to furnish broadcasting stations, which do not use the Society of Composers, Authors and Publishers' music, with suitable instrumental and vocal numbers the Broadcasters Association has developed a working plan which is said to have provided radio stations with a plentiful supply of litigation proof, tax free, popular copyrighted music and the Broadcasters Association now plan to extend the services of this bureau to picture theatres and other purveyors of entertainment, upon whom the Society is levying tribute.

Many Scores Received

E. F. McDonald, Jr., president of the National Association of Broadcasters and president of the Zenith Edgewater Beach Hotel Broadcasting Station and Zenith Radio Laboratories, Chicago, stated that in the last year three thousand musical scores have been received by the bureau and approximately two hundred and fifty of these numbers accepted and released, tax free and litigation proof to its members.

All numbers offered the bureau are passed upon by a competent musical committee and only those accepted, which, in their opinion would please the public taste. An additional safe-guard to users of this music is the contract which owners of the copyright make whereby irrevocable public performing rights are conveyed to members of the Broadcasters Association. After these contracts are filed in the copyright office at Washington, the music is released to members, and even if a song thus released is sold to any member of the American Society of Composers, Authors and Publishers, the contract is still binding and members of the Association are still at liberty to play the music tax free.

In order to give motion picture theatres the advantage of the music privileges of the Broadcasters Association, a Class B associate membership has been formed and motion picture men are invited to become members, "writing their own ticket," as Mr. McDonald expressed it, their own organization fixing the membership fee they should pay. He also states that funds collected under this Class B membership will be used only by the Association of Broadcasters for the expense of maintaining and operating the music release bureau and for the purpose of conducting a nation-wide campaign for the amendment of the present copyright law.

Mr. McDonald made it plain that the Broadcasters propose to go ahead with the fight on the music tax, regardless whether others affected join in the battle or not, but pointed out the tremendous influence that the combined interests could make felt. He presented figures showing that one broadcasting station received over one hundred and seventy thousand letters in a period of fifteen days, indicating an audience of eight million, according to conservative advertising men's estimate.

To Organize Coast Branch Of I. M. P. D. A.

THE immediate organization of the independent producers and distributors on the West coast will be undertaken early in March, following the arrival in Los Angeles of Joe Brandt, Vice President of the Independent Motion Picture Producers and Distributors Association, who left New York on Thursday on his semi-annual trip of inspection of the C. B. C. exchanges.

Plans for the meeting of the units on the coast were discussed at the monthly meeting of the Independent Association held at its new headquarters, 1650 Broadway, New York City, on February 28th, when President I. E. Chadwick assured Vice President Brandt of the fullest co-operation of the association's members on the coast for his mission, including Ben Wilson, Morris Schlank, William Steiner and Harry Cohn.

The membership of the association has been increased to twenty-five by the election of the following companies: Burr Pictures, Inc., New York; George M. Fecke, Boston; William Steiner Productions, New York. A new contract with the Hoy Reporting Service was approved as recommended by the Executive Committee.

Chicago Exhibitors Launch Membership Drive

THE EXHIBITORS' ASSOCIATION of Chicago is this week distributing membership slides and trailers to its members, and next week these announcements are expected to appear on the screens of more than two hundred Chicago houses.

Theatres are also printing announcement of their membership in the association on their programs. The regular monthly meeting of the Exhibitors' Association will be held on March 7. Among the matters which will be taken up at this meeting are the elimination of the music tax, the musicians' wage scale and working conditions, and other matters of equal importance. It was announced that this is the last meeting where theatre owners who are not members will be admitted.

Bridgeport Plaza Turns To Pictures

The Plaza Theatre in Bridgeport, Conn., will in future be devoted to pictures, a stock company having closed there last week. S. Z. Poli, owner of the house has appointed Louis Cohen manager. Popular priced pictures, with changes three times weekly have been announced.

Cleveland Fears Sunday Closing Enforcement

SHOW PEOPLE in Cleveland are concerned over Governor Vic Donahey's statement here Thursday, that he proposes to lend his influence to the enforcement of the law, according to the Commercial Times of Friday, February 29. The Times further went on to say that the Governor, while in Cleveland, indicated that he was not pleased with the failure of officials to enforce Sunday closing laws.

The enforcing of the Sunday closing laws finds no sympathy in Cleveland. Local motion picture exhibitors are not taking the Governor's statement as serious enough to openly combat. Theatrical interests of the State helped to elect Donahey. Nevertheless, the situation is being carefully watched by those interested in the continuance of Sunday amusements in Cleveland.

Women Vote For Diversified Program

Favor It Over the Super-Special

IT is an axiom in the show business that woman has the deciding voice in the fate of a picture or a play. If the picture appeals to women, it will be, nine times out of ten, a success. The reverse is just as true. It is also pretty generally accepted that woman more often than not compels or prevents the attendance of mere man at the picture theatre — as the case may be.

Woman's opinion on the super-special vs. the diversified program is, therefore, of the first importance. A survey conducted among women fans by MOTION PICTURE NEWS in representative cities shows these results:

PHILADELPHIA—In this city alone, the super-special won. Sixty per cent of women fans interviewed voted for the "big" picture; thirty per cent declared for the varied program; ten per cent non-committal. Representative opinions: "I far prefer the long production to the short, tragedy pictures that seem to creep into the programs of even the best picture houses. A good story with a good plot cannot be properly told in four or five reels. It must have a chance to expand and gather its force and beauty unrestrained by the number of feet of film into which it must be crowded."

The opposite view: "Give me the short, varied program, full of thrills, laughters, news and a little scenic beauty, and I go home refreshed and re-energized. The long picture generally drags, and I would seek it out very seldom as a form of entertainment."

ALBANY, N. Y.—Seventy per cent for the diversified program, with this opinion typical of the majority of women fans interviewed: "The diversified program, with a feature, news-reel and a comedy furnishes me with a complete evening's entertainment, and I prefer such program to so-called super-specials."

Of the thirty per cent who declared for the "long" picture, this view is representative: "Super-specials are like superior theatrical offerings, and have the same place, to my mind, in the motion picture field as best of the spoken drama in the theatrical field, and are not only necessary for the elevation of the picture world, but also for exceptional entertainment."

WASHINGTON, D. C. Sixty per cent for the varied program. Opinions gathered from shopgirls, housewives, college students, society girls, stenographers and clerks. Typical opinion: "No long pictures for me. I'll take a mixed program every time in preference to one of those tiresome whole-evening shows."

For the super-special: "The movies are unknown to me except for what you call a ten or twelve reeler. If there were more of them, far more people of my sort would be movie devotees instead of mockers. My children entice me to go to a program occassionally, but I am unusually disgusted with the slapstick comedy, the bathos of the drama and the falsity of the scenes of 'society.' I do like the news pictures and, I must confess, the animated cartoons."

TOLEDO, OHIO By a proportion of eight to two feminine fans in Toledo voted for the diversified program. Without exception, however, the majority declared that a few super-specials were exceptionally worth-while, and expressed the wish that the same high standard could be maintained in the shorter features.

ST. LOUIS—Sixty per cent for the varied program; forty per cent for "big" pictures with appropriate music. Opinions gathered from clubwomen, stenographers, telephone operators, school teachers, city employees.

BUFFALO The women and girl picture fans interviewed seemed to like the diversified program rather than the super specials, with a few exceptions.

Secretary: Personally, I prefer a big super-special such as "The Hunchback of Notre Dame," "The Covered Wagon," etc., to the ordinary program because the average bill is light and generally similar, while the big super-specials always offer entertainment.

Stenographer: My personal preference on feature shows is one that consists of an ordinary length feature, a good comedy and a news reel. A feature with a lot of action is more entertaining in my mind than one of the elaborate super-specials.

Girl clerk: I much prefer programs made up of a good five reel feature, a comedy and a new pictorial and scenic to the long and often long drawn out super-production. I think there is more entertainment to be found in the diversified program.

Girl fan: In my opinion a diversified program furnishes much more entertainment than elaborate productions. The latter are often depressing and very rarely leave you in a pleasant state of mind after the unreeling of their 10,000 to 12,000 feet of film.

Stenographer: I much prefer the big productions like "Scaramouche," "The Woman of Paris," and "The White Sister,' to programs made up of ordinary features, comedies and news reels. I never did like comedies or news films.

Girl office employe: I much prefer a good super-special to a diversified program, inasmuch as the latter is usually only mildly amusing and seems a waste of time. Whereas a good super-special usually teaches one something if only from an historical viewpoint.

Woman secretary: I enjoy a show much more when the bill consists of a diversified program such as a six-reel feature, a comedy and news reel or scenic rather than one long production. The longer features get so tiresome before they are finished that I lose my interest in them. Would much rather attend a show when I know there is going to be a diversified program.

A mother who is an ardent film fan: When I go to the theatre I usually take the children with me and my pleasure is much marred when I have to sit through a long production, first because I prefer the diversified program and secondly because the children become very restless when forced to sit through the extra long subjects. Variety is my idea in film entertainment.

Annual Convention Is Held by Ohio M.P.T.O.

WITH important exhibitor figures from other states present, the annual convention of the Motion Picture Theatre Owners of Ohio was held at the Hotel Chittenden, Columbus, Thursday and Friday of this week. President Martin G. Smith, of Toledo, presided.

After an address of welcome by Mayor Thomas of Columbus, business sessions engaged the attention of the delegates. The Music Tax situation was discussed by George P. Aarons, of Philadelphia, counsel for the Eastern Pennsylvania M. P. T. O., and Lawrence G. Collister, of Cleveland, State Senator and counsel for the Ohio organization. President Sydney S. Cohen, of the M. P. T. O. A., spoke on the repeal of the admission and seat taxes and the proposed amendment to the Copyright Law which would eliminate the Music Tax.

Other scheduled speakers were: C. C. Pettijohn, general counsel for the Hays organization; Charles C. Perrin, of the Theatre Inter-Insurance Exchange, Philadelphia; Mrs. Elmer G. Derr, of the Cleveland Cinema Club; M. J. O'Toole, chairman of the M. P. T. O. A., Public Service Committee and Gov. Donahey, of Ohio.

At the banquet on Thursday evening the speakers' list included Vernon M. Riegel, censor chief in Ohio; Lieut.-Gov. Earl D. Bloom; H. H. Griswold, Speaker of the Ohio House of Representatives; Attorney-General Crabbe and Robert E. Welsh, editor of *Moving Picture World*.

A complete report of the convention will appear in next week's issue.

Reeland Wins Suit Over Robertson Cole

The Reeland Publishing Company, Inc., of New York City, in the New York State Supreme Court, Part XIII before Judge Hatting, obtained a verdict Monday of $40,334.00 with interest from the date of action, March, 1921, against Rufus S. Cole, John Robertson and Robertson Cole Company, 723 Seventh Ave., New York City for goods sold and delivered and breach of contract.

The Reeland Publishing Company was represented by the law firm of Leo Oppenheimer, and the Robertson Cole Company by Benjamin P. De Witt.

Col. Varner Opens New Theatre in Carolina

Colonel Henry B. Varner announces the auspicious opening of the new Palace Theatre, Thomasville, North Carolina, owned by the Thomasville Theatre Company, Inc. which took place on February 22nd. There were appropriate dedication exercises.

H. B. Varner is president, C. F. Finch vice-president and J. W. Prevo, secretary and treasurer. Mr. Prevo will manage the house

John Selig Dies at Home in Chicago

John Selig passed away last week at his home in Chicago. He was a brother of Colonel William Selig, and for a number of years was connected with the Colonel's motion picture company. Many Chicago film men attended the funeral to pay him final tribute

Why Not a Short Subject Theatre?

(*Continued from page* 1177)

tainment would work in favor of the Short Subjects Theatre. There would be, first of all, unusual variety, so that anyone could always be sure of finding here some picture or pictures to his liking. Patrons could come and go at any time, and the low admission would send them away feeling they had received their money's worth even if they saw but one picture.

The supply of quality Short Subjects for such a theatre is assured. The Short Subjects produced during the last two or three years would have been adequate to its needs, and during the coming year, Short Subjects not only are certain to show a big improvement in entertainment and box-office value, but are sure also to increase in number, inspired by the sincere efforts now being made by leading feature producers to curtail the length of their productions to normal footage.

When Educational Film Exchanges, Inc., was organized several years ago to specialize in the distribution of Short Subjects, there were many who told me, "It can't be done." Of course, there will be many who will say to the Short Subjects Theatre plan, "It can't be done." There always will be those to say this to any proposal that is new and different. But it can be done. How long will it be before some wide awake showman comes forward in each large city to do it?

Weekly Fire Inspection For Charlotte

Following the destruction of the Charlotte Famous Players exchange by fire, heads of all Charlotte exchanges called upon the mayor of Charlotte last week to discuss in a frank manner the subject of fire prevention. The Paramount fire was the first in an exchange in Charlotte in eleven years, and it is felt that this in no manner should reflect upon the conditions with regard to fire prevention prevailing around Charlotte exchange buildings. There will, however, be a weekly inspection by the fire department, just as an extra precaution and a moral effect upon visitors and hangers-on.

Kokomo Ministers Advocate Six-Day Permits

A new scheme to force Sunday closing of photoplay theatres is being attempted by the Ministerial Association at Kokomo. The association presented to the city council an ordinance which would require theatres to take out licenses which would permit them to operate six days a week only.

Mayor James Brown indorsed the movement. Theatrical interests are vigorously opposing it.

Kentucky Exhibitors Will Fight New Bills

Representatives of more than one hundred Kentucky theatres have organized to fight general assembly bills which provide for the creation of a State board of censors and a ten per cent tax on all amusements.

Tom Russell of Maysville, J. B. Stout of Danville, E. J. Wiseman of Harrodsburg and W. R. Patti of Frankfort were named members of a legislative committee to represent the theatre owners at Frankfort.

In and Out of Town

J. B. CLINTON, prominent exhibitor of Duluth, Minn. was a Broadway visitor this week.

B. P. SCHULBERG, President of Preferred Pictures, left for the Coast on March 1. F. C. Munroe, President of Hodkinson Corporation, accompanied by Harry Richards, arrived from Los Angeles this week.

RAOUL WALSH will leave Los Angeles shortly to attend the premiere of the new Fairbanks picture, "The Thief of Bagdad," which Walsh directed. It will open at the Liberty Theatre, New York, March 17.

RALPH INCE, accompanied by Cameraman J. O. Taylor, has gone to Hollywood to direct a series of pictures.

JOHN D. TIPPETT arrived last week from London. Among recent departures for the Coast was J. D. Williams, of Ritz-Carlton.

E. M. ASHER, personal representative of Mack Sennett, has left for a conference with Mr. Sennett at the Coast.

LEE MARCUS, of F. B. O., has gone to the Bahamas for a vacation.

AND Charles S. Goetz, manager of the Dependable Exchange of New York and Buffalo, is leaving shortly for a vacation in Cuba.

SIDNEY GARRETT, of Inter-Globe Export Company, London, is in the city on a three weeks' visit.

CHARLES CHRISTIE left for the Coast March 1, after a visit of several weeks in New York. Jesse L. Lasky is due to return to Hollywood on March 20.

ARTHUR S. FRIEND has returned from a vacation spent at Palm Beach. George D. Baker, the director, is a recent arrival from Los Angeles.

HARRY ROWSON, of Ideal Films, London, is ill at his suite in the Astor Hotel. His condition was reported improved early this week.

JACK KEEGAN, Hodkinson exploiter, has returned from an eight weeks' trip in the Michigan territory.

REX INGRAM was expected to sail for home this week, according to advices received by Metro. "The Arab," which Ingram went to Africa to make six months ago, is finished.

PAUL EAGLER, has gone to Italy to join the camera staff engaged on "Ben Hur."

ANDREW J. COBE, veteran Broadway theatre manager, who was stricken several weeks ago while managing the Astor Theatre has recovered.

FRANK L. NEWMAN, of Kansas City and Milton H. Feld, of the Newman Theatres, were among the prominent visitors to the city this week.

Paramount Pep Club Has Annual Ball

The third annual ball of the Paramount Pep Club of the Famous Players-Lasky Corporation will be held this Friday evening, March 7, in the Grand Ballroom of the Hotel Astor.

Dancing will be continuous from 9:30 o'clock on, the dance music being furnished by Jay Cox's Society Orchestra.

At twelve o'clock sharp a special vaudeville show will be presented. Among the performers will be Ann Pennington and Brooke Johns, from the Ziegfeld Follies; the famous pianists, Zez Confrey, Victor Arden, Phil Ohman and Max Kortlander; Vincent Lopez, three big-time acts, supplied through the courtesy of the B. F. Keith office.

The general chairman of the ball is P. H. Stilson and the subcommittees are in charge of the following: Entertainment, Oscar Morgan, chairman; H. B. Franklin, honorary chairman; Roy Berrick, vice-chairman; Sidney Smith, stage manager; Reception, Lacey Johnson, chairman; Agnes Mengel and Tom Walsh, vice-chairmen; Finance, E. R. Short, chairman; Tickets, W. J. O'Connell, chairman; J. R. Wood, vice-chairman; Decorations, Mrs. Emma Peters, chairman; Programs, Miss Bert Wiener, chairman; J. A. Walsh, vice-chairman; Publicity, C. L. Gartner, chairman.

Mel Shauer is president of the Paramount Pep Club, which is now in the fifth year of its prosperous existence.

Topeka Negroes Boycott "Birth Of Nation"

Negroes of Topeka, Kan., who have been protesting against the showing of "The Birth of a Nation" in Topeka have now decided to boycot a weekly negro newspaper published there because it carried advertising of "The Birth of a Nation" film.

The picture was barred from Kansas when it was first made and only a few months ago was it admitted to the state by the board of censors. It has been showing at various places in the state, but only recently has it shown in a city with a large negro population.

Blackboard Shows Paid Up Exhibitors

Signs not only sell pictures, but they sell exhibitors. At least, that is the theory upon which C. E. Cook, business manager of the M. P. T. O. Kansas, is working. In the M. P. T. O. K. headquarters, which is in the heart of Kansas City's film colony, is a huge blackboard, bearing the names of "paid up" exhibitors in the organization. More than 70 per cent of Kansas City exhibitors visit the headquarters daily while buying film. Before them is flaunted the names of members in good standing.

Indianapolis Musicians Strike Is Off

Dispute of the number of musicians to be employed at the Lincoln Square theatre, Indianapolis, which resulted in a strike of operators, musicians and stage employes at that theatre, the Manhattan, Gem, Irving, Lenwood and Gayety all of the Rembusch string, has been amicably settled and the strike called off.

Maryland Censor Body Makes Report

Only Three Films, Out of 5,473, Condemned in Toto, During Year Ending Sept. 30

ONLY three films out of 5,473 examined during the year ended September 30, 1923 were rejected in toto by the Maryland State Board of Censorship, according to its report recently presented to Governor Albert C. Ritchie.

Five films, the report says, were "found totally unfit for exhibition," but two of these were reconstructed and finally passed. Eliminations were ordered in 785 subjects. "Significant is the fact that the percentage of cuts shows a decrease amounting now to about one in seven, as against one in five films in former years," the report declares. A marked improvement in quality of films presented for censorship is noted in the report.

This is attributed to the work of the Hays organization, and if this "marked improvement in quality" were true of all producers there would be "no need for censorship," the Board indicates.

As to Federal regulation, the report declares: "Federal control of the films cannot affect the control exercised by the State over the subject that is within the police power of the Commonwealth." The Board holds that "the motion picture is a legitimate industry and as such should be fostered. It is a medium of education possessing boundless powers for good or ill."

The financial statement shows receipts of $46,938.01, of which $19,878.50 came from the State Treasury. Only $130.00 was collected in fines. About $25,000 was received in fees for censorship. Expenditures amounted to $19,892.93, of which $15,300.55 went for salaries and wages.

The right of appeal to Baltimore City Court from decisions of the Board has been retained in the act of 1922, but in no case have the exchanges or theatres appealed to the Court, from rulings of the Board. Many appeals from cuts ordered have been modified after being heard by the Board, sitting as an Appeal board of two or more members, in the presence of the applicant, pursuant to law. A few rejected films have been passed in amended form.

"Less friction with the exhibitors and distributors, has been encountered than heretofore. Such violation as has occurred were generally more due to negligence of employees, than to any intent to evade the law," says the report.

F. B. O. Selects Cast For "Fools In Dark"

Matt Moore and Patsy Ruth Miller have been engaged as the starring team in F. B. O.'s new production "Fools in the Dark," work on which began at F. B. O.'s Hollywood studios on Monday, according to announcement by General Manager B. P. Fineman.

Al Santell will direct. Roland Asher will assist him and Pan Berman will complete the technical staff. Others in the cast are Charles Belcher, Bertram Grasby and Tom Wilson.

The story was written by B. C. Millhauser and the continuity prepared by John Grey.

Re-Issuing Tom Mix In "Pals In Blue"

Exclusive Features, Inc., are re-issuing Tom Mix in "Pals in Blue" on the State right market March 15th. Many well known players support him, among them Bessie Eyton, Bob Anderson, Al. Merrill, Eugenie Forde (Mrs. Tom Mix) and others, including a whole tribe of Indians from the Oklahoma reservation.



Comedy moments from "The Galloping Fish," a Thomas H. Ince production for First National.

Pickford-Fairbanks Studio Now Being Rented

With Mary Pickford and Douglas Fairbanks in New York preparing for premiere showings of "Dorothy Vernon of Haddon Hall" and "The Thief of Bagdad," there has been no let-down in activities at their Hollywood studios.

Plans are now being made to allow several independent producing companies to operate the Pickford-Fairbanks studios on a rental basis, using all the equipment and facilities the studios afford. Already Frank Woods, formerly chief supervisor for Famous Players-Lasky, has begun work on a W. W. Hodkinson release. As yet the Woods' production is un-named. John G. Adolfi is directing and Dorothy Mackail is the star, with John Harron as her support. The story is an original by Mr. Woods who is a veteran photoplayright.

Arrow Serials Sold For Coast Territory

W. E. Shallenberger of Arrow, announces that Nat A. Magner of the American Film and Equipment Co., San Francisco, has just contracted for four of Arrow's Serials, "Santa Fe Trail," starring Neva Gerber, "The Fighting Skipper," starring Peggy O'Day and "The Blue Fox" and "Nan of the North" both starring Ann Little, for release in California, Arizona, Nevada and the Hawaiian Islands.



"Damaged Hearts" is a Pilgrim Pictures production which will be distributed by F. B. O.

Eschmann Returning from Successful Tour

AFTER a tour of the country during which he visited the majority of First National exchange centers, E. A. Eschmann, general manager of distribution is en route to New York. Mr. Eschmann, having launched the successful First National month campaign, left New York eight weeks ago on his first extended tour since joining First National last July.

"Approximately five hundred new accounts were added to the First National list of exhibitors during First National month," writes Mr. Eschmann from the Coast, "and after an inspection of some of the 'First National 1924-20' here at the studio, I am confident that our newly made friends will be equally enthusiatic over our new group of pictures."

Gasnier Starts Casting On "Breath Of Scandal"

Gasnier begins this week the selection of players for the cast of his next Preferred Picture, "The Breath of Scandal," which will be put into production immediately at the Hollywood Studios. This story by Edwin Balmer received its first publication last year as a serial in Cosmopolitan Magazine and subsequently gained wide popularity in book form.



Scenes from "Icebound" among the late Paramount pictures.



Scenes from the John Lowell production "Floodgates" of which he is also the star.

Samuel Goldwyn Talks on Publicity

Tells Wampas Members of Dangers in Inflating Salaries and Other Stories

BIG salary stories, salacious advertising and talk about million dollar productions must stop. This was the message given to the Western Motion Picture Advertisers at its meeting Monday evening by Samuel Goldwyn, the guest of honor.

Instead of devoting his entire address to telling the publicity purveyors that they were the brains of the industry, Mr. Goldwyn spoke of the pitfalls of thoughtless publicity and his sincerity won him one of the most enthusiastic ovations ever accorded a speaker before this body.

"We have heard much about the fallacy of advertising and exaggerating the salaries of persons employed in pictures, but we still find the papers full of 'million dollar this and million dollar that,'" said Mr. Goldwyn. "Never in the history of motion pictures have the advertising men of this business held such an important position as they do today. Never before have they found themselves in a more strategic position to render the industry a great service or a great harm.

"Stories about tremendous salaries must cease. A motion picture person receives a salary of $50,000.00 a year and it is heralded throughout the country and shouted from every house-top. It is nothing unusual for a bank executive to receive $75.000.00 or $100,000.00 a year — but we never hear anything about that. They would regard it silly as well as harmful to advertise their large salaries. We of the motion picture business must look at the situation in the same light. Nothing but resentment on the part of the public and unfavorable political and federal action can result from the untruths that are printed about salaries, in the motion picture business.

"Salacious advertising is another evil of motion picture advertising men. Things that never appear in a picture are made the basis of advertising campaigns. This is absolutely wrong and instances where the advertising is salacious, it embodies one of the most powerful practices the industry has ever been subjected to. There is absolutely no excuse for any man to put out salacious advertising. If I were a publicity man and my employer asked me to do this sort of thing I would absolutely refuse to do it.

"Publicity men have sold the motion picture industry to the public. They have paved the way to success. Let's appreciate this and let's do nothing that will harm the publicity man in this particularly vocation, or give ammunition to those who launch tirades against this industry.

"After Six Days" Sold In New Territories

Harry Grelle purchased Western Pennsylvania and West Virginia, on Weiss Brothers ten-reel spectacle, "After Six Days" and the B. & W. Booking Office at Shelby, North Carolina, purchased North and South Carolina. Both of these territories are planning big openings and road-shows to follow.

The Epic Film Attractions of Chicago, who control the Northern Illinois and Indiana territory expect to open downtown at the Loop, sometime in March. Mr. Lalumiere in Canada, who controls the picture for the entire Dominion of Canada, has three copies working in Montreal alone, it is said.

World's Premiere Is Held on Bowery

Enthusiastic Audience Sees "Fools Highway" In Famous Atlantic Gardens

AN unusual picture premiere took place last week in the Atlantic Garden Theatre, 50 Bowery, New York City, when Universal presented its newest Jewel production, "Fools Highway," starring Mary Philbin in a screen adaptation of Owen Kildare's Bowery romance, "My Mamie Rose."

In selecting the Atlantic Garden Theatre, Universal picked a spot hallowed in the memory of the Bowery's old-timers. Standing today as an up-to-date moving picture theatre, it is built on the spot which thirty years ago — the time of Kildare's story — marked the Atlantic Gardens, the most famous music and beer garden in New York.

It was an invitation affair. Seated in the motion picture theatre were judges, State and City officials, politicians, newspapermen and hordes of others who remembered the Atlantic Gardens when the place was famous.

Included in this gathering were such persons as Senator James J. Walker, Judge Otto Rosalsky, Assemblyman Peter J. Hamill, Alderman Martin Tanahay, Judge Nolan, Judge Hoyer, Judge McCaffrey and Judge Raimo. Jesse Lasky, who used to sing in the Atlantic Gardens, was there, as was Sam Harris, theatrical producer.

The picture was preceded by songs and talks by persons who had appeared in the music hall years ago. Harry von Tilzer sang his world famous songs, "Take Me Back to New York Town," "Down Where the Wurtzburger Flows," "Wait Till the Sun Shines, Nellie," etc. Maude Raymond sang several of the songs she made popular a generation ago. Maude Nugent, who wrote "Sweet Rosy O'Grady," led the audience in singing this heart-hymn of Irish-America. Then Charles Lawlor, the blind composer, swept the crowd with tears and memories with his famous ballad "The Sidewalks of New York."

Al Smith, New York's popular Governor, who was born and raised on the East Side, was expected, but his official duties kept him away. In his place, Senator Walker gave a rousing talk.

The spirit of the old Atlantic Gardens was maintained by a real Ladies' Orchestra, just as melodious, and garbed in the same quaint garments of 1890, and bevy of girl ushers, also costumed in the leg-of-mutton and similarly out-of-date clothes of the '90ties.

One of the most striking features of the premiere was the lobby decoration. The large lobby had been transformed into a veritable bar-room. A regular bar with all the trimmings and fixings, flaunting all the cheap drink signs of 1890, occupied one side of the lobby. A real old-time bar-tender drew Volstead beer from cool kegs, and dispensed pretzels and other free lunch to all comers.

Paul Gulick, director of publicity for Universal, staged the premiere. He was assisted by Donald Cobb and Paul Perez of the publicity staff. Joe Weil of the Universal exploitation department, arranged the unique lobby display, under Gulick's direction.

The picture was received with great applause, and heralded as a faithful reproduction of the famous New York thoroughfare and its denizens, as they existed thirty years ago.

Warners Purchase Rights To "Lost Lady"

Warner Brothers have purchased the motion picture rights to "A Lost Lady," from the pen of Willa Cather which has lately gone into its seventh edition. Final arrangements were consummated this week at the Warner home offices.

With this announcement comes another to the effect that the novel has been syndicated by the Bell Syndicating Company, installments starting March 1st, and to extend over a period of some nine months.



Highlights from "True as Steel," a Goldwyn production with Eleanor Boardman, Huntley Gordon, William Haines, Aileen Pringle and others.



Al Christie President of Christie Comedies left, who is conferring with F. C. Munroe, President of the W. W. Hodkinson Corp. right, on the features which he is producing for that company.

I. M. P. P. D. A. Seeks Support of Exchanges

The active support of three hundred manager-owner independent exchanges throughout the United States and Canada, has been solicited in behalf of the Independent M. P. P. and Distributors Association in a letter just sent out by I. E. Chadwick, President of the organization.

The state right operators and exchanges constitute one of the most important factors in the independent branch of the motion picture industry, and are to be encouraged in every possible way, President Chadwick declares, while advising that many managers have already volunteered their services in aiding in the establishment of the independent market upon a firm and sound foundation.

Goldwyn Buys Rights To "Mary The Third"

Goldwyn has purchased as a new vehicle for the directorial genius of King Vidor the motion picture rights to Rachel Crother's play, "Mary the Third," which scored a big success in New York last season.

Carey Wilson, assistant editorial director, is writing the continuity in close association wth Mr. Vidor. The script is being rushed and production will start soon. No announcement has yet been made as to the identity of any of the players.

Hamilton Is Completing "Killing Time."

Lloyd Hamilton is rapidly nearing completion on his next Educational-Hamilton comedy, "Killing Time," for release through Educational Film Exchanges, Inc.

Hamilton has surrounded himself with Dick Sutherland, "heavy" in comedy, Ruth Hiatt, leading lady in this and last year's series, and June Marlowe.

Buddy Messinger In Cast Of "Relativity"

Buddy Messinger has been added to the cast of Sophie Kerr's Saturday Evening Post story, "Relative Value," which is being filmed at Universal City, under the studio title of "Relativity."

Mae Murray Will Make "Circe" In Europe

Mae Murray is planning a trip to Europe, where important scenes for "Circe," her next picture for Metro, will be taken. With Miss Murray will go her husband, Robert Z. Leonard, who will direct the picture.

Because "Circe" is a story of Europe, written by Vincente Blasco Ibanez, most of the casting will probably be done over there in order to get more accurate types.

Miss Murray is planning a brief visit to New York in the near future, before departing for Europe. It is said she will buy all of her clothes for "Circe" in Paris.

New Washington Exchange Buys Arrow Product

W. E. Shallenberger, President of Arrow Film Corporation, has sold to the newly organized independent exchange in Washington, D. C. twelve Arrow Specials and twenty-six Arrow Westerns. The new firm is Trio Productions, Inc., and will be open for business on March 15th.

This new Exchange is made up of Messrs. Luchese and Neufeld of the DeLuxe Film Co., Amsterdam and Korson of the Masterpiece Film Corp. and the Marcus Brothers of the Twentieth Century Film Co., all prominent Philadelphia Exchange men.



The scenes above are taken from "Captain January" a Principal Pictures production featuring Baby Peggy.



Helene Chadwick and Lewis Stone in "Why Men Leave Home," a John M. Stahl production for First National release.

Grand-Asher to Film Tarzan Story

Twenty Feature Productions and Many Two-reelers on Season's schedule

"TARZAN AND THE GOLDEN LION" one of the latest of Edgar Rice Burroughs' series of Tarzan stories, will be filmed at the Grand Studio for Grand-Asher, it is announced by General Manager Samuel Bischoff, following a conference with Samuel V. Grand, President.

"William S. Campbell, director of many animal pictures will direct this Tarzan story, and Elmo Lincoln, will play the title role. It will be a full-length feature. Further details of cast, starting date, and other plans have not yet been concluded."

Mr. Grand stated that his complete schedule for the coming season included twenty feature productions and fifty-two two-reel subjects.

R. William Neill, who has just completed shooting "Rose of the Ghetto" will, as previously announced, make four more Grand-Asher features, including "The First Violin," "The Furnace of Life," "Back of the Beyond" and "The Way of All Flesh."

Charles Swickard will direct four features for Swickard productions and all will bear the Grand-Asher trademark. The first, "San Francisco" is now in the making, and others will be announced shortly.

Ethel Clayton will star in four features directed by Travers Vale. These will be high grade society dramas.

With the Tarzan picture, this makes fourteen of the twenty features. Others will be announced from time to time.

Forty other short subjects are also to be made and there will be the Grand-Asher Laugh-o-Graphs directed by Geo. H. Kern, as well.

To clarify an erroneous impression, Mr. Grand states that there is no thought of moving the Grand-Asher studio to Boston or elsewhere away from Hollywood.

Grand-Asher have large interests in New England and naturally lean toward pictures involving the characteristic scenery and customs of their home. Thus the people of New England may reasonably expect to see considerable production activity in and around the Hub in the next few months and it is even possible that an auxilliary studio or at least a well-equipped lot will be established there.

Cast Selected For Ruth Roland Feature

The cast has been selected by director Tod Browning to support Ruth Roland in her initial feature production "Dollar Down," which is to be made at the F. B. O. Studios. This is the first of the Co-Artists Productions, an organization recently launched by Miss Roland and Mr. Browning.

The supporting cast includes Henry B. Walthall, Mayme Kelso, Roscoe Karns, Earl Schenck, Jane Mercer and Lloyd Whitlock.

"Dollar Down" was adapted for the screen by Fred Stowers. Errol Taggart will assist Browning in the direction.

Paramount Signs Marmont For "Enemy Sex"

Percy Marmont has been engaged by Paramount to play the leading male role opposite Betty Compson in James Cruze's production, "The Enemy Sex," which is an adaptation of a novel by Owen Johnson. The picture is being started this week at the West Coast studio.

Marmont's last work with Paramount was in George Melford's production, "The Light That Failed," in which he played the leading character, Dick Helder.

Paramount Managers Talk Problems

Four Day Conference of Theatre Heads May Result In Many New Policies

MATTERS of importance that will have a bearing on future policies in theatres controlled by Paramount were discussed at a four day conference during the week of district managers and managers of the more important of the Paramount houses. The conference was called by Harold B. Franklin, manager of the theatre department, at the Paramount offices in New York City.

The sessions which were held each afternoon starting Tuesday and continuing through Friday, were devoted largely to an informal discussion of problems confronting the managers. Evenings were devoted to the entertainment of the visitors, with a luncheon at the Astor on Wednesday, a dinner at the Commodore on Thursday and the Paramount ball at the Astor on Friday.

Among those who addressed the convention on different subjects were, Adolph Zukor, Harold B. Franklin, Claude Saunders, A. M. Botsford, Hugo Reisenfeld, F. B. Warren, M. Blumenstock, Lem Stewart and C. E. McCarthy.

All phases of theatre management were under discussion. The Tuesday afternoon session was devoted to the discussion of the buying of product, which included a review of the pictures bought during the past season, a discussion of future buying policy, the type of pictures not wanted, the handling of state right features, serials, short subjects, road show contracts and percentage vs. flat prices.

Under the head of booking the subjects under discussion were, present booking system, balancing of programs, protection, class of product for individual theatres, specific days for certain types of pictures, local rents charged for use of theatres, children's matinees, screen advertising, definite policies and change days and missouts.

Interesting and instructive talks were given at the Wednesday session on advertising in all of its different angles. A. M. Botsford discussed newspaper advertising, F. B. Warren, institutional advertising; Claude Saunders, exploitation; M. Blumenstock, miscellaneous house organs; Lem Stewart, screen and lobby; C. E. McCarthy, general advertising.

Under the head of general, the following subjects were considered: pass problem, summer policies, standardized uniforms, admissions increase for specials, effect of tax reduction on admission, leases and renewals, legislation, which included censorship, Sunday and taxation; policy during Lent, civic cooperation and radio.

Under the head of "presentation" the following subjects were discussed at the Friday session: music, lighting, presentation, music tax, projection and service.

Many of the problems will be decided by the individual theatre managers while others will be settled as definite policies for all houses. The sessions were voted the most helpful ever held at the Paramount home offices.

Tourneur Completes Cast for "White Moth"

With the addition of Ben Lyon and Edna Murphy the cast of Maurice Tourneur's "The White Moth," production on which started recently, is practically complete. "The White Moth" is to be a First National feature picture.



Group of action stills from one of the late Universal productions, "The Night Message"

Universal Releases For March Announced

UNIVERSAL announces the release of one Jewel production and four five reel features during the month of March. This schedule is the equal of any month's output made available to exhibitors by Universal in many months.

The Jewel production for March is "Fools Highway," the new Mary Philbin picture. The features, in the order of their release, are "The Phantom Horseman," a Jack Hoxie picture; "Stolen Secrets," with Herbert Rawlinson; "The Night Message," a special written and directed by Perley Poore Sheehan, and "The Galloping Ace" another Hoxie picture.

Prints of all these pictures are now in the various Universal exchanges and can be pre-viewed by Universal's exhibitor patrons.

Schertzinger Does Score For "Dorothy Vernon"

Mary Pickford, who is in New York arranging for the premiere showing of her new photoplay, "Dorothy Vernon of Haddon Hall," a screen version of Charles Major's romantic novel of the same title under the direction of Marshall Neilan, makes the announcement that the musical score for this picture has been written by Victor L. Schertzinger.

Mr. Schertzinger is one of the most versatile men in motion pictures, having directed many productions, and in addition having made an enviable reputation as musician and composer. Among his notable picture scores was that for "Douglas Fairbanks in Robin Hood."

Brush Visits New York On Way to Miami

Wm. B. Brush, studio owner of Miami, Fla. and producer the past year at the Hollywood Studios, arrived in New York City March 3rd. He will be here about a week and then with Elinor Fair, one of the '24 Wampus Baby Stars, go to Miami to film the under-water sequences of "The Water Babies," a screen adaptation of Charles Kingsley's story.

Vitagraph Will Syndicate "Captain Blood"

Vitagraph announces the purchase of newspaper serial rights to "Captain Blood" by Rafael Sabatini, which will be furnished without charge to newspapers throughout the United States and Canada. The novel will be cut to newspaper serial length before its release which will be probably in the early part of the summer.

The contract by which Vitagraph acquired the serial rights from Houghton, Mifflin & Company, of Boston, was consummated through Max Elser of New York City.

President Albert E. Smith of Vitagraph personally will supervise the making of this super-feature which will be directed by David Smith. The continuity is now in course of preparation by C. Graham Baker, editor-in-chief of Vitagraph. The production will be made at the Hollywood studios.

Clarence Badger To Direct Laurette Taylor

Clarence Badger has been engaged to direct Laurette Taylor in her third Metro picture, "One Night in Rome," taken from Miss Taylor's stage success, written for her by her husband J. Hartley Manners.

"One Night in Rome" follows "Happiness" the Metro picturization of another of her stage plays also from Mr. Manners' pen.

Mr. Badger is now busy with the direction of "The Shooting of Dan McGrew," the Sawyer-Lubin production which Metro will release late this month. Miss Taylor is in New York, having returned for a rest from Hollywood several weeks after "Happiness" was completed. She will head back again within the next several days.

J. R. Bray Leaves For Trip To Europe

John R. Bray, President of Bray Production, Inc., sails for England on the SS. "Berengaria," March 8th.

While the duration of his stay abroad is uncertain Mr. Bray expects to remain on the other side at least six weeks, during which time he will purchase new material for the Bray Magazine and the Bray Nature Pictures. He will also arrange for the introduction of his latest invention, a novel and compact projector that is smaller than a desk telephone, which is designed to project motion picture film.

Hepworth Productions To Keep Book Title

Hepworth Productions has decided to stick to the book title of the Thomas Cobb story, "Mrs. Erricker's Reputation." It was originally intended to produce the picture under the title of "Speak No Evil."

Cecil M. Hepworth directed and produced the picture with a cast headed by Alma Taylor, among the most popular of the English stars. Others who have important roles are, Gerald Ames, Gwynne Herbert, James Carew and Eileen Dennes.

Hap Hadley Engaged For "Floodgates"

Alvin G. (Hap) Hadley has been engaged by Lowell Production Inc., to supervise and prepare art work for the exploitation and advertising of their production, "Floodgates" for release on the independent market. All art work and advertising work in the press book will be personally created by Mr. Hadley, it is said.

Metro Will Release Four This Month

THIS month will witness the release of four Metro pictures in this order: "Women Who Give," "Sherlock Jr.," "Don't Doubt Your Husband" and "The Shooting of Dan McGrew."

"Women Who Give" is released this week. This is the latest of the series of productions that Reginald Barker has been making under Metro-Louis B. Mayer auspices. It is taken from Sarah P. McLean Greene's novel, "Cape Cod Folks."

"Sherlock Jr.," will be released next week. This is Buster Keaton's third Metro feature length comedy. It was directed by Keaton himself from the story by Jean Havez, Joe Mitchell and Clyde Bruckman.

"Don't Doubt Your Husband" is Viola Dana's fifth Metro starring picture this season. It was written for her by Sada Cowan and Howard Higgin, and directed by Harry Beaumont.

"The Shooting of Dan McGrew" is a Sawyer-Lubin Production for Metro, a picturization of Robert W. Service's poem of the Yukon.

Tom Moore Signs For Lead In "Manhandled"

Tom Moore has been signed to play opposite Gloria Swanson in her next Paramount picture, "Manhandled," which will be put into production soon at the Famous Players Long Island studio under the direction of Allan Dwan. Moore was recently featured in Allan Dwan's production, "Big Brother," and since the completion of that picture has filled a stage engagement.

Lowell Productions Make Foreign Deal

John Lowell Russell announces that David P. Howells, Inc., who are handling the foreign rights on his latest production "Floodgates," have closed a contract with Mr. Ricci of the Argentine American Film Co., whereby that organization has acquired "Floodgates" for Argentine, Peru, Uraguay, Paraguay, Bolivia, Chile, and Equador.

Lloyd Completes Cast for "The Sea Hawk"

With his First National picture "The Sea Hawk," by Rafael Sabatini, half completed Frank Lloyd has added the last of the principal characters to the cast in selecting Wallace MacDonald to play the part of Peter Godolphin.

Colleen Moore Starts on "Perfect Flapper"

Production has been started on "The Perfect Flapper" which will be Colleen Moore's next picture for Associated First National Pictures, Inc.

"The Perfect Flapper" will be directed by John Francis Dillon, who was in charge during the filming of "Flaming Youth."

Harry H. Hoyt has prepared the screen adaptation. The story originally appeared in magazine form under the title "The Mouth of the Dragon." Jessie Henderson is the author.

Frank Mayo is playing the male lead, Sidney Chaplin is prominently cast and Mary Carr and Phyllis Haver have important roles.

"The Perfect Flapper" has been given a June release date by First National.

Two Paramount Productions Started During Week

Paramount's "The Guilty One," a Joseph Henabery production featuring Agnes Ayres was started during the week. This is an adaptation of the stage play of the same name by Michael Morton and Peter Traill, in which Pauline Frederick starred a year ago at the Selwyn Theatre, New York.

Victor Fleming started his new Paramount production, "The Code of the Sea," Thursday in San Francisco. Rod La Rocque and Jacqueline Logan head the list of featured players in this picturization of Byron Morgan's tale of the Lighthouse Service. Among the other players recently named for the cast are Maurice Flynn and George Faweett.

"His Forgotten Wife" New F. B. O. Title

Announcement is made from the Film Booking Offices studios in Hollywood, that the title of the third Palmer Photoplay Corporation production "Lost," has been changed to "His Forgotten Wife." It was directed by William Seiter.

Featured in the cast are Madge Bellamy, Warner Baxter, Maude Wagne, Hazel Keener, Tom Guise, Willis Marks and Eric Mayne. Will Lamber wrote the story and Del Andrews adapted it to the screen.

Mae Murray and Keaton Complete Features

Mae Murray has completed her third Metro picture for this season, "Mademoiselle Midnight" from the story by John Russell and Carl Harbaugh.

Buster Keaton has completed his third Metro feature length comedy, "Sherlock, Jr." and the combined forces of the titling, cutting and editing departments are now busy preparing it for release this month.



William S. Hart in scenes from his latest picture for Paramount, "Singer Jim Mc Kee"

Fox Completes Program For Season

Finish of Final Series of Specials Concludes Twentieth Year of Production

COMPLETION of the final series of special pictures for 1923-24 by Fox Film Corporation brings to realization the most ambitious program in twenty years of production by that concern. A program consisting of twenty-four special productions and dozens of lesser pictures, together with features and comedies, has been completed. Without pause, the New York and West Coast studios launched into the 1924-25 program, which promises to be an even greater undertaking.

Among the notable productions most recently completed is "The Plunderer," from the story by Roy Norton. In the leading role is Frank Mayo, supported by such performers as Tom Santschi, Evelyn Brent, Peggy Shaw, James Mason, Edward Phillips and Dan Mason. This drama was directed by George Archainbaud, who filmed many of the scenes in an actual gold mine and in typical mining towns of the gold country. One scene shows the dynamiting of a huge reservoir, which releases a torrent of water upon a sleeping village in the lowlands.

In the list of final specials is "The Arizona Express," from the story by Lincoln J. Carter. This picture was directed by Thomas Buckingham. It is reported to contain more hair raising episodes than "The Eleventh Hour," which was Carter's masterpiece previously. The cast consists of Pauline Stark, Evelyn Brent, Harold Goodwin, David Butler, Anne Cornwall and other equally well known screen players.

"The Shadow of the East," also a George Archainbaud special, was adapted from the novel by E. M. Hull, author of "The Sheik." It is a story of oriental romance, with the mystic lure of the far east. In the cast are Frank Mayo, Mildred Harris, Norman Kerry, Bertram Grassby and Evelyn Brent.

"The Blizzard," is from the story by Selma Lagerlof, winner of the Nobel prize for literature. The National Board of Review was extravagant in its praise of this drama, describing at length the remarkable spectacle showing thousands of reindeer in terrifying stampede in the northern snow wastes. The production was directed by Mauritz Stiller. Mary Johnson has the leading role.

Paramount Makes Changes In S. F. Staff

Arthur Pickett, formerly Paramount exploiteer in the Pacific Coast territory, has joined the sales department of the San Francisco Paramount exchange. He has been succeeded as exploitation representative by Harry C. Eagles, who formerly was stationed at Seattle.

Douglas MacLean Starts "Never Say Die"

Douglas MacLean has begun his third production with his own independent organization. It is "Never Say Die," one time comedy stage hit and starring vehicle for Willie Collier. It is being made at the F. B. O. studios formerly Robertson-Cole in Hollywood. Jess Robbins is directing.



A quartet of action stills from the Vitagraph picture, "Borrowed Husbands"

To Investigate Small Town Exhibitor Needs

GOLDWYN-Cosmopolitan is going to find out from first hand knowledge just what are the problems and needs of the exhibitor in small towns and of the small theatres in large towns. Future exhibitor aids will be affected by the information gathered through this investigation.

New York State has been selected as the experimental field where the needs of the small exhibitor will first be looked into. Every town of 1,000 population and more will be visited and the exhibitors interviewed. The information gathered will be co-ordinated and submitted to the sales department which will work out from it an innovation in exhibitor service.

A six weeks' intensive tour of New York State was begun in Buffalo this week by Eddie Bonns, special sales representative.

"Along Came Ruth" Next For Viola Dana

When Viola Dana completes her present Metro starring picture, "Don't Doubt Your Husband" by Sada Cowan and Howard Higgin, her last for this season, she will find a new story awaiting her — also a director and a cast all ready for beginning her series of pictures for Metro's next season.

Metro has announced the purchase of "Along Came Ruth" for Miss Dana. This was Ruth Chatterton's stage success a season or so ago produced in New York by Henry Savage. Winifred Dunn has already begun on the adaptation.

Eddie Cline will direct. The cast consists of Walter Hiers, Raymond McKee, Tully Marshall, Victor Potel, Nelson McDowell, Dewitt Jennings, Adele Farrington and Brenda Lane.

"Monsieur Beaucaire" Cast Is Augmented

Ian MacLaren, now playing the Archbishop in the Theatre Guild production of Bernard Shaw's "Saint Joan," has been selected to play the role of the Duke of Winterset in "Monsieur Beaucaire," Rudolph Valentino's new Paramount picture, now in production at the Famous Players Long Island studio.

Other players recently selected for parts in the English sequence are Templar Powell, who will have the part of Molyneux, and H. Cooper-Cliffe, who will play Beau Nash.

Arrow Completes Deals For "Days of 49"

Arrow has completed a number of deals for its new chapter play, "Days of '49." Frank Zambreno of the Progress Company, Chicago, has secured it for his Chicago, Indianapolis and Milwaukee offices. Big Feature Rights Corporation has contracted for the serial for Kentucky and Tennessee, and Progress Pictures Corporation for Eastern Missouri and Southern Illinois.

F. B. O. Sales Supervisor On Western Trip

Art Schmidt, general supervisor of West Coast exchanges for F. B. O. left last week on his second tour of the Western circuit, going as far East as Chicago in the interests of recent F. B. O. releases.

Fox Announces Releases for March 9 Week

"The Vagabond Trail," a William Fox star series attraction in which Charles Jones is featured and an Imperial comedy "On The Job." will be released the week of March 9, by Fox Film Corporation.

The latest Jones vehicle is adapted from the novel, "Donnegan," by George Owen Baxter. Doty Hobart wrote the scenario, and William Wellman directed the production.

Marian Nixon, who was selected by the "Wampas" as one of the "Baby Stars" of 1924, has the feminine lead opposite Jones. The other principals in the cast are: Charles Coleman, Frank Nelson, George Reed, L. C. Shumway, Virginia Warwick, George Romaine and Harry Lonsdale.

The Imperial comedy "On The Job" features the monkey stars who were last seen in "The Cowboys" and "School Pals."

Purchases New Properties For Universal

A. E. Rosenberg, assistant business manager at Universal City, Cal., will return to the Coast next week. He is said to have purchased more than a quarter-of-a-million dollars' worth of properties and furniture for the Universal studios in the few weeks he has been in New York City.

The articles purchased include paintings, antiques, furniture and various properties, many of which have been imported from Europe especially for Universal. They will be used in forthcoming Universal Jewel and Program productions.

De Mille Ready To Start "Inside Story"

William de Mille, having completed "Icebound" at the Paramount Long Island studio, is back in Los Angeles ready to begin work on his next production, "The Inside Story," an original by Clara Beranger. Mrs. Beranger has also gone West for the new production and is completing the final details of her script.

Hodkinson Names Canada Representative

E. F. Carruthers, formerly with the Hodkinson Corporation as their Winnipeg, Canada, representative, has been appointed Hodkinson representative in Calgary and Vancouver, Canada, replacing J. Plottel, who recently resigned from that office.

Universal Changes Title To "Galloping Ace"

The Jack Hoxie picture made under the studio title of "Drifting" has been changed by Universal to "The Galloping Ace."

Four More Stahl Pictures for First National

ASSOCIATED First National Pictures, Inc., announced this week that it had contracted for four more John M. Stahl productions to be presented through Louis B. Mayer.

The first of the new Stahl productions will be "Why Men Leave Home," which is to be issued during the present month and is included among the "1924-20" of First National. It is a satirical comedy of married life and is an adaptation of Avery Hopwood's stage success of the same name.

In the cast of "Why Men Leave Home" are Lewis Stone, Helene Chadwick, Mary Carr, Alma Bennett and William V. Mong.

Muller Wins Promotion with Selznick

W. C. J. Doolittle, president of the Selznick Distributing Corporation, announces the promotion of H. J. Muller to the position of secretary to the president. In making public the advancement of personnel, Mr. Doolittle stated that it was in accordance with the policy of the company to make all new appointments from within the organization.

From last May, and up to the time of his appointment to his new post, Mr. Muller was comptroller of the Selznick Distributing Corporation. He will still continue his supervision of the company's accounting department.

Hodkinson Releases for New York Cameo

Under contracts just closed the productions released by the Hodkinson Corporation will be shown at The Cameo Theatre on Broadway, New York, for a period of eight weeks, beginning March 9.

"Love's Whirlpool" will be the first attraction, starting March 9, for a week's run, to be followed possibly by "The Hoosier Schoolmaster" the Whitman Bennett production featuring Henry Hull and Jane Thomas.

Loew's State Broadcasts from Stage

The first experiment of radio broadcasting from a theatre stage met with success at Loew's State Theatre in New York City during the week. The broadcasting was preceded by the regular vaudeville performance. That the radio stars have a wide following was evidenced by the response from among the spectators when selections were asked to be suggested from the audience. The broadcasting continued afternoon and evening throughout the week, each program being different.

F. B. O. Will Distribute Truart Product

The Truart Film Corporation and the Film Booking Offices have consummated a deal whereby the latter firm has acquired for distribution the bulk of the Truart productions in nearly all parts of the country. The contract does not take in the state of New York, Philadelphia, Chicago and New Haven territories.

The first productions to be distributed under the new deal are: "Broadway Gold," an Edward Dillon feature starring Elaine Hammerstein; "The Empty Cradle," adapted from Leota Morgan's novel "Cheating Wives"; "The Unknown Purple," a Carlos production; "Women Men Marry"; "Let's Go!", a Richard Talmadge production; "On Time!", another Richard Talmadge picture, and Elaine Hammerstein's "Drums of Jeopardy."

Start New John Gilbert Feature on Coast

Production has been started at the William Fox West Coast studios on "The Mark of Cain," the latest vehicle for John Gilbert. Howard Mitchell is directing the picture from the story by Fred Jackson and the scenario by Charles Kenyon.

Evelyn Brent, who had a prominent part in the Fox special, "The Shadow of the East," will be seen as Gilbert's new leading lady. The others in the cast are: John Miljan, Edward Tilton, Frank Beal, Harry Todd and Florence Wix.

Final Selections Made for "Cytherea" Cast

Norman Kerry and Betty Bouton have been selected by George Fitzmaurice to complete the cast of "Cytherea," the Goldwyn-Fitzmaurice production which he is now directing for First National at the United Studios. Others in the cast are Alma Rubens, Irene Rich, Lewis Stone and Constance Bennett.

Violet Mersereau Returns For Burr Feature

Violet Mersereau, who has been vacationing from screen work for some time, returned to the films this week when C. C. Burr engaged her for a leading role in "Lend Me Your Husband," now being produced by Burr Pictures, Inc., at the studios in Glendale, Long Island, under the direction of William Christy Cabanne.

"California or Bust" for Universal

Universal has purchased from Byron Morgan his latest story, "California or Bust." It will be one of the 36 which Universal is planning for next year.



"His Forgotten Wife" is a forthcoming F. B. O. Release, starring Madge Bellamy, Warner Baxter and Hazel Keener. These scenes are from the production.

"A Man's Mate" Scheduled on Fox Releases

"A Man's Mate," one of the William Fox star series attractions, featuring John Gilbert and "Feathered Fishermen," an Educational Entertainment will be released the week of March 6, by Fox Film Corporation.

In his latest picture, which was produced on the coast under the direction of Edmund Mortimer, Gilbert plays the role of a young artist. The story and scenario came from the pen of Charles Kenyon.

Renee Adoree is the new leading lady for the Fox star. The supporting cast includes: Noble Johnson, Wilfred North, Thomas Mills, James Neill, John Giddings and Patterson Dial.

"Feathered Fishermen" presents some interesting scenes of bird life on the islands off the coast of California.

Seven Hepworth Pictures To Be Franchised

Between now and next August, seven Hepworth Productions will be released through the State rights market, according to announcement from that office. With the Chicago territory having been turned over to Edward Grossman, of Epic Film Attractions, Grossman will see that Hepworth photoplays will receive thorough distribution through Northern Illinois and the entire state of Indiana.

As a result of the new concentrated effort on the part of the Hepworth Productions, a New York exchange will be opened which will have complete facilities to enable exhibitors taking the Hepworth releases to give the pictures proper exploitation and presentation. R. T. Cranfield and Joseph Di Lorenzo are looking after the distribution of the Hepworth products.

Urson Succeeds Mitchell With De Mille

Bruce Mitchell, who has been acting as assistant director for Cecil B. DeMille, has resigned this position to direct a production to be made in New Orleans under the personal management of J. G. Mayer. Mitchell will leave for Louisiana with his company this week.

Replacing him with Mr. DeMille is Frank Urson, who for the past several years has been a successful director for Paramount, Realart, Marshall and other producing organization. Mr. Urson was formerly associated with Mr. DeMille during some of the latter's biggest undertakings. He is now at work with the director-general at the Lasky studio on the concluding sequences in "Triumph," Mr. DeMille's new Paramount picture, screen play by Jeanie Macpherson, founded on May Edginton's Saturday Evening Post story.

Anna Q. Nilsson Is Signed By Vitagraph

Anna Q. Nilsson and Alice Calhoun, who recently completed work in Richard Walton Tully's "Flowing Gold," have again signed to play together, this time in the Vitagraph picture, "A Woman Between Friends." Miss Nilsson will play the leading role opposite Lou Telligen. The story is by Robert W. Chambers.

Rau is Again Managing Universal Units

"BILLY" RAU, veteran unit production manager at Universal City, who for months has been absent from his desk on account of illness which necessitated weeks in the hospital and a long trip to regain his health, is again managing units at Universal City. He resumed his old desk last week.

Rau will manage four units, one to be the Robert Hill unit, producing Laura La-Plante plays, another, directed by Edward Laemmle, featuring Billy Sullivan in "Fast Steppers" series adapted from Gerald Beaumont's racing stories. The other two have not yet been assigned.

Gustavus Rogers Honored At N. Y. Dinner

The motion picture industry paid an unusual compliment to one who has been long associated with the development of the business, when many of its leaders gathered to honor Gustavus A. Rogers, attorney, at a testimonial dinner given by his friends at the Hotel Plaza, Wednesday evening, Feb. 27th.

Will H. Hays, head of the M. P. P. D. A., Adolph Zukor, Jesse L. Lasky, John C. Eisele, Jack G. Leo and S. L. Rothafel were among those present. Saul F. Rogers, general counsel for the Fox Film Corporation, and a brother of the guest of the evening occupied one of the tables. At the tables were Cortland Smith, J. Gordon Edwards, Julius Stern. At Mr. Zukor's table were Jesse L. Lasky, Richard W. Saunders, Ralph A. Kohn, Robert T. Kane, Dr. Hugo Riesenfeld, Charles E. McCarthy, A. M. Botsford and Henry Salisbury.

Others who had tables were Sidney Cohen, head of the Motion Picture Theatre Owners, and Charles O'Reily, president of the state exhibitors' league. S. L. Rothafel, director of the Capitol Theatre, was one of the speakers and outlined Mr. Rogers' early career as leading counsel for the motion picture interests.

Expert Joins Camera Staff For "Ben Hur"

Paul Eagler, noted cinematographer, and expert on special effects has been signed by the Goldywn company, and has left for Italy, where he will join the camera staff which is to film "Ben Hur."

Eagler is the third expert photographer the Goldwyn company has signed for "Ben Hur." The other two John Boyle, and Silvano Balboni, with their assistants, are now with Director Charles Brabin in Italy, making photographic tests, and preparing for the big task of recording on film Lew Wallace's immortal story.

L. A. Preview For "Let Not Man Put Asunder"

A pre-view showing of "Let Not Man Put Asunder" was arranged by Albert E. Smith, President of Vitagraph, at the Hotel Biltmore, Los Angeles, Friday, March 6, for newspaper and trade paper critics.

President Smith, Vice-President J. Stuart Blackton, and Pauline Frederick and Lou-Tellegen, stars of the picture, were among those present.

Schulberg Goes To Coast For Production

B. P. Schulberg, President of Preferred Pictures Corporation, has concluded his stay in New York and is now en route to Los Angeles where work on his next production, "The Breath of Scandal," will start immediately.

Gasnier who is to direct the production is now busy with the preliminary casting and it is expected that shortly after Mr. Schulberg's arrival in the west, announcement of the complete list of players will be made.

This novel by Edwin Balmer will be the first Schulberg production to be filmed at the Hollywood Studios which were taken over a few weeks ago by Preferred Pictures.

As soon as "The Breath of Scandal" is under way, Mr. Schulberg will begin work on "The Triflers" by Frederick Orin Bartlett. Waldemar Young has recently completed the script for this last named story.

Joseph Dowling Signs For Neilan's "Tess"

The first selection for the cast of Marshall Neilan's fourth production for Goldwyn, "Tess of the D'Urbervilles," from Thomas Hardy's novel, aside from the two leading players, is Joseph Dowling, one of the old time actors of the stage who has repeated on the screen his success in character roles. He has been cast as the priest in "Tess."

Blanche Sweet and Conrad Nagel are now working under Mr. Neilan's direction in the sequence following their marriage. The South American episode, for which a big set was built at the studio, has been completed.

F. B. O. Appoints Salt Lake Office Manager

Able Davis has been appointed manager of the Salt Lake branch of the Film Booking Offices, according to an announcement made from the office of Harry M. Berman, general sales manager.

Davis made an enviable record as a salesman in the Denver territory for F. B. O., and his appointment as manager of the Salt Lake exchange has been made in recognition of his exceptional sales ability.

Metro's "Happiness" Opens At N. Y. Rialto

Laurette Taylor's new picture for Metro, "Happiness" begins its Broadway engagement at the Rialto theatre, Sunday. This is a screen version of Miss Taylor's stage success of the same name with which she held the stage for several seasons.

"Happiness" was written by J. Hartley Manners who also wrote "Peg O' My Heart." It was directed by King Vidor and photographed by Chet Lyons.

"Floodgates" Story Will Be Syndicated

Lowell Productions, Inc., who are distributing their latest production, "Floodgates" on the independent market announce the closing of a deal with Percy Eastment whereby the story will be novelized by the author, L. Chase Russell, and syndicated to over fifteen hundred newspapers in weekly installments covering a period of forty weeks.

Director Takes Role in Gibson Picture

Hoot Gibson's director has joined the ranks of "supporting players" in "Forty Horse Hawkins," Hoot's newest starring vehicle at Universal City.

Edward Sedgwick has donned the grease paint for some of the theatrical scenes in the picture which he is directing. Sedgwick plays the stage manager. It has been ten years since he abandoned the footlights to direct pictures.

"Forty Horse Hawkins" is an original story by Sedgwick and Raymond L. Schrock, scenario chief of the Gibson unit.

Arrow Appoints Foreign Representative

Fritz Jacobsohn of Berlin, now on his way back to Europe, has been appointed by W. E. Shallenberger, President of Arrow Film Corporation, to be the resident foreign sales representative of Arrow.

Mr. Jacobsohn was the German correspondent of the Hearst papers for five years prior to the war and during the first year of that catastrophe was war correspondent.

He was publicity man for U.F.A., the German Film Trust, when they produced "Passion," "Deception," "Arabian Nights," "Golam," etc. Later he became associated with Independent producers, eventually operating the largest cinema theatre in Berlin, "The Alhambra."

Truart Completes Cast for "Driftwood"

Truart has completed the cast for "Driftwood" the next starring vehicle for Elaine Hammerstein, being made at the Goldwyn Studios, Culver City. In the leading male role opposite the star is Ralph Graves. Walter Long has the "heavy" role and the cast is rounded out by Gertrude Astor, Edward Earle and "Cissy" Fitzgerald.

The story is by Albert Payson Terhune, adapted for the screen by Willard Mack and Roland West, with continuity by Hope Loring and W. D. Leighton.

Progress Pictures Buys "You Are Guilty"

The C. C. Burr offices report the sale of several territories on "You Are Guilty," the Edgar Lewis production co-starring Doris Kenyon and James Kirkwood, to Progress Pictures Incorporated, Washington, D. C.

Through this deal Progress Pictures control the rights for the States of Maryland, Delaware, Virginia and the District of Columbia.

In addition to the co-stars the cast includes Mary Carr, Edmund Breese, Robert Edeson, and little Russell Griffin.

"Trouble Shooter" Under Way with Mix

"The Trouble Shooter," the latest William Fox program feature in which Tox Mix is starred was started this week at the Fox West Coast Studios. John Conway is directing this production from the original story and the scenario by Frederick and Fanny Hatton.

Kathleen Key, who has played opposite Mix in several of his other pictures, has the leading feminine role in "The Trouble Shooter." The other principals in the cast are: Earl Fox, J. Gunnis Davis, Howard Truesdale, Frank Currier and Mike Donlin.

Sennett Names Cast for "Kid from Hollywood"

"CHARLIE Murray, Ben Turpin, Marie Prevost, Billy Bevan, Phyllis Haver and Madeline Hurlock all appear in Mack Sennett's latest two-reel comedy, "The Kid from Hollywood."

The hero of this Hollywood travesty is little Jackie Lucas, who becomes a movie prodigy in the picture. Mack Sennett himself plays the role of the motion picture producer who signs up the child actor.

"The Kid from Hollywood" was directed by Roy Del Ruth, and the cast also includes Louise Carver, Vernon Dent and Elsie Tarron. Teddy, the famous Sennett dog, Billy the chimpanzee and Numa, the six-hundred-and-fifty-pound lion, have important parts as well.

"The Kid from Hollywood" is scheduled for early release by Pathe Exchanges.

Sullivan Will Supervise Talmadge Films

C. Gardner Sullivan, has been appointed supervisor of all future Constance Talmadge productions, according to an announcement made recently by John W. Considine, general manager of Talmadge Productions.

The entire second floor of the Joseph M. Schenck offices at the United Studios has been turned over to Mr. Sullivan and his staff and work under the new arrangement will begin immediately. In addition to visiting New York twice yearly to view the latest stage plays Mr. Sullivan will employ a staff of readers to go over the latest books and magazine stories which might prove available for Constance's use.

Olive Hasbrouck Assigned Lead with Hoxie

Olive Hasbrouck, who has done so well in small parts at Universal City, has been cast as leading woman for Jack Hoxie in "Ridge way of Montana" which is being directed at Universal City by Clifford Smith.

Others in the cast are Herbert Fortier, Pat Harmon, Lou Mehan and Pierre Gendron and Colonel W. F. Fleming. Incidentally, this Colonel Fleming is the "Kit Carson" of the show business known for his characterization of the famous plainsman of the west.

"White Sin" New Title for F. B. O. Release

The Film Booking Offices release "Unguarded Gates," the second picture to be produced by the Palmer Photoplay Corporation, has been renamed "The White Sin." Harold Shumate wrote the story which was directed by William Seiter. Madge Bellamy, John Bowers, Francelia Billington, Hal Cooley, Billy Bevan, Otis Harlan and other well-known players appear in the cast.

Horne to Direct Denny in "Missourian"

James W. Horne, who started his directoral career at Universal City, has been engaged to direct Reginald Denny in "The Missourian," the story of Mexico's emancipation from Maximillian, by Eugene P. Lyle, Jr.

Madge Tyrone is Writing "Wildcat" for Screen

Madge Tyrone, veteran screen writer, is now engaged in preparing the screen play of "The Wildcat," the popular Spanish opera by Manuel Penella which George Melford will produce in the near future for Paramount.

Antonio Moreno is the only featured player definitely selected for the cast of this production. Bebe Daniels, who was announced as a featured player with Moreno, will remain in New York for another picture instead of returning to California.

Melford recently completed the filming of "The Dawn of a Tomorrow," featuring Jacqueline Logan, Alma Bennett, David Torrence and Raymond Griffith.

Univeral Buys New Novel by Kelland

Universal reports that it has obtained the screen rights to "Miracle," a new novel by Clarence Budington Kelland.

"Miracle" is still in manuscript form. It will be published serially in the Ladies' Home Journal, beginning next August. Later it will be brought out in book form by Harper. It is very likely that Universal will bring out "Miracle" at the same time it is running in the Ladies' Home Journal.

The story was recommended to Carl Laemmle, president of Universal.

Donald Crisp Will Direct Keaton's Next

Donald Crisp has been engaged to direct Buster Keaton in his next comedy to follow "Sherlock, Jr.," which is now in production for Metro.

Mr. Crisp is one of the veteran directors of the industry. He returned to Los Angeles some time ago from London where he produced a series of photoplays for the European market.

Big Cast is Selected for Christie Feature

Tully Marshall has been added to the cast, headed by Dorothy Devore and Walter Hiers, that Al Christie has assembled for his forthcoming feature on the Hodkinson program.

Jimmie Adams, featured Christie comedian, has been assigned a comedy role; while Jimmie Harrison, will also play a prominent part.

Others included in the cast are: Priscilla Bonner, Rosa Gore, Patricia Palmer, Jay Belasco, Lincoln Plumer, George Pearce, Victor Rodman and Earl Rodney.

Richard Talmadge to Start "Stepping Lively"

"Stepping Lively" will be the forth of the series of Richard Talmadge productions being produced by Carlos Productions for Truart Film distribution. The story is by Scott Darling and is now being adopted by Garret Elsdon Fort and will be produced at the F. B. O. studios, work to commence immediately upon completion of "In Fast Company" which is now in its final stages. "Stepping Lively" will be directed by Arthur Rosson.

Exhibitors Box-Office Reports

UNIVERSAL

Fool's Highway—
Fair picture. Receipts good, helped by other attractions. (West).

White Tiger—
Will fit into most programs. Patrons praised. Receipts averaged up. (Middle West).

Ride for Your Life—
Regular thriller that goes big in a house that always plays thrillers. We had to hold 'em out on opening day. (Middle West).

Hook and Ladder—
This picture was not high class enough for this reputable house, although it contains some good comedy. Business weak, despite a strong surrounding program. (West).

METRO

White Sister—
Well acclaimed by all. Still a steady stream in front of box office, during fourth and last week. Critic called it a "wet movie," but stated that people liked to cry. (Middle West).

Thy Name Is Woman—
Splendid audience picture. Extraordinary film. Did big business for us and ought to for every picture house. (Middle West).

Went across in big style. One of the season's best. Had popular appeal. (Middle West).

Good picture. Box office receipts very good. Considered one of Metro's best. (West).

Eagle's Feather—
Average crowds saw this one for a week. (Middle West).

Scaramouche—
Excellent film entertainment from every viewpoint. Broke all attendance records for week run. (East).

Business fell off a little the second week, after capacity first week. It is an excellent picture, receiving much praise, however, and is starting a third week here. (West).

PARAMOUNT

West of the Water Tower—
Average feature with Main Street background. Shown to fair business. (Middle West).

Next Corner—
Story not new, but treatment is clever and acting fine. (Middle West).

The Stranger—
A wonderful box office attraction. Universally liked. (Middle West).

Heritage of the Desert—
Drew good crowds for a week (Middle West).

Call of the Canyon—
Interesting treatment of old tale and one that always pleases. Business was up to standard. (Middle West).

Pied Piper Malone—
Inocuous, pleasant picture that drew big business on the strength of Thomas Meighan's popularity, rather than on its merits. (Middle West).

Good clean picture; business fair. (Middle West).

Picture perhaps not quite up to the Meighan standard, but they liked it and it showed good receipts for the week. (Middle West).

Just say Thomas Meighan, and they come from miles around. This picture was not considered as strong as some others he has appeared in, but was pleasing, nevertheless. (West).

Shadows of Paris—
Although Pola Negri is usually very good here, this one failed to create any excitement. Business was only fair. (West).

This feature went just fair. Pola Negri was not a strong draw against some big counter attractions. (Middle West).

Big Brother—
This feature was well liked here and did good business. (Middle West).

FOX

Stepping Fast—
The mere announcement of a Tom Mix picture always means S. R. O. for this house. This picture is up to Mix's standard. Business excellent. (East).

Mile-a-Minute Romeo—
Good picture; business good. (Middle West).

Just Off Broadway—
Merely another film play with nothing to label it as off the beaten track. Business only fair. (East).

Hell's Hole—
This one held its own against strong competition for a week. (Middle West).

Gentle Julia—
A weak sister. Didn't last the week out. (Middle West).

The Blizzard—
A wonderful picture. Good receipts. (Middle West).

You Can't Get Away With It—
Not especially good. Many thought it too sad. Receipts fair, drawn by advertising. (West).



Distinctly unusual ad on "Why Worry?" (Pathe), at Grand Central, West End Lyric and Capitol theatres St. Louis.

The Gun Fighter—
Patrons who enjoy this type of picture were satisfied, but it hasn't a strong appeal. The name is against it with some people. Business just average. (West).

D. W. GRIFFITH

America—
Was given a trial showing here ahead of Broadway run. This is a 100% picture that every exhibitor should try for. It is a world beater and one that every man, woman and child should see. Believe it will surpass "Birth of a Nation." (East).

PREFERRED

Virginian—
Personal appearance of the star helped business greatly, the picture playing to good crowds for a week. (Middle West).

FIRST NATIONAL

The Wanters—
Pleasing light feature with up to the minute story. In connection with special syncopation week, played to packed houses. (Middle West).

Just a fair program picture Rather monotonous story. Strong supplementary bill helped to jam them in. (East).

Boy of Mine—
A nice little picture, but it only did fair business for us. (Middle West).

Generally considered a very pleasing little picture. Has been doing a very nice business. (West).

Her Temporary Husband—
Did very nicely with this one and a strong musical bill. (Middle West).

When a Man 's a Man—
Not quite what was expected. Business fair. (Middle West).

UNITED ARTISTS

Rosita—
Played to big attendance for a two-weeks run. (Middle West).

GOLDWYN-COSMO.

Great White Way— — — —
This picture was considered good, although some thought it a bit sophisticated. Receipts good and picture held for second week. (West).

Through the Dark—
Colleen Moore scores another success in this excellent feature Business much above average. (Middle West).

F. B. O.

Judgment of the Storm—
This is a good picture, not the shoot 'em up stuff that might be expected from the title. It was played here at the wrong house, one which runs Westerns. It did a pretty good week but should do more. (Middle West).

HODKINSON

Down to the Sea in Ships—
Good picture; business poor. (Middle West).

VITAGRAPH

Let No Man Put Asunder—
This picture has a great combination and proved the proper one for the box office. Doesn't require much exploitation to get 'em in. (Middle West).

SELZNICK

Woman to Woman—
Betty Compson does some nice work in this. Business good. (Middle West).

PATHE

Why Worry?—
Another good Lloyd comedy. Went over big. (Middle West).

Way of a Man—
This picture has been cashing in on the name of Emerson Hough, and has been doing a good business here. Picture itself is satisfactory, but not overly strong. (West).

WARNER BROS.

Country Kid—
Weak vehicle all through, both as to plot and performance. Fair business. (Middle West).

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Wild Oranges (Goldwyn), Capitol Magazine (Selected), The National Rash (Pathe).

Musical Program — "Orpheus" (Overture), "Scarf Dance" (Divertissement), "What'll I Do?" (Vocal Duet), Capitol Broadcasting Artists, including "Say It With Music" (Ensemble), "Raggedy Ann" (Dance), "Linger Awhile," "I Love You," "Old Gang of Mine," "Chansonette" (Vocal), "Bonnie" (Ensemble), Recessional (Organ).

Rivoli Theatre—
Film Numbers—Icebound (Paramount), Rivoli Pictorial (Selected), Gloria Swanson (Gallery of Living Portraits), School Pals (Fox).

Musical Program—Selections from "La Boheme" (Overture), "Look Down, Dear Eyes," "Confession," "The False Prophet" (Soprano Soli), "Chinese Dance" (Divertissement).

Rialto Theatre—
Film Numbers—The Song of Love (First National), continued from the Rivoli.

Mark Strand Theatre—
Film Numbers—Daughters of Today (Selznick), Mark Strand Topical Review (Selected), Buccaneers (Pathe).

Musical Program—Excerpts from "Il Trovatore" (Overture), "Bluebird Blues" (Ensemble), Piano Solo, "Butterfly Waltz" (Dance), "Wonderful You" (Tenor Solo), "Sway With Me" (Ensemble), Recessional (Organ).



A typical Melba theatre ad in Dallas on "The Wanters" (First Nat'l)



Effective two-column art ad on "The Shadow of the East" (Fox) by the Monroe theatre, Chicago.

Lyric Theatre—
Film Numbers—Thy Name is Woman (Metro), premiere.

Cosmopolitan Theatre—
Film Numbers—Yolanda (Cosmopolitan), continued.

Cameo Theatre—
Film Numbers—When a Man's a Man (First National), continued.

Gaiety Theatre—
Film Numbers—The Dramatic Life of Abraham Lincoln (Rockett).

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers—Singer Jim McKee (Paramount) The Halfback of Notre Dame (Pathe).
Musical Program—"Il Guearney" (Overture) Carnival Night in Venice (Novelty with twenty people).

California Theatre—
Film Numbers—The Yankee Consul (Asso. Exhib.) Pathe Comedy, News Weekly.
Musical Program—"The Yankee Consul" (Asso. Exhxib.) "Mandolinata" (Specialty) "In Old California With You" (Specialty).

Loew's State Theatre—
Film Numbers—Painted People (First National) Felix The Cat Cartoon (S.R.).
Musical Program — "Katinka" (Overture) Society (Musical Production with Knickerbocker Syncopators).

Miller's Theatre—
Film Numbers—The Great White way (Cosmo).
Musical Program—"Mademoise'le Modiste" (Overture).

Tally's Theatre—
Film Numbers — Rosita (United Artists).
Musical Program—Vaudeville.

Hillstreet Theatre—
Film Numbers—Refuge (First National) Cap'n Kidd (Serial) Aesop Fables (Pathe) International News.
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers — Stormy Seas (Pathe).
Musical Program—Vaudeville.

Clune's Theatre—
Film Numbers—Cause for Divorce (Selznick).
Musical Program—Eleanor Duse in "Ashes."

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount) continued.

Grauman's Million Dollar Theatre—
Film Numbers—The Humming Bird (Paramount) continued.
Musical Program—Overture from "Mignon" and Film.

Grauman's Rialto Theatre—
Film Numbers — The Marriage Circle (Warner Bros.) continued.

Criterion Theatre—
Film Numbers — Scaramouche (Metro) continued.

Mission Theatre—
Film Numbers—The White Sister (Metro) continued.
Musical Program—"Kamenoi Ostrow" (Orchestra).

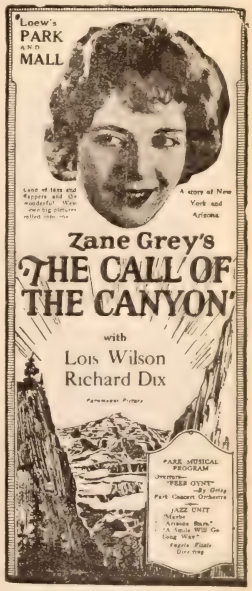
CHICAGO

Woodlawn Theatre—
Film Numbers—Heritage of the Desert (Paramount) News Weekly (Pathe) Review (Pathe) Stage Fright (Pathe).
Musical Program—Excerpts from the musical comedy, "Wildflower," (Overture) "Concert Polonaise" (Piano Solo).

McVicker's Theatre—
Film Numbers—Shadows of Paris (Paramount) News Weekly (Pathe) Derby Day (Pathe).
Musical Program—"Beautiful Galatea" (Overture) "Schubert's Serenade," (Presentation) Special prelude to Shadows of Paris.

Stratford Theatre—
Film Numbers—The Heritage of the Desert (Paramount) News Weeklies combined; Lone Trapper (Scenic) Stage Fright (Pathe).
Musical Program—Excerpts from "The Troubadour" (Overture) Grace Elliott and Lillian Braun, songs in harmony (Specialty) "Instrumental Minstrels" (Organ) Brisco and Austin, banjo harmonists (Specialty).

Randolph Theatre—
Film Numbers—Thru The Dark (Cosmo.) International News



Effective pictorial ad on "The Call of the Canyon" (Paramount) at Loew's Park and Mall theatre, Cleveland.

(Universal) The Leather Pushers, Something for Nothing, (Universal).

Monroe Theatre—
Film Numbers—The Daring Years (Fox).

Woods Theatre—
Film Numbers—The Ten Commandment (Paramount).

Orpheum Theatre—
Film Numbers—A Woman of Paris (United Artists).

Tivoli Theatre—
Film Numbers — The Wanters (First National).
Musical Program — Syncopation Week—1. Marion Harris and Lou Landman; 2. Irving and Jack Kaufman, ballads and comedy songs; 3. Rita Owin, eccentric dancer; 4. Jimmy Dunn, singing comedian; 5. 1924 American beauty ballet; 6. Tivoli Syncopators; 7. Mack & Long, dancers; 8. Chicago Theatre Symphony Orchestra, and 9. Milton Charles at the organ.

Chicago Theatre—
Film Numbers—Lilies of the Field (First National).

OMAHA

Rialto Theatre—
Film Numbers—The Stranger (Paramount), I Do (Associated Producers), Frogland (Fox), Current Events (Kinograms).
Musical Program—"Fingal's Cave," and "South Sea Eyes," (Overtures); "Twilight Rose," (Organ Solo); "When It's Nighttime in Italy It's Wednesday Over Here," (Exit March).

Strand Theatre—
Film Numbers—Don't Call It Love (Paramount), Agravating Papa (Educational). Current Events. (Fox News).



Pictorial ad on "Painted People" (First Nat'l) used by the Melba theatre, Dallas.

Musical Program—"Lucia Di Lammermoor" (Overture).

Sun Theatre—
Film Numbers—The Acquittal (Universal) Current Events (International News), Felix in Hollywood (S. R.) The Income Tax Collector (Fox).

World Theatre—
Film Numbers—When Odds Are Even (Fox), The Caddy (Universal), Tail Light (Educational).
Musical Program—"It's a Man Every Time." (Organ solo) Six acts of vaudeville.

Moon Theatre—
Film Number—The Birth of a Nation. (U. A.)

MILWAUKEE

Alhambra Theatre—
Film Numbers—The Eternal City (First National), Fun from the Press (Hodkinson), Current Event (International News).
Musical Program—"Die Freischutz" (Overture), "Trio from Faust" (Vocal selection).

Strand Theatre—
Film Numbers—Big Brother (Paramount), Hot Sparks (Educational), Current Events (Kinograms), Series III, Sing 'Em Again Series (Educational).
Musical Program—"Lonesome and Blue" (Overture).

Merrill Theatre—
Film Numbers—The Extra Girl (Associated Exhibitors), Picking



"Thy Name is Woman" (Metro) was advertised in this manner by the Capitol theatre, Detroit

Peaches (Pathe), Current Events (Pathe).
Musical Program—"American Patrol" Overture) and "My Own United States" (Solo in patriotic prologue).

Garden Theatre
Film Numbers—White Tiger (Universal), Oh, Captain! (Educational), Fun from the Press (Hodkinson), Current Events (Fox).
Musical Program—"La Gazza Ladra" (Overture), "Mamma Loves Papa" (Organ Songologue), "For You Alone" (Solo).

Rialto Theatre—
Film Numbers—Cupid's Fireman (Fox), Current Events (Kinograms).

Princess Theatre—
Film Numbers—Fighting Jim Grant (S. R.), The Love Nest (First National); Second Half; Little Old New York (Goldwyn).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Painted People (First National) Secrets of Life (Educational), Kinograms (Educational), Pathe News, Aggravatin' Papa (Educational).



Effective use of stock cuts on "Unseeing Eyes" (Cosmopolitan) at the Blue Mouse, Seattle.

Musical Program—"Dream Waltz" (Overture), Orchestra.

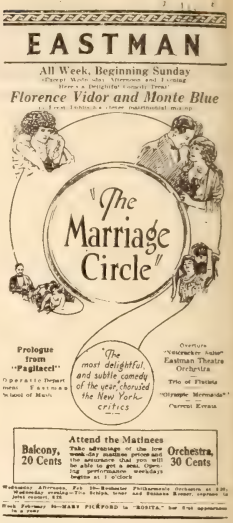
Imperial Theatre—
Film Numbers—The Marriage Circle (Warner Bros.), The Cat and the Fiddle (Pathe), Pathe News.
Musical Program—Fantasy from "The Man with Three Wives" (Overture), "Dream of the Shepherdess" (Violin Duet).

Granada Theatre—
Film Numbers—Maytime (Preferred), Bray Magazine (Selznick), Fox Cinematographer.
Musical Program—"Sweethearts" featuring song hits of Maytime and modern interpolation with synco-symphonist.

California Theatre—
Film Numbers—Daddies (Warner Bros.), Around the World in the Speejacks (Paramount), International News.
Musical Program—"Morning Noon and Night" (Overture), "Romance" (Flute and French Horn), "My Heart at Thy Sweet Voice" (Soprano Solo), "The One I Love" (Vocal), "A Dream" (Bass and Soprano), Oriental String Band.

Strand Theatre—
Film Numbers—The Great White Way (Cosmo) continued.

Cameo Theatre—
Film Numbers—The Man from Wyoming (Universal), Nobody's Darling (Universal), International News.



Characteristic Eastman theatre ad in Rochester for "The Marriage Circle" (Warner Bros.)

Musical Program—"Say It With A Ukelele", (Cameo Quartet), "Twelfth Street" (Cameo Quartet), "Organology" (Organ Solo).

CINCINNATI

Capitol Theatre—
Film Numbers—Thy Name Is Woman (Metro), Capitol News (Selected).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers—Pied Piper Malone (Paramount), Pathe News, Aesop Fable (Pathe).
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Woman to Woman (Selznick) continued, Fun From the Press (Hodkinson).

Strand Theatre—
Film Numbers—The Stranger (Paramount), Pathe News, Aesop Fable (Pathe).

Lyric Theatre—
Film Numbers—North of Hudson Bay (Fox), International News, Dempsey and Firpo Fight Pictures (S. R.)

ST. PAUL

Capitol Theatre—
Film Numbers—Name The Man (Goldwyn), Felic Hyps the Hippo (S. R.), Capitol Digest (Selected), Local Laffs (Selected).
Musical Program—"L' Invitation A La Valse" (Overture), "Twilight Rose" (Organ Solo), "Love Song," "Cradle Song" (Organ Recessional).

ROCHESTER

Eastman Theatre—
Film Numbers—Pied Piper Malone (Paramount), Aggravatin' Papa (Educational), Eastman Theatre Current Events (Selected).

Musical Program — "Euryanthe" (Overture), Organ Selections, "Then You'll Remember Me" (Tenor Solo-Sunday Only), Scene from act three of "Tannhauser" (Eastman School of Music).

NEWARK

Branford Theatre—
Film Numbers — Conductor 1492 (Warner Bros.), Let Not Man Put Asunder (Vitagraph), Branford Review of Events (Selected), Topics of the Day (Pathe).
Musical Program—"Bonnie" (Overture), Solo (Miss Jevva Blix, contralto).

INDIANAPOLIS

Circle Theatre—
Film Numbers—Down to the Sea in Ships (Hodkinson), Aggravatin' Papa (Educational); International News.
Musical Program—Selections from "Faust," (orchestra), "Linger A While" (organ).
Colonial Theatre—
Film Numbers—Pied Piper Malone (Paramount), Rat's Revenge (Pathe), Pathe News.
Musical Program—American Harmonists and Melody Sextette playing popular selections.
Apollo Theatre—
Film Numbers — Mile-A-Minute Romeo (Fox), Sunday Calm (S. N.), Fox News Weekly.
Musical Program—"St. Louis Blues" (Xylophone), "Twilight," "Oh Baby" (Vocal).

CLEVELAND

Stillman Theatre—
Film Numbers — Hunchback of Notre Dame (Universal).
Musical Program—Special "Hunchback" score.
Allen Theatre—
Film Numbers—Shadows of Paris (Faramount), Busy Buddies (Educational), Fun from the Press (Hodkinson), Pathe News.
Musical Program — Introduction from Finale of "Fourth Symphony" (Overture).
State Theatre—
Film Numbers—Maytime (Preferred), Picking Peaches (Pathe), International News.
Musical Program—"You Darling You," "Say It With the Ukelele," "Me No Spik English" (Band Numbers), "Waiting Around" (Vocal).
Park Theatre—
Film Numbers—The Fool's Awakening (Metro), Back Stage (Pathe), Olympic (Educational), Fun from the Press (Hodkinson), Kinograms.
Musical Program—Classical-Jazz Revue (Overture) consisting of 1 Grand opening classical airs, 2 "Cormena Waltz" (Vocal), 3 "Dance Syncopations," 4 Jazz Revue: "Mamma Loves Papa," "Pretty Peggy," "Dream Daddy" and the Brunswick Trio in vocal selections.
Reade's Hippodrome—
Film Numbers—The Last Hour (S. R.), Leather Pushers, 6th Round (Universal), The Gumps (Universal), International News.
Musical Program—"Mlle. Modiste" (Overture).
Standard Theatre—
Film Numbers—Stolen Moments (Universal), The Pill Pounder (Hodkinson), International News.

BUFFALO

Shea's Hippodrome—
Film Numbers—Pied Piper Malone (Paramount), Exit Caesar (Educational), Current Events (Pathe and International News).
Musical Program—"Der Freischutz (Overture), Vocal selections by Caesar Nesi, tenor and piano selections by Hans Hanks, pianist.
Lafayette Square Theatre—
Film Numbers—Mothers-in-Law (Preferred), Pathe Comedy, Current Events (Fox News).
Musical Program—Selections from "Le Chauve Souris" (Orchestra), Franz Rath, Jr., in organ recital.
Loew's State Theatre—
Film Numbers—George Washington, Jr. (Warner Bros.), Look Out Below (Comedy), Current Events (Pathe News).
Musical Program—Emmett Luedeke's harmonists in program of popular numbers.
Shea's North Park Theatre—
Film Numbers—First half, Big Brother (Paramount), One Cylinder Love (Pathe), Current Events (Pathe and International News); Last half, The Day of Faith (Goldwyn), Second Childhood (Educational).
New Olympic Theatre—
Film Numbers—Mind Over Motor (Hodkinson), New Leather Pushers (Universal), Current Events (International News).
Musical Program—Selections from "Maytime" (Organ), Harry Mason leading community singing.
Palace Theatre—
Film Numbers—The Spider and the Rose (S. R.) first half; Law Rustlers (S. R.), last half.

DES MOINES

Des Moines Theatre—
Film Numbers—The Green Goddess (Distinctive), News (International).
Musical Program—"Two Indian Dances" (Orchestra Overture), Des Moines Theatre orchestra.
Strand Theatre—
Film Numbers—The Call of the Canyon (Paramount), Be Yourself (Fox), Kinograms (Educational).
Musical Program—"Adoration Waltz" (Organ Solo).
Rialto Theatre—
Film Numbers—The Whipping Boss (S. R.), Pitfalls of a Big City (Pathe)
Garden Theatre—
Film Numbers—The Common Law (Selznick).
Palace Theatre—
Film Numbers—North of Nevada (S. R.).
Iowa Theatre—
Film Numbers—Rosita (United Artists).
Capitol Theatre—
Film Numbers—Temptation (S. R.)
Musical Program—"Way Down South" (Organ Solo).
Orpheum Theatre—
Film Numbers—Paddy the Next Best Thing (Allied P. & D.), News (Pathe), Topics of the Day (Pathe).

KANSAS CITY

Newman Theatre—
Film Numbers—The Song of Love (First National), Newman News and Views (Pathe and Kinograms), Hal Roach Comedy.
Musical Program—"The Song of Love" (Overture), Raymond and Lyte (Vocal entertainers), Novelty singing orchestra, Macy and Scott (The "aces" of harmony), Recessional (Organ Solos).
Liberty Theatre—
Film Numbers—Sporting Youth (Universal), Strikebreaker (Hodkinson), Frogland (Fox), International News Pictorial.
Musical Program — Atmospheric Selections (Overture), Enid Romany (Solo Dancer), Harry Kessel (Tenor), Recessional (Organ Solos).
Royal Theatre—
Film Numbers—Reno (Goldwyn), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Selections by Royal Syncopators (Overture), Recessional (Organ Solos).
Twelfth Street Theatre—
Film Numbers—When Law Came To Hades (Hodkinson), Educational Comedy.
Musical Program — Selections (Overture), Recessional (Organ Solos), King Tut Musical Comedy (Novelty).
Mainstreet Theatre—
Film Numbers—Conductor 1492 (Warner Bros.), Pathe and Fox News.
Musical Program—Selection (Overture), Recessional (Organ Solos).
Pantages Theatre—
Film Numbers—Thy Name Is Woman (Metro), Pathe News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

ST. LOUIS

Missouri Theatre —
Film Numbers—The Next Corner Paramount), Missouri Magazine.
Musical Program—Overture from "Rigoletti" (Orchestra), "A Smile Will Go a Long, Long Ways" (Organ), "Dream Daddy," "Going South," "The One I Love Belongs to Somebody Else" and "Old Fashion Love." "Souvenir de Moscow" (Jazz Orchestra), "Indiana Moon" (Sastha Jacobson, violin).
William Goldman's Kings Theatre—
Film Numbers—The Man From Brodney's (Vitagraph), The Yellow Girl (S. R.), Felix the Cat (S. R.), International News.
Musical Program—Sarli and his orchestra. Mrs. Karl Kimmel singing "My Hero."
William Fox Liberty Theatre—
Film Numbers—Ladies to Board (Fox), Fox News and Educational, Comedy.
Musical Program—Orchestral and Organ numbers.
Delmonte Theatre—
Film Numbers—The Heart Bandit (Metro), International News, Fun from the Press (Hodkinson), Comedy (Fox).
West End Lyric and Capitol Theatres—
Film Numbers—Lucretia Lombard (Warner Brothers), Pathe News, Topics of the Day, Aesop Fable (Pathe).
Rivoli Theatre—
Film Numbers—Woman to Woman (Selznick), International News, Fun from the Press (Hodkinson), Comedy.
Grand Central Theatre—
Film Numbers—Don't Marry for Money (S. R.), Pathe News.

SALT LAKE CITY

American Theatre—
Film Numbers—A Lady of Quality (Universal), Felix Gets Broadcasted (S. R.), Fun From the Press (Hodkinson), Fox News.
Kinema Theatre—
Film Numbers—Soft Boiled (Fox), Col. Heeza Liar (Hodkinson), International News, Topics of The Day (Pathe).
Pantages Theatre—
Film Numbers—Richard the Lion-Hearted (Allied P. & D).
Paramount-Empress Theatre—
Film Numbers—The Stranger (Paramount), The Knight That Failed (F. B. O.), Pathe News.
Victory Theatre—
Film Numbers—Reno (Goldwyn), Busy Buddies (Educational), Pathe News.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Little Old New York (Cosmo.), Herman, the Great Mouse (Pathe), Fox News.
Musical Program—"Home in Pasadena" (Vocal prologue and musical interlude featuring the "Song of Love").
Coliseum Theatre—
Film Numbers—West of the Water Tower (Paramount), Fun From The Press (Hodkinson) Cave Inn (Educational), Kinograms and Pathe News.
Musical Program—"Parade of the Wooden Soldiers" (Overture), "Kiss in the Dark" (Specialty).
Columbia Theatre—
Film Numbers—Fool's Highway (Universal), continued.
Heilig Theatre—
Film Numbers—The Near Lady (Universal) Topics of the Day (Pathe), International News.
Musical Program—"Jolly Fellows-Waltz" (Overture), "Forget-Me-Not (Specialty).
Liberty Theatre—
Film Numbers—The Next Corner (Paramount), Pathe Review Wide Open (Educational), International and Liberty News.
Musical Program—"Forward March" (Overture).
Strand Theatre—
Film Numbers—Song of Love (First National), Olympic Mermaids (Educational), Kinograms.
Musical Program—Selections from "Poppy" (Overture).
Winter Garden Theatre—
Film Numbers—Three Jumps Ahead (Fox), The Midnight Sun (Fox), Disengaged (Comedy), Fox News.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.						
Paddy the Next Best Thing	—	—	5	5	85	6 reels
Shreik of Araby, The	—	1	6	3	76	5 reels
ASSOC. EXHIBITORS						
Alice Adams	—	3	19	3	70	6,361 ft.
Destroying Angel, The	—	2	8	2	70	5,640 ft.
Going Up	—	2	10	10	81	5 reels
Is Divorce a Failure?	—	2	12	7	77	5,448 ft.
Tea With a Kick	2	2	5	1	57	5,747 ft.
Tents of Allah	2	3	4	1	54	6,357 ft.
FAMOUS PLAYERS						
Bella Donna	20	10	34	44	70	7,903 ft.
Big Brother	—	—	10	3	77	7 reels
Bluebeard's Eighth Wife	2	—	29	28	83	6 reels
Call of the Canyon, The	—	3	5	5	75	6,993 ft.
Cheat, The	—	2	16	25	86	7,323 ft.
Children of Jazz	6	7	30	1	59	6 reels
Covered Wagon, The	—	—	1	23	98	10,000 ft.
Exciters, The		8	43	19	75	5,939 ft.
Fog Bound	1	10	32	8	68	5,692 ft.
Gentlemen of Leisure	—	8	29	2	66	6 reels
Go-Getter, The	3	13	46	8	66	7,771 ft.
Grumpy	—	7	47	47	81	6 591 ft.
Heart Raider, The	2	9	32	5	66	5 reels
His Children's Children	—	4	8	4	70	8 338 ft.
Hollywood	2	6	34	18	75	8 reels
Homeward Bound	—	1	24	28	86	7 reels
Lawful Larceny	—	2	19	13	80	6 reels
Law of the Lawless	—	4	43	9	73	6 reels
Light That Failed, The	—	2	10	—	65	7 013 ft.
Marriage Maker, The	10	5	10	—	44	6 206 ft.
Ne'er Do Well, The	4	9	63	33	75	7 414 ft
Only 38	1	5	45	19	75	6 175 ft
Prodigal Daughters	1	3	44	43	82	6 216 ft
Purple Highway, The	2	3	18	4	67	7 reels
Ruggles of Red Gap	1	3	21	18	80	6 reels
Rustle of Silk	2	15	45	13	68	6 947 ft.
Salomy Jane	1	6	29	1	62	7 reels
Silent Partner, The	—	1	18	1	65	5 866 ft
Sixty Cents an Hour	11	11	30	1	54	5 632 ft.
Snow Bride, The	6	17	27	3	56	6 reels
Spanish Dancer, The	—	1	12	12	84	9 reels
Stephen Steps Out	2	2	10	—	59	5 652 ft
Tiger's Claw, The	1	12	27	6	65	5,297 ft.
To the Ladies	2	3	7	2	61	6 reels
To the Last Man	—	1	23	11	81	6 965 ft
Trail of the Lonesome Pine, The		14	66	20	72	5 695 ft.
Wild Bill Hickok	1	4	7	4	67	6 reels
Woman Proof	—	1	17	16	84	7,687 ft.
Woman With Four Faces, The		2	44	11	75	6 reels
You Can't Fool Your Wife	7	17	38	14	64	6 reels
Zaza	1	4	17	7	71	7,076 ft.
FILM BOOKING OFFICE						
Can A Woman Love Twice?	—	7	32	14	73	6 441 ft.
Crashing Thru	3	13	27	8	64	5 047 ft.
Daytime Wives	—	2	12	5	75	6 reels
Desert Driven	—	7	18	5	68	5 reels
Divorce	—	4	27	9	74	6 reels
Fourth Musketeer, The	—	3	35	11	75	6,106 ft.
Human Wreckage	—	—	21	60	92	7,215 ft.
Lights Out	—	1	5	8	85	6 000 ft.
Mary of the Movies	2	7	19	3	69	6 500 ft.
Miracle Baby, The	—	3	16	4	71	5,624 ft.
Remittance Woman, The	1	2	6	3	68	6,500 ft.
Westbound Limited	—	4	53	44	82	6 529 ft.
Wonders of the Sea	1	—	15	4	74	3,660 ft.
FIRST NATIONAL						
Age of Desire	—	5	5	—	55	5 reels
Anna Christie	—	—	10	10	85	7 631 ft.
Ashes of Vengeance	—	—	5	23	95	9 893 ft.
Bad Man, The	—	4	18	12	77	6,404 ft.
Black Oxen	—	1	8	11	85	8 reels
Boy of Mine	—	—	2	8	94	6 reels
Brass Bottle, The	9	1	12	4	56	6,000 ft.
Bright Shawl, The	—	4	35	34	82	7,503 ft.
Children of Dust	—	5	25	8	73	6 reels
Circus Days	—	2	18	22	84	5,163 ft.
Dangerous Maid	—	5	5	—	55	7,337 ft.
Dulcy	4	9	7	11	66	6 859 ft.
Fighting Blade, The	1	1	10	8	78	8,729 ft.
Flaming Youth	—	—	14	11	83	8,434 ft.
Girl of the Golden West, The	—	6	46	20	76	7 reels
Her Reputation	—	3	23	5	72	6,450 ft.
Huntress, The	—	2	10	4	74	6,236 ft.
Hurricane's Gal	—	4	85	27	76	7,944 ft.
Jealous Husbands	1	4	3	2	59	6,500 ft.
Lonely Road, The	—	4	4	9	51	6,086 ft.
Man of Action, A	1	4	32	7	71	6 reels
Meanest Man in the World, The	—	2	11	6	75	5,000 ft.
Penrod and Sam	—	1	31	34	85	6,275 ft.
Ponjola	—	1	10	12	84	6,960 ft.
Potash and Perlmutter	—	—	12	18	88	7,000 ft.
Scarlet Lilly, The	5	4	4	—	42	6,229 ft.
Slander the Woman	2	3	35	10	71	6,433 ft.
Song of Love	1	—	4	5	80	8 reels
Sunshine Trail, The	2	18	27	2	58	4,509 ft.
Trilby	1	3	11	10	76	7 reels
Wandering Daughters	—	7	23	3	67	6 reels
Wanters, The	—	1	8	2	73	5,174 ft.
Within the Law	—	1	32	54	88	8,034 ft.
FOX						
Alias the Night Wind	—	1	9	4	76	4.145 ft.
Big Dan	3	2	9	2	61	5 reels
Boston Blackie	—	11	27	8	68	4.522 ft.
Bucking the Barrier	4	6	17	1	58	4 566 ft.
Cameo Kirby	—	4	4	4	70	7 reels
Does it Pay?	—	4	6	3	67	6,652 ft.
Eleventh Hour, The	—	4	10	13	80	6 820 ft.
Exiles, The	1	2	11	2	67	5 reels
Gun Fighter, The	—	3	12	4	72	4,222 ft.
Hell's Hole	—	1	8	3	75	5 488 ft.
If Winter Comes	—	1	9	23	90	11,200 ft.
Lone Star Ranger, The	—	1	16	18	84	5,259 ft.
Lovebound	1	3	24	3	65	4,407 ft.
Madness of Youth, The	2	3	28	4	68	6 reels
Man Who Won, The	—	2	11	1	70	5,050 ft.
Mile a Minute Romeo	—	—	5	5	85	
Monna Vanna	3	2	2	3	58	8,648 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
North of Hudson Bay	—	—	9	2	75	6 reels
St. Elmo	—	—	7	14	90	5,778 ft.
Second Hand Youth	5	2	13	1	57	5,000 ft.
Silent Command, The	—	1	10	17	87	7,809 ft.
Six Cylinder Love	2	2	4	2	60	7 reels
Skid Proof	—	2	20	24	84	5,000 ft.
Snowdrift	4	7	25	7	66	4 617 ft.
Soft Boiled	1	—	22	17	82	7,054 ft
South Sea Love	1	3	5	1	59	5 reels
Stepping Fast	2	2	35	5	72	4,608 ft.
GOLDWYN						
Backbone	5	16	19	3	65	6,821 ft.
Day of Faith	4	2	1	3	53	7 reels
Enemies of Women	—	1	18	49	91	10,501 ft.
Eternal Three	—	1	12	3	74	6 reels
Green Goddess, The	1	—	6	17	89	9,100 ft.
In the Palace of the King	1	2	2	5	74	8,657 ft.
Last Moment, The	2	11	18	6	63	5,442 ft.
Little Old New York	—	—	6	17	92	9,000 ft.
Love Piker, The	—	4	21	8	74	6,237 ft.
Mad Love	5	11	28	16	75	5 518 ft.
Ragged Edge, The	2	8	14	1	58	7 reels
Red Lights	—	2	11	16	84	7 reels
Six Days	—	1	19	23	85	9 reels
Slave of Desire, The	3	5	10	3	60	7 reels
Souls for Sale	2	11	47	38	81	8 reels
Spoilers, The	—	—	14	24	89	8,028 ft.
Three Wise Fools	—	2	13	14	82	8 reels
Vanity Fair	11	7	19	8	59	8 reels
HODKINSON						
Critical Age, The	1	1	10	3	71	4,500 ft.
Down to the Sea in Ships	2	4	30	61	86	8,000 ft.
Driven Fool, The	—	2	12	6	76	6 reels
Man from Glengary, The	—	4	19	11	76	5,200 ft.
Michael O'Halloran	1	3	13	2	66	6,800 ft.
Rapids, The	3	2	10	3	63	5,700 ft.
Youthful Cheaters	3	2	5	—	49	5,700 ft.
METRO						
An Old Sweetheart of Mine	—	7	11	—	58	6 reels
Cordelia the Magnificent	1	6	6	4	63	6 reels
Desire	—	3	6	3	84	7 reels
Eagle's Feather, The	—	2	15	1	68	7 reels
Eternal Struggle, The	—	3	13	7	75	7,374 ft.
Fashion Row	—	1	4	5	82	7 reels
Fog, The	2	3	8	1	59	7 reels
French Doll, The	3	2	17	6	69	7,028 ft.
Her Fatal Millions	1	4	23	7	71	6 reels
Long Live the King	—	2	17	10	78	10 reels
Noise in Newboro, A	2	4	28	3	66	6 reels
Our Hospitality	—	1	7	5	79	7 reels
Pleasure Mad	—	1	10	4	76	8 reels
Roughed Lips	1	1	11	—	63	5,150 ft.
Scaramouche	—	—	3	10	93	14 reels
Social Code	—	3	7	—	61	5 reels
Soul of the Beast, The	3	11	37	11	67	5 reels
Strangers of the Night	—	1	15	12	81	8 059 ft.
Success	2	3	22	14	75	6 reels
Three Ages	2	6	14	9	70	5 251 ft.
Trailing African Wild Animals	1	2	22	26	83	7 reels
Your Friend and Mine	1	7	15	3	63	6 reels
PATHE						
Call of the Wild, The	—	2	16	10	78	8 reels
Safety Last	—	2	30	138	84	7 reels
Why Worry	1	3	12	36	88	6 reels
PLAYGOERS						
Counterfeit Love	1	7	5	—	50	5 reels
PREFERRED PICTURES						
Are You a Failure?	5	12	15	5	57	5,700 ft.
Broken Wing, The	—	2	14	—	66	6,216 ft
Daughters of the Rich	4	5	12	2	51	6 073 ft.
Girl Who Came Back, The	1	5	24	7	70	5 reels
Mothers in Law	—	2	7	5	75	6,725 ft.
Virginian, The	—	—	11	9	84	7 reels
SELZNICK						
Common Law, The	—	1	15	4	75	8 reels
Modern Marriage	1	2	10	1	64	6 000 ft.
Rupert of Hentzau	—	1	3	11	89	9,717 ft.
STATE RIGHTS						
Bright Lights of B'way	—	3	11	—	63	5 reels
Broadway Gold	1	1	14	3	70	6,779 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
East Side, West Side	—	1	10	2	72	5,000 ft.
Jacqueline, or Blazing Barriers	1	3	6	1	60	6,400 ft.
Luck	1	4	20	7	71	6,442 ft.
Temporary Marriage	—	1	13	3	73	6,000 ft.
Temptation	—	5	19	2	66	6 reels
Women Men Marry	—	3	9	—	63	5,400 ft.
UNITED ARTISTS						
Douglas Fairbanks in Robin Hood	4	4	18	143	93	10 reels
Rosita	—	—	6	11	89	9 reels
White Rose	—	1	9	16	87	10 reels
Woman of Paris, A	—	—	6	4	82	8 reels
UNIVERSAL						
Abysmal Brute, The	—	4	43	45	83	8 reels
Acquital, The	—	—	10	7	82	7 reels
Bavu	6	6	27	7	64	8 reels
Blinky	6	2	16	4	61	6 reels
Burning Words	2	6	29	3	65	5 reels
Chapter in Her Life	1	1	9	2	68	6 reels
Crossed Wires	2	3	32	6	70	5 reels
Darling of New York, The	—	2	4	8	83	6 reels
Dead Game	1	6	34	7	70	5 reels
Don Quickshot of the Rio Grande	—	3	39	7	73	5 reels
Double Dealing	2	9	13	4	60	5 reels
Drifting	—	3	9	7	76	7 reels
Driven	13	8	38	16	65	5,400 ft.
Fools and Riches	2	1	23	6	71	5 reels
Hunch Back of Notre Dame	—	—	2	10	95	12 reels
Hunting Big Game in Africa	3	7	36	79	86	10 reels
Lady of Quality	—	—	6	4	82	8 reels
Legally Dead	2	2	19	7	72	5 reels
Love Brand	2	5	11	1	59	5 reels
McGuire of the Mounted	—	3	16	2	68	5 reels
Men in the Raw	8	1	8	—	45	5 reels
Merry Go Round, The	—	2	24	46	88	10 reels
Midnight Alarm, The	2	2	17	2	66	5 reels
Million to Burn, A	2	1	7	—	57	5 reels
Near Lady, The	—	1	13	—	68	5 reels
Nobody's Bride	—	3	20	1	68	5 reels
Out of Luck	—	3	20	1	68	5 reels
Railroaded	2	10	11	1	55	5 reels
Ramblin' Kid	—	1	18	13	81	6 reels
Red Warning, The	—	—	8	2	76	5 reels
Sawdust	1	3	35	5	70	5 reels
Self Made Wife	—	5	8	3	66	5 reels
Shadows of the North	—	5	5	2	62	5 reels
Shock, The	1	5	31	14	74	7 reels
Shootin' for Love	1	7	23	1	63	5 reels
Single Handed	11	13	24	3	53	5 reels
Six Fifty	1	5	4	—	50	5 reels
Thrill Chaser, The	2	4	8	—	54	6 reels
Thundering Dawn	1	3	15	9	75	7 reels
Town Scandal	—	—	35	9	76	5 reels
Trifling With Honor	1	2	41	19	77	8 reels
Trimmed in Scarlet	1	3	16	2	66	5 reels
Untameable, The	7	1	6	—	43	5 reels
Victor, The	—	1	18	12	81	5 reels
What Wives Want	1	7	22	1	63	5 reels
Where Is This West?	2	1	11	1	63	5 reels
Wild Pary, The	—	2	12	4	73	5 reels
VITAGRAPH						
Loyal Lives	2	10	22	3	62	6 reels
Man Next Door, The	1	5	26	16	76	6,901 ft.
Man of Might, A	1	1	16	1	67	6 reels
Masters of Men	—	1	70	51	82	6,740 ft.
Midnight Alarm, The	—	3	17	24	84	6,000 ft.
Ninety and Nine, The	1	6	79	93	84	7 reels
One Stolen Night	—	11	5	—	50	5 reels
On the Banks of the Wabash	2	—	8	9	79	7,000 ft.
Pioneer Trails	—	—	8	39	95	6 reels
Playing It Wild	—	1	24	3	72	5,479 ft.
Smashing Barriers	1	2	16	4	71	6 reels
WARNER BROS						
Brass	—	2	39	34	84	9 reels
Country Kid, The	—	2	9	8	79	6 reels
Gold Diggers, The	—	2	12	8	78	7,996 ft.
Little Johnny Jones	—	3	9	8	78	7,165 ft.
Lucretia Lombard	—	—	6	7	86	7,500 ft.
Main Street	—	1	41	29	82	8 reels
Printer's Devil, The	1	5	5	1	56	6 reels
Tiger Rose	—	1	8	5	78	8 reels
Where the North Begins	1	1	12	26	87	6 reels

YOUR IDEA

THOMAS D. SORIERO, general manager of the Combined Whitehurst Interests, of Baltimore, controlling the Century, Parkway, Garden and New theatres in that city, and one of the most prominent creators of novel presentation effects in the motion picture theatre, has arrived at the conclusion that special acts in the photoplay theatre are superior to prologues, for a number of reasons, which he sets forth as follows:

"Special acts are preferable to prologues for a picture theatre program because they are treated as such by the newspaper critics and mentioned in the reviews; because they stand on their own merits and are approved or disapproved by the audience and because they do not tend to take the interest from the feature picture just before it is flashed on the screen.

"For some time now I have been experimenting with the audiences at the Century to see which they liked best and the wind blows strongly in favor of the special acts.

"For a number of weeks I put on prologues in conjunction with



Electricaly lighted street ballyhoo, mounted on a truck, sent about the streets of Seattle during the showing of "Scaramouch" (Metro), at John Hamrick's Blue Mouse Theatre.

the feature pictures that were to be shown. It either resulted in the newspaper critics ridiculing the act or not saying anything about it at all, which was worse.

"Realizing that something was radically wrong, I then went about to find out what was the matter and discovered that as the prologue was given immediately before the feature picture, as a sort of introduction, it did not give the audience a chance to applaud or criticise the act. This in turn, I found has a great influence on the newspaper critic.

"When the critic watches the performance in a moving picture theatre, he instinctively absorbs the attitude of the audience whether it is favorable or otherwise and this in turn influences his criticism, I have found.

"Realizing therefore that the audience did not have time to applaud the prologues loudly or 'damn them by faint praise,' I conceived the idea that if the prologues were abandoned, and changed into special acts, separate from the feature, perhaps the audience would respond.

"I found my supposition to be absolutely correct. After the first special act was put on every newspaper critic in Baltimore recognized it and commented upon it in connection with the show and in the advance notices, I found that I received added publicity because as most of them were musical, they were entitled to a special notice either on the music page or in the movie section about the special music act.

"The audiences enjoyed them immensely. If they approved they were loud in their applause and asked for an encore, but of course, as all audiences are prone to be, if they were dissatisfied, they showed it.

"Putting a special act on in a moving picture theatre cannot be handled in the same manner as the acts in a vaudeville and moving picture theatre combined. It must have a distinct flavor — an idealistic semblance to it that lifts it out of the vaudeville class.

"If one does not watch this very important point about putting a special act in the photoplay theatre, the tendency will be to cheapen the house rather than give it distinction.

"Musical and dancing acts, or a combination of both, I have found, give the best results. There must be variety always and the more people one can get on the stage in the act, the bigger and better it will appear to the audiences.

"If one watches the fine points of staging and lighting and sees that there is nothing that can be construed as objectionable in the act, then one cannot go wrong in putting on the special acts in moving picture theatres in conjunction with the regular performances of films, and find they will be liked and applauded by the press and public alike."

* * *

PERHAPS it has been done before, but it sounds new to us. At any rate, it got results and should get results for other exhibitors.

When the Garrick theatre, Duluth, was due to play "Flaming Youth," W. H. Laurance, exploitation man for the house arranged a tie-up with Stone's book store, and then obtained reprints of the brightly colored trade paper insert on the picture, imprinting the local billing on them.

These made comparatively inexpensive heralds, and were much superior to a hastily assembled local set-up.

* * *

WHAT would seem to be a brand new idea in the way of creating advance interest in a new theatre is being used in Washington, D. C., in connection with Crandall's Tivoli theatre, now building. A series of two column newspaper advertisements is being run in the Washington Sunday papers, seven and eight inches in depth, setting forth the outstanding features of the new temple of the cinema art. Each bears the simple heading "Crandall's Tivoli" and a serial number. The first ad was as follows:

"Crandall's new Tivoli theatre, at Fourteenth Street and Park Road Northwest, will be such a revelation to the National Capital in its every appointment that it is deemed expedient to set forth to the theatre-going public of Washington the high points of its superiority prior to the date when it will be thrown open to the public and formally dedicated.

"Crandall's Tivoli, to begin with, will be the largest playhouse in the city with a total seating capacity of 2,500. Every seat in the orchestra, mezzanine and balcony will command an absolutely clear view of the stage and screen.

"The stage, incidently, will be of such dimensions and so equipped as to accommodate the biggest attractions ever sent on tour — whether dramatic, concert, musical comedy, operatic or photodramatic.

"The rest rooms and lounges will be models of comfort and convenience and the promenades will be still further notable for the insight they will permit into the mysterious workings of the projection booth and other parts of the theatre from which the casual amusement-seeker customarily is barred.

"We will dwell at length from week to week, pending the completion and opening of the palatial new house at a comparatively early date, upon the various aspects of theatre conduct in which the Tivoli will far surpass what has heretofore been the Capital's fixed notion of preeminence in the purveyance of exceptional entertainment to the most discriminating audiences in America.

"By following these announcements you will be both interested and enlightened. Read every one. Harry M. Crandall."

The fourth ad deals with the stage appointments. Extracts from this follow:

"While these, of course, are matters of the utmost importance, sight has not been lost of the fact that at every performance the eyes of 2,500 spectators will be centered on the stage. To conform to the intention to make the Tivoli the most magnificent playhouse on the continent, the stage, therefore, must be the most beautiful in

AND OURS

America. It will be precisely that, if time, thought, effort and money are capable of accomplishment.

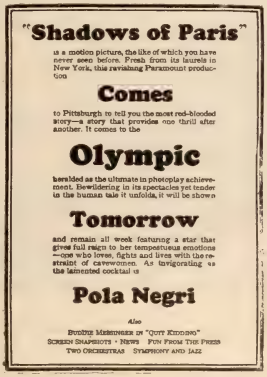
"Stage draperies such as the Capital has never seen were contracted for last week. The proscenium draperies alone will represent a cost of approximately $15,000. The materials that will be used to lend the Tivoli's stage a degree of richness that has never before been approached will be cloth of gold, cloth of silver, metallic silks, embossed tapestries and gold brocades.

"In order to bring out the full beauty of these opulent stage embellishments it has been necessary to install a complete battery of sun, medium and baby spotlights which may be played upon the stage not from the projection booth but from apertures in the grand proscenium, invisible to the public. The same lighting devices can be employed to illuminate the orchestra pit and organ console."

* * *

REPRODUCED alongside of this is an advertisement on "The Shadows of Paris" which is a gem of typography such as is seldom seen in motion picture advertising.

Here is an advertisement with no illustration, which still dominated completely the page it was on, and which could not be overlooked. Even a reader casually glancing through the paper could not fail to get the bold face words — "Shadows of Paris" — Comes —Olympic — Tomorrow— Pola Negri. The whole message in a few words, with vivid copy filling in between for those who care to read the rest—and most readers would.



Unusual type ad on "Shadows of Paris" (Paramount) at the Olympic theatre, Pittsburgh.

The type face chosen is clean cut and appropriate, bold yet not too black. It is a face read at a glance, yet beautiful enough to give the advertisement distinction. The border, too, has been carefully chosen and is of the proper thickness to balance the type. This simple stunt of using a light rule and a heavy one together, known as Scotch rule, can be done in any print shop, yet is seldom seen in theatrical advertisements.

The complete copy reads: "Shadows of Paris" is a motion picture, the like of which you have never seen before. Fresh from its laurels in New York, this ravishing Paramount production comes to Pittsburgh to tell you a story — a story that provides one thrill after another. It comes to the Olympic heralded as the ultimate in photoplay achievement. Bewildering in its spectacles yet tender in the human tale it unfolds, it will be shown tomorrow and remain all week featuring a star that gives full reign to her tempestuous emotions — one who loves, fights and lives with the restraint of cavewomen. As invigorating as the lamented cocktail is Pola Negri. Then follows the short subject billing.

This was used by the Olympic theatre, Pittsburgh, where the management was assisted by Leslie F. Whelan, Paramount exploiter.

* * *

AN unusual bit of civic exploitation developed recently in Boston during the showing at the Park theatre of "Little Old New York." The engagement was drawing to a close, when Mayor Curley began receiving requests from Boston educators pointing out that the historical value of the picture was such that the run should be extended.

Mayor Curley then addressed a letter to William Randolph Hearst personally, requesting that the engagement be extended. This was arranged for, and the advertising prominently featured the fact that it was in compliance with demands from Boston educators and His Honor, the Mayor.

WHEN going after window displays on a tie-up basis, it is well to remember that there must be something in the idea to benefit the dealer as well as the theatre. A merchant's windows are one of his greatest advertising mediums, and there is no reason why he should be expected to turn these windows over to a local theatre unless he is going to profit by the arrangement.

A few year sago, any sort of photoplay window display, such as a few stills, would attract attention, and the dealer would receive some benefit from this notice. Nowadays, however, these displays have been used too extensively in most localities, and have lost their novelty. As a result, some little thought should be devoted to this matter, because a good window display is undoubtedly valuable.

An excellent two-edged stunt, with benefit to both parties, has been used successfully by Manager George Rotsky of the Palace theatre, Montreal. He describes it as follows:

"I supply more than one hundred phonograph dealers with a window card which carries the name of my current attraction and also lists the names of most selections played during the showing of the picture, as well as the overture, giving the record numbers and makers' names. Thus, the dealer is happy because he is getting something, which I get a card in many good windows where I could not get otherwise."

This stunt is suitable for any theatre using special music, and offers several angles of exploitation based on this music.

* * *

If the effort some managers expend in worrying about their opposition were put forth in planning aggressive campaigns, they wouldn't have any opposition.

* * *

IN this week's mail comes a batch of newspaper ads, submitted by the advertising manager of a leading Western theatre chain, and a letter in which he remarks:

"The main reason for sending them in is that they did business and maybe someone else can use the idea — that is, the idea of getting business from an exchange mat, for we all admit that that is the last thing suspected excepting in the offices of the companies.

"Some day, we will have selling layouts in press books, but not until they quit cluttering up their stuff and let a wee bit of white space go by without splattering presenters, producers, scenario writers and directors with printer's ink. This stuff does not concern the public to any great extent, especially in this neck of the woods."

Unfortunately, so long as contracts continue as they are, there probably can be no reform in this matter of excessive billing credits, although the exhibitor can, with a little ingenuity, do as the writer of the above letter does — which is to simplify the billing down to the bare essentials.

For instance, in the ad on "The Spanish Dancer" the billing is simply: Pola Negri in "The Spanish Dancer" with Antonio Moreno. These two names and no more. In the case of "Anna Christie," it reads: "Anna Christie," the Pulitzer prize play with Blanche Sweet.

However, members of the technical staff may feel about it, this sort of billing gives the facts that really interest the public, simplifies the ad and leaves room for white space and vital selling copy.

* * *

SOMETHING of a new departure for theatre circuits was put into effect the other day, when Loew's Ohio theatres sent Constance Kenyon, long identified with the Ohio theatre, Cleveland, to the west coast to represent them and gather special material concerning forthcoming pictures to play these houses.

"The average in quality of this season's pictures is far above that of several years past," says Fred Desberg, general manager of Loew's Ohio Theatres, in making the announcement concerning Miss Kenyon. "We feel that an absolutely new era has dawned in the production of pictures, and that next season's photoplays, the making of which has already been begun, will be of even higher character than those we are now receiving. For that reason we believe this is an opportune time to have someone representing us at the center of picture production, which of course is Los Angeles and Hollywood, and we feel that the work of Miss Kenyon will be of great benefit to ourselves and that the public will learn in advance everything about the new pictures."

Exhibitors Service Bureau



Remarkable window display of pioneer relics obtained by Manager Vogel Gettier of the Majestic theatre, Grand Island, Nebr., when playing "Pioneer Trails" (Vitagraph). He located some $15,000 worth of such curios, and was given several valuable store windows to display them.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre Sandusky.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Nathan Gordon Circuit, Boston, Mass.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.



Effective display in small space on "Ashes of Vengeance" (First Nat'l) at the Rex theatre, Eugene, Ore., with poster cut-out well set off.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manger, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Department Stores Aid on "Hoosier Schoolmaster"

A concrete, businesslike campaign was put over recently by manager William Wehle of the Isis theatre, Grand Rapids, Mich., on "The Hoosier Schoolmaster."

The personal appearance of Jane Thomas, the star of the production, proved a drawing card in itself while paving the way for unusual publicity and advertising.

By consenting to her appearance in the rest room of Herpolsheimer & Co., the biggest department store in Grand Rapids, Manager Wehle secured a fine block of space in the full page advertisements of the store in which the show was boosted and the appearance of Miss Thomas at both the theatre and the store was announced.

There is no more sure or more direct way of reaching the women of any city than through the department store advertisements and by making this tie-up the Isis brought the showing of "The Hoosier Schoolmaster" forcefully to the attention of every woman in Grand Rapids. Additional publicity in the general news column of the daily papers was secured by having Miss Thomas meet Mayor Julius Tisch on the steps of the City Hall where they were photographed as Miss Thomas with an autographed copy of the book from which the picture was adapted.

The distributors of the Flint motor car cooperated by placing one of their cars at the star's disposal during her stay in that city, and advertising the fact in the newspapers.

The street ballyhoo consisted of large books of "The Hoosier Schoolmaster" carried by men concealed inside the covers, and by men who paraded the street dressed in the quaint costume of the schoolmasters in the early days of the hoosier state.

The book stores co-operated with window displays of the book and stills from the production arranged in effectively simple and straight-forward style, giving the theatre's announcement prominence in the centre of the display.



Catchy lobby display at the Unique theatre, El Paso, Texas, which J. M. Edgar Hart arranged for the showing of "Her Fatal Millions" (Metro). The money bags came from a local bank.

"His Children's Children" Ideas

Striking Street Stunt Used to Boost Jacksonville Run; Local Films Made

WHEN "His Children's Children" played at the Imperial theatre, Jacksonville, Manager Charles S. Morrison, with the help of Kenneth O. Renaud, Paramount exploiteer, put over a vigorous campaign.

One of the high spots, and the one that probably attracted more attention than any of the others, was the taking on the streets of motion pictures which were afterward shown at the theatre. The services of a local news reel cameraman were secured and the party set out in two cars. In one of them was a man dressed in devil's costume, taken along just to attract the attention of the crowds. On each car was a banner which read: "Are They Going to the Devil? Find the Answer in 'His Children's Children' at the Imperial, Starting Sunday."

At every stop a big crowd gathered and after the picture was taken the cameraman's assistant, in approved studio fashion, stepped in front of the camera with a blackboard on which was chalked, "Production — 'His Children's Children' — A Paramount Picture — Director, Sam Wood" and then some cryptic hieroglyphics which meant nothing but nevertheless aroused the curiosity of the onlookers. Then Morrison would step forward and announce that the movies would be shown at the Imperial and also that "His Children's Children" was soon coming.

"It is doubtful if any one," writes Morrison, "not having seen the making of these hometown movies, can imagine the enthusiasm, attention and comment aroused. It was a stunt well worth the time and effort. The cooperation of the Police department was a big asset for we blocked traffic continually, and the more traffic we stopped, the more people knew about 'His Children's Children.'"

Morrison also hooked on to a good ballyhoo in the shape of a flivver disguised as a motor boat, which is used locally to advertise a fleet of sight-seeing motor boats on the St. John's river. Between the masts was strung a banner which read: "'His Children's Children' Never Knew the Pleasure of a St. John's River Trip."

For two passes each, Morrison got the cooperation of five local laundries, all of which put into all of their packages for three days special heralds. A distribution of six thousand announcements was thereby obtained.



Special art work and cut-outs combined to make this display on "The Mail Man" (F. B. O.), done by Chris J. Behrens at the Family theatre, Davenport, Iowa.

Tie-ups for "Thy Name is Woman"

Malaney Puts Over Strong Campaign in Cleveland; Advance N. Y. Stunts

M. A. MALANEY, publicity manager for Loew's Ohio theaters, and C. C. Deardourff, in charge of Metro publicity in Cleveland, put their heads together and evolved a comprehensive campaign on "Thy Name Is Woman," which covered the downtown display windows pretty thoroughly.

They tied up with six downtown Standard drug stores for window displays on a popular perfume; with six downtown Marshall drug stores for window displays on powder puffs; with a prominent corner drug store at Euclid and East Ninth street, for a special display; with Cowell and Hubbard, leading jewelers, for a picture display in silver frames.

In addition to this, Malaney and Deardourff ran a "best dressed man" contest in the Press. They took advantage of a meeting of the Ohio Retail Clothier's Association, which endorsed Ramon Navarro, star of "Thy Name Is Woman" as the best dressed man in the movies. Following editions of the Press asked for popular names of other best dressed men in the movies. A cash prize was offered to the winner of the contest.

Along Broadway

The advance exploitation on the engagement of "Thy Name is Woman," at the Lyric theater, New York City, is well under way. While the entire advance campaign is not yet completed all the preliminary steps have been covered and several important tie-ups are already in effect.

Last week Broadway and the important thoroughfares in New York and Brooklyn were inundated with an open letter to the noted bob-haired woman bandit offering her a prize of $200 if she would attend the Lyric and send in a review on "Thy Name Is Woman." Twenty thousand of these letters have been distributed through stores, barber shops, etc.

Another tieup, unique even for Broadway, is with the various ticket selling agencies. Under the heading "Worth While Attractions Now Playing in New York," a large window display in each agency draws attention to the big hits on Broadway in this way: In large type "Thy Name Is Woman" and then in small type the name of a big attraction and then again in large type "Thy Name Is Woman" and then again in small type the name of another attraction and so on down the whole length of the one sheet.

A special colored window card has also been distributed with blank space at the bottom for price values of any merchandise displayed in the window.

Five thousand half sheet teaser snipes have been put up in important locations. Five thousand cards have also been posted. Another 5,000 pictorial window cards and about half that number of block cards have been planted.

Another unique feature is the sending of perfumed invitations to the first night audience.

Poster Cut-out Figures in "Penrod and Sam" Lobby

Utilizing the press book slogan that "Penrod and Sam" was the "Yell of the year," the American theater at Butte, Mont., put up an unusually effective theater front during the picture's run.

Two of the gang were represented by cut-outs underneath the fence railing while from above Ben Alexander spied down upon them. The effect was heightened by having the upper figure several inches in back of the lower cut-out.



SNAPPY EFFECT IN HIPPODROME'S "WHITE ROSE" DISPLAY
Manager J. P. Harrison of the Hippodrome, Waco, Texas, created considerable talk locally with this front on "The White Rose" (United Artists)



Picturesque front construction at the Liberty theatre, Beaumont, Texas, for "In the Palace of the King" (Metro).

Starts Own Library to Aid "Way of a Man" Showing

Manager Berry of the Gem theater, Laverne, Okla., is utilizing the special photoplay addition of Emerson Hough's novel, "The Way of a Man," in a rather novel way for the exploitation of the picture adaptation of this story, which the Gem theater will present.

Mr. Berry has purchased ten copies of the Grosset and Dunlap photoplay edition of "The Way of a Man" and plans to select ten residents of Laverne to whom he will lend out the books for about three days. As soon as each one of the ten has finished reading the book and returns it to Mr. Berry, it will be passed on to another patron for his perusal. The Gem's manager expects he will have placed a copy of the book in the hands of practically every citizen in the town before his engagement of the picture opens.

Mr. Berry's idea of a "Rotary Library" is especially adaptable to the small town where the exhibitor enjoys a wide acquaintance in the community.

Striking Oriental Display Given "Thundergate"

A combination of Japanese lanterns, lattice work and Oriental color work formed an artistic entity for the front of the Liberty theatre, Seattle, Wash., during the showing of "Thundergate."

Manager Leroy V. Johnson conceived and executed this front which was planned along simple lines but made a tremendous impression because of its atmospheric touch, harmonious contact with the picture and striking hues. Lanterns were hung from under the marquee. The title was painted in Oriental heiroglyphics in the center panel of the three above the entrance. The other two were appropriately hand painted with copy of characters from the picture.

The work is in line with the new style of lobby decoration that has been installed at the Liberty under Manager Johnson's direction.

HAL ROACH Presents

STAN LAUREL

Two Reel Comedies



Play Laurel for Laughter!

The more comedies he makes, the better he gets and he started *good*

Never has a new comedian "caught on" better or quicker.

With his first Hal Roach-produced comedy a few months ago we prophesied big things for Stan Laurel. He has now caught up with the prophesy, and is stepping fast.

Play Laurel for laughter and audience satisfaction!

Pathécomedy

TRADE MARK

Leather

from the



with

The Serial With a

Everybody everywhere knows Cooper's famous Leatherstocking Tales.

It would take a million dollars to make a title equally well known.

You yourself when a boy read and loved "The Deerslayer", and all the rest of those thrilling stories. You and your kids know Chingachgook,

Produced by
C. W. Patton

Pathéserial

TRADE MARK

stocking

World-famous Novels by James Fenimore Cooper



Edna Murphy and Harold Miller

Million Dollar Title

Hawkeye, Judith, Floating Tom and Wah Ta Wah just about as well as you know your neighbors.

When you announce this exciting, colorful, amazing Indian adventure serial you've got the attention of most of your community.

When you've got a million dollar title to show, you're on the road to many thousands yourself.

Pathéserial

TRADE MARK

Directed by
Geo. B. Seitz

A knockout as a serial
A clean-up as a feature—

The Way of a Man



with

ALLENE RAY

and

HAROLD MILLER

From the famous novel by EMERSON HOUGH

(Author of "The Covered Wagon", "North of 36", etc.)

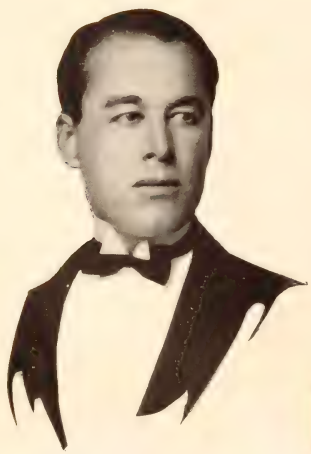
For the first time in the business *one* story has been used for both a feature and a serial. It was big enough for both.

This decided innovation has now been proven a complete and amazing success.

The serial has established marvellous booking records with *every exhibitor more than pleased.*

The feature is competing on even terms with the biggest features of the day. Exhibitors declare it *just as good* as the feature that has been declared the greatest picture ever produced.

What more can we say?



"I want to congratulate you on this wonderful production."—Colonial Theatre, San Diego, Cal.

"Very satisfactory."—C. G. Behrens, Family Theatre, Davenport, Ia.

Produced by
C. W. PATTON

Directed by
GEO. B. SEITZ

Pathéserial and Pathépicture

Picturesque Front Used on "The Fighting Blade"

Careful attention to detail added effectiveness to the lobby arranged by Manager Stille of the Liberty theatre, Portland, Ore., on "The Fighting Blade." The novelties can be briefly summarized:—

A beaver board castle front with crossed swords and a roof where the joists were cut off in squares.

The lobby displays around the box office were distinguished by the arrangement of the stills, placed so as to overlap the edges of the shield.

Handsomely bordered insert displays at each side of the entrance resembling a mirrored reflection.

Comparing the many lavish displays or the street stunts that this theatre has seen, according to the selling possibilities of the attraction, the arrangement on "The Fighting Blade" comes as a distinct contrast and evidence of versatility in changing a campaign to conform to the picture's needs.

Flashing Lights in Lobby for "Flaming Youth"

Flashing, colorful lights blazoned before the Liberty theatre, Seattle, Wash., to emphasize the title and theme of "Flaming Youth." The attraction was exploited entirely by the lobby display, a display so different and startling as to make it the topic of conversation throughout Seattle. Included in this word-of-mouth advertising was the name of Leroy V. Johnson, manager of the house, who planned the display and was responsible for its execution.

Continuous motion was the keynote. Lights swarmed around the heads of the artistic designs and head cut-outs that featured the strip above the entrance. Nine different tints of lamps were used in this display. The flames, starting at the cut-out head, were a deep red softening to amber color at the other end. This was accomplished by the use of a flasher of five circuits. The shaded effect, plus the lettered signs gave the impression of



This snappy lobby display on "One Exciting Night" (United Artists) was devised by Earle Settle, manager of the Palace theatre, McAlester, Okla.

real flames darting across the top of the theatre at intervals.

The title was worked out in straw colored lamps against a yellow background. The continuous burning style of lamp was used and the total, in the display board alone, was 560 lamps.

The remainder of the lamps used under the marquee were of the 25-watt variety.

Cut-outs, mostly from the six-sheets, were used on the corners, inside the lobby and above the marquee. The box office was enclosed and presented to the public gaze in oriental design done in three colors.

Above the marquee was a cut-out twelve feet high. At the base of this was a semi-cooking pot in back of which were mounted two 500 watt nitrogen lamps covered with very thick red gelatin. The top part of the cut-out was illuminated by a 1,000 watt amber blood lamp. The steam found its escape from the pot by a one inch pipe drilled and fitted with spray nozzles. It was easy to furnish the steam and the lights gave the effect of rising flames and smoke. A searchlight that made a complete circle once in every two minutes was mounted on the top of the theatre and proved a guiding star for all patrons on the street.

Cold Snap Makes Problem in "Hunchback" Campaign

Manager Field of the Garrick theater in St. Paul, ran "The Hunchback of Notre Dame" during one of the coldest spells that city has ever experienced. It was so cold that people walked through the streets only when they were obliged to and then they buried their faces in their coat collars and looked at nothing but the sidewalk in front of them.

This presented a serious problem for Field. He must attract the attention of passersby to the showing of "The Hunchback." All the signs and electric lights weren't of much use if the people wouldn't look up. Field had a huge bell installed under the marquis. His stenographer pushed the button every 30 seconds or so and just as often the passersby raised their heads from the interior of their coats and saw that "The Hunchback" was being shown at the Garrick and that it was the one picture they should not fail to see. The bell could be heard for blocks.

Identification Contest is "Fashion Row" Stunt

Len S. Brown, manager of the Astor theater, St. Paul, ran a popular contest in connection with his engagement of "Fashion Row."

Mr. Brown issues a theater program which carries interesting items about pictures coming to the Astor. It has a circulation of thousands weekly among his patrons, and has assumed the role of a family organ. In this program Mr. Brown printed a picture of Miss Murray in character and in an accompanying story incited his patrons to guess what star the picture represented. Those who guessed correctly were presented with free admissions to the Astor to see "Fashion Row."

Miss Murray plays in character so she was not so easy to recognize as might be imagined, and therefore Mr. Brown's stunt really required some thinking.



The management of the Rialto theatre, Macon, Ga., designed this pleasing display to exploit the showing of "Long Live the King" (Metro), in which cut-outs are used to excellent advantage.

Varied Ideas Boost "Black Oxen"

Real Article Produced for Ballyhoo; Gown Tie-up; Attractive Lobby Made

ONE of the most extensive campaigns yet put over by Manager Earle D. Wilson at Gordon's New Bedford Olympia theatre was used in that Massachusetts city on "Black Oxen," with cut-out heads of black oxen predominating.

A wagon with a big sign on either side, bearing a piano player and song plugger went through the streets, while a huge banner was hung on each side of the theatre and from the top at intervals a cornetist played.

In the entrance was a barrel, placed the week before, with the admonition "Do Not Look In," while at the bottom was a round sign "All Next Week 'Black Oxen'" Cardboards cut-outs were sprinkled about the entrance and lobby with orange and black streamers displayed, the colors being those used on the cover of the book. A shadow box, and flashing sign were also in operation the week before.

For the opening evening an invitation was extended to the editorial force of The Evening Standard to attend the picture in a body as guests of the house. The story had been run serially in the newspaper a short time before.

Pleasing Lobby Panels

Unusually attractive were the lobby panels used in Lowe's Warfield Theatre, San Francisco, Calif., during the run of "Black Oxen."

Individual head portraits of the featured players made artistic wall decorations. They were handsomely mounted and this fact coupled with the discriminating color arrangement and the plain legible, hand lettering, made them a drawing card for anyone who passed through the outer entrance.

The marquee billing called it a "novel of youth restored" and the exploitation and advertising concentrated on this line.

The first of the "Black Oxen" gowns have made their appearance. In conjunction with the showing of the picture at the Capitol theatre, Sacramento, Calif., Manager M. B. Hustler arranged a window display with Reich and Tierre Department store.

Lumberman Brings Oxen

Getting a real lumber camp owner to drive his oxen into the city for exploitation purposes got a kick in Seattle because Seattleites were "wise" to what the movie men did. They saw through the man's make up at once they thought."

The fact that it was a genuine lumber man bringing in his team of black oxen as a street ballyhoo for "Black Oxen" at the Strand meant all the more publicity for the picture. The oxen were ushered up to the theatre, up to the First National exchange and around the main streets.

Managerial Endorsement Is "Within the Law" Stunt

The managerial announcement has been done before and, conservatively used, has been made an effective box office adjunct. On "Within the Law" Manager W. Griffith Mitchell of the Majestic theatre, Kalamazoo, Mich., followed the press sheet suggestion and made the managerial announcement entirely in lower case type. Not a single capital was used in the bold-faced headlines and bank of the three by fourteen newspaper ad.

The announcement differed from previous managerial famfares in that it did not declare "Within the Law" was the greatest picture ever made. It did say that it was a striking example of the versatility of stories being selected for Miss Talmadge and officially asked the theatre's patrons to give their opinions on this kind of story for her.



E. M. BERG'S TROPICAL LOBBY DISPLAY ON "HUNTING BIG GAME"
When "Scaramouche" (Metro), played at the New Garrick theatre, Duluth, Harold A. Grinden, manager of the Glass Block Store's Book Shop, arranged this display



Walking book ballyhoo on "Black Oxen" (First Nat'l) at the Orpheum, Kenosha, of which Edward Dayton is manager and exploiteer.

"Long Live the King" Made Subject of Contest

Front page publicity before and during the engagement marked the run of "Long Live the King" at the Grand theatre in Columbus, Georgia.

C. D. Haug, one of Metro's exploitation men went down there and put a Jackie Coogan Similarity Contest over for the Grand theatre. He got the *Columbus Ledger* to go in with the theatre on the stunt and, working it from all angles, he got top notch results.

Several hundred boys and girls, all dressed up like Jackie, paraded down the main Columbus streets on the morning of the opening. Thousands of spectators lined the streets and cheered the youngsters. In addition to prizes of money in gold which were given to the winners, all the kiddies who appeared in costume, were taken to the Grand to see "Long Live the King."

The Ledger played the stunt up with big stories and front page displays. Haug had arranged to run the stunt under the Ledger auspices.

Miniature Lobby Stage for "Potash and Perlmutter"

In the lobby dressing of "Potash and Perlmitter" at the Hamilton theatre, Lancaster, Pa., a miniature stage was constructed in the center showing Potash and Perlmutter in telephone booths at each end. In the center a cutout and centerpiece of models from the production were used. Above were two streamers of ribbons, representing telephone wires that connected the conversation of the two partners.

Their "line" consisted of witty sayings, notably the subtitles from the picture.

Of equal interest was the technical construction of the set. The back drop was made of set rainbow silk. The frame was constructed of compo board and blue crepe paper with tinted electric lights. The front of the set was covered with mulberry velour with a blue moline curtain in front of the figure.

Costume Designing Contest on "The French Doll"

An effective contest was put over in Cinnnati for the Walnut theatre for its engement of "The French Doll," by Albert . Kaufman, Metro exploitation representave there. It calls for newspaper cooperaon in a costume designing contest in which ie theatre management undertakes to give way small prizes or other inducements under ie auspices of the local paper. It went ver big in Cincinnati.

Because Mae Murray is noted for her wish gowns, because she designs most of iem herself and because she is always on ie lookout for new and startling ideas, a ontest of this nature was timely and interesting.

Every day the Cincinnati Times-Star apeared with a big leading story outlining the ontest and arousing many people to active articipation. The name of the picture and ie theatre and play date were prominently layed up at all times.

The judges, among whom were prominent eople of Cincinnati selected the best of the esigns submitted and these were later dislayed in the lobby of the Walnut theatre. 'he final selection was made on the basis of ie greatest approval by the Walnut theatre atronage. Prizes of $25, $15, and $10, in old were given away and there were addiional consolation prizes. Several hundred ontestants participated. There was the addional inducements that Miss Murray, to 'hom the winning designs were sent on, ight select them for her personal use, 'hereat there would be additional remuneraion.

Safety Week Put Over for "The Drivin' Fool"

"Safety Week" campaigns for the exploitaion of a motion picture are not new to most laces but Canon City, Colo., was one the ew cities which overlooked it, until T. Bidwell McCormick became publicity director for he Jones theatre which played "The Drivin' 'ool."

After getting the mayor and the newspaper o sponsor a "safety day" which coincided 'ith the opening day of the picture, McCornick arranged with the Chief of Police and the traffic officers for a demonstration of the proper as well as the improper ways to drive a car and how to dodge one. The demonstration was held on the corner in front of the theatre in the afternoon just prior to the matinee.

As the advance publicity campaign progressed, the day began to take on all the earmarks of a real municipal event; and the manager of the Jones theatre was congratulated on all sides "for showing such an appropriate picture."

Besides the traffic rules demonstration, which was witnessed by several thousand persons, a "Do You Know the Traffic Rules?" Contest was conducted by the Daily Record, which offered a cash prize and a score of tickets to see "The Drivin' Fool" for the best answers to traffic questions prepared by the Chief of Police.

A "Slow Race" was held on a downtown street in which a dozen cars of various makes took part, while a comedy cop directed (or misdirected) the traffic.

Two weeks prior to the showing of the picture, windshield stickers reading, "Half the Road is Yours, Don't be a Drivin' Fool," were distributed to motorists, and during the demonstration on "Safety Day" an auto carrying a banner "Don't be a Drivin' Fool, but see one at Jone's theatre" mingled with the traffic.



Hand painted "Human Wreckage" (F. B. O.) display at the Garing theatre, Greenville, S. C., by Manager H. B. Clarke.

Classified Ad Stunt Used on "Our Hospitality"

When "Our Hospitality" showed at the Rialto theatre, Augusta, Ga., C. O. Haug, Metro exploiteer, used the classified ad stunt to boost the showing.

On the surface it didn't appear to be more than a "Free Tickets to the Movies" stunt, with the Augusta Herald acting as host to its subscribers, but when for ten days before the showing of the picture the whole population of Augusta pored over the classified advertising columns of the Herald, to see each evening what five lucky subscribers had their names printed, entitling them to two free t all of Augusta knew by the time the picture opened that "Our Hospitality" was playing at the Rialto.

The paper scattered five names from thei subscribers' list over the classified page of each issue. That made it sure that their classified advertisers would benefit, as all the ads on the page necessarily had to be looked over to find the five lucky ticket-holders.

And in every issue for ten days the Herald carried on the front page a boxed notice, mentioning the picture.

The stunt cost the Rialto nothing but free tickets to the Keaton showing, and the publicity obtained for "Our Hospitality" paid for the passes over and over, in a whirlwind week for the theatre.

Greatest Thrill Contest on "in Search of a Thrill"

In the campaign put over recently by the management of the Criterion theatre in Oklahoma City for "In Search of a Thrill," one of the exploitation stunts, suggested in the press book, was a contest in which the theatre invited its patrons to send in reports of the greatest thrill in their lives. The winner of the most thrilling thrill was given some prize.

The Criterion management took this stunt to the papers and both played it up big. Forty dollars in prizes were given away, five dollars each day to the first winner and five dollars in tickets to the theatre to the second. The stunt lasted four days and attracted bigger business to the Criterion than at any time during the year. It caused general comment throughout the city and hundreds of people participated in the contest.



Two of the unusual co-operative window displays obtained in Los Angeles for the showing of "Flaming Youth" (First Nat'l) at Loew's State theatre.

Large Electric Sign Wins Space for "Scaramouche"

The electric sign in front of the Park theater in Boston with the word "Scaramouche" flaring for many streets beyond in all the glory of its 1,500 lamps was given a signal recognition by the Edison Light Co. of Boston and by the Boston newspapers last week.

The sign was erected especially for the "Scaramouche" engagement. It has attracted unusual comment through its remarkable brilliancy and attractiveness. In view of this the Edison Light Co., which furnishes the electric power of Boston, took advertising space in all the Boston papers, in which the sign was reproduced and the added note that the expense was small but the results big. The word "Scaramouche" stood out dominating the ad. It was great advertising for the production.

Novelty Vocal Prologue to "Name the Man" Showing

A novelty vocal prologue arranged and staged by Henri C. LeBel, manager of presentation was one of the chief methods of exploitation used on "Name The Man" when that picture played John Hamrick's Blue Mouse theatre in Seattle.

"A Kiss in the Dark" was the number used by Mr. LeBel in the act, and it was believed to be quite appropriate, judging from the enthusiasm with which the offering was received. It was put on in the following manner:

At the end of the overture, all the house lights were extinguished and two gardens, one at each side of the stage, were lighted very dimly. In one garden sat a man attired as "the Deemster" with white wig and black gown, behind a large judge's stand. In the other garden sat a young lady, dressed and kneeling in the same way as the girl on the 24-sheets and other advertising matter on the picture.



Manager Howard Waugh of Loew's Palace theatre, Memphis, arranged this marquee cut-out on "Big Brother" (Paramount).

After the orchestra played the refrain over once, the lights on the man were flashed on full and he sang through one chorus of the song. As he finished, a huge red hand, with finger pointing at the girl, was turned on at the girl's side of the stage, and as she sang the second chorus of the song the lights in her garden were gradually turned on. With both gardens fully lighted, and the huge hand pointing at the girl, just as portrayed on the 24-sheets, the two sang a third chorus together, during which rendition the lights were gradually dimmed again. As the end of the song was reached, the lights were practically extinguished, and the curtain was immediately raised for the screening of the picture. The same musical number was used all during the picture as the romance theme.

Coogan Similarity Contest on "Long Live the King"

The latest Coogan contest to be reported on "Long Live the King" is from Waco, Texas, where the Hippodrome theater put the idea over in an unusually successful way. It was so arranged that a representative of every ward school in the city was entered in the contest, thus arousing even greater interest and getting a big draw from every section of the city. This way of putting the contest on awakened school loyalty, there was much rivalry and the Hippodrome got powerful exploitation along with several merchants who offered some of the prizes.

Not only boys but a number of girls entered the contest in Waco. The first prize was $25, awarded by the theater. Other prizes were presented by furniture dealers, florists, printers, jewelers and seed companies. The applause of the audience determined the winners, the contest being conducted in such a satisfactory manner that everyone was thoroughly satisfied even the losers.

Cut-Up Puzzle Face in Ad on "Children of Dust"

A cut-up puzzle, conducted by the Ottawa Citizen of Ontario, Canada, provided the exploitation ammunition for "Children of Dust" at the Imperial theatre.

Pauline Garon played the lead and Pauline's face was cut into little bits of pieces, each piece being a part of one of the ads that made up the page. The Citizen readers were told that the total represented one of their favorite screen actresses and they were asked to identify her and tell the name of the picture and theatre at which she would appear. An extra award was promised readers who made the neatest arrangement of the completed cut-out puzzle.

Eight advertisers took space on the page, so Pauline's face was cut into eight parts. The Citizen thought so well of the idea that it took part of the advertising space itself.



Effectively arranged book window tying up with "Scaramouche" (Metro), put over by Manager Dan Burgum of the Rialto theatre, Des Moines.

Mysterious Figure Used on "Under the Red Robe"

C. B. McDonald, manager of Moss's Broadway theatre, New York City, capitalized on the mysterious John T. King of the William A. Anderson trial in exploiting the showing of "Under the Red Robe."

The newspaper advertising for the Broadway during the week of the showing of this film contained the following: "The mysterious John T. King would give another $25,000 to see the $1,500,000 Cosmopolitan sensation, 'Under the Red Robe.'"

This idea was carried out in the street ballyhoo stunt. A small man, dressed in long coat and top hat, carrying a satchel from which protruded imitation twenty-five thousand dollar bills, was sent up and down the streets in the White Light section, distributing the bills to passers-by. On the back of the man was pinned a cardboard sign reading the same as the newspaper advertisement.

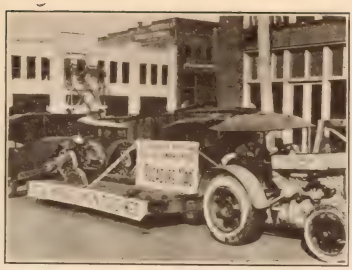
On the back of the imitation twenty-five thousand dollar bill was the following: "I'm the mysterious John T. King. Here's $25,000. Go and see Cosmopolitan's $1,500,000 Picture sensation 'Under the Red Robe' at B. S. Moss' Broadway theatre, Broadway at 41st Street all this week."

Crowds gathered about the man whenever he made his appearance on the street distributing his imitation bills.

Manager McDonald used a large painted sign in front of his theatre under the marquee, containing a portrait of Robert B. Mantell as Richelieu and of his attendant spirit, the "gray Cardinal." Frames of stills, paintings and posters were also used in the lobby.

Fashion Stunts Feature of "Fashion Row" Campaign

A strong exploitation campaign was put over by Loew's State theatre, Los Angeles, for the showing of "Fashion Row," which was enhanced by the personal appearance of Miss Murray who gave out souvenirs and made a speech at each of her appearances on Saturday, Sunday and Monday.



This smashed up automobile was towed about the streets of Asheville, N. C., when "Pleasure Mad" was shown at the Imperial theatre.

Many tie-ups were obtained with Seventh Street merchants, the shopping district of the city, and these were given further publicity by means of a double truck in the Los Angeles Herald advertising various shops with a big type head across the pages reading, "Shop on Fashion Row." In the center of the page was a large photograph of Miss Murray with a line or two about the picture. The stores all carried "Fashion Row" signs in their windows while cards that resembled the regular street signs were attached to the lamp posts.

Three thousand little bottles of perfume were used. These were wrapped in cotton and tinsel to represent snowballs and were thrown out to the audiences at the State by Miss Murray and her husband—director Robert Leonard.

At the time of the showing of Mae Murray in "Fashion Row" at the State, a special song written and published in Los Angeles and titled "Fashion Row" was released. The song was immediately picked up by the orchestras about town after being introduced by a quartette at the theatre. This timely tie-up also greatly added to the general interest.

"Yaqui" Coogan Ballyhoos "Daddy" in Laredo

Only on the Mexican border could a theatre manager have used the exploitation on "Daddy" that Manager Epstein of the Royal theatre utilized.

A chocolate colored bootblack appeared simultaneously with the picture and announced that he was not a Mexican but a descendant of the original Yaqui Indians. The alliterative connection between the star and the tribal name meant something to Manager Epstein.

He immediately hired the youngster, dressed him in overalls and a cap and put "Yaqui" Coogan out on the streets as a ballyhoo for Jackie.

The idea got over with the majority of patrons, handed them a laugh and sold them on the idea of the coming attraction at the Royal.

Utilizes Discussion About Picture in Campaign

The censors and twenty invited guests were invited to a screening of "Flaming Youth" in advance of its showing at the Isis theatre, Houston, Texas.

"Finest moral picture imaginable for young girls," said Mrs. T. H. Eggert, censor.

Dr. J. W. Slaughter, head of the Houston Foundation, expressed a decidedly different opinion.

The Houston press made a front page story of it.

Without attempting to profit by the professor's intimation of salaciousness the manager of the theatre made a straight-forward appeal to the theatre-going public, stating that they were showing the picture because they believed it was a worthy photoplay contribution and because they thought it did contain a splendid moral. The verdict was left to the public.



Front display and costumed usherettes at the Liberty theatre, Portland, Ore., during the run of "Circus Days" (First Nat'l), when Manager Stille carried out the circus idea in every detail.

Short Subjects and Serials

"Birds Of Passage" Is New Pathe Novelty

Pathe releases April 6, "Birds of Passage," heralded as a three-reel novelty portraying the annual migration of birds from northern climes to the banks of the Nile, by the Swedish ornithologist, Dr. Bengt Berg.

It is described by Pathe as covering every phase of the birds' flight from the rigours of the cold North to the warmth of the tropics. The actual camera work on this subject extended over a period of years as Dr. Bengt pursued the various routes followed by the bird swarms from Northern Europe to upper Egypt.

In addition to the scenes showing the migratory birds in passage, there are said to be interesting sidelights such as an exciting battle between two huge crocodiles and the protective role played by the crocodile bird whose principal task is to stand guard over the great sleeping dragons of the Nile and give them a warning signal as soon as there is any evidence of danger.

Archie Mayo To Direct Christie Comedies

Archie Mayo, for several years associated with many of the leading organizations as comedy director and writer, has been secured by the Christie Film Company, Inc., to direct two-reel comedies.

Mr. Mayo's first picture will be "Reno or Bust" starring Bobby Vernon, with Duane Thompson in support.



Lige Conley and cast in scenes from current Educational Mermaid Comedy, "Wide Open."



First of the Century Comedies for March Release by Universal is "Sons-In-Law," co-starring Jack Earle and Harry McCoy

Four Standard Subjects For Selznick

HANK MANN is the featured comedian in "One Day in Hollywood," the latest release in the Hollywood Series of Standard Cinema Corporation through Selznick exchanges.

L. J. Darmour of Standard says that there will be a different comedian for each of the series and that each one will be a well known funmaker.

A Jimmy Aubrey comedy has just been completed by the same producer, which will also be released through Selznick It is "The Mechanic" and Joe Rock directed. The Standard has also completed the Bruce Barton one-reel editorial, "The Just-a-Little-Late-Club" and the latest Heeza Liar cartoon, "The Sky Pilot."

Screen Snapshots No. 13 has Many Changes

According to plans of C.B.C. Film Sales Corporation only seven subjects will be shown in each issue of their one reel "Screen Snapshots" hereafter beginning with the current release, No. 13.

Fewer but better scenes is the goal desired and the company officials announce that a greater effort is being made to introduce as much diversity as possible and short stories are to be made of most topics by giving them continuity and social and special titles.

The current issue shows Clyde Cook demonstrating a new way to play golf; and other stars in the current release are John Barrymore and Irene Rich at a studio reception; Raymond Hitchcock, George Beban, Charles Hutchison and others at a beach party; Marilyn Miller and Jack Pickford in a scene of married life; Al Jolson, Mildred Harris, William Brady, Mack Sennett, Rupert Hughes and others.

"A New England Farm" is Fox Educational

On March 30 Fox Film Corporation will release another of its one reel Educationals.

"A New England Farm" is the title and the views were taken on a typical farm a few miles from Burlington, Vt. It portrays the entire day's schedule from the early morning chores to the evening gathering of the family.

Fox officials aim to make these Educationa'ls entertaining as well as highly interesting. According to this reel the average value of a hundred acre farm is $7,500 and the average annual earning of the farmer is $1,800.

Witwer Slang Classics for Grand-Asher

Twelve two reelers adapted from H. C. Witwer's "Classies In Slang" now appearing in Hearst Sunday papers and syndicates will be produced by Grand-Asher with Eddie Gribbon as the star.

Mr. Grand declared that these subjects would be typically Witwer in titling, action and style and that the series would start very shortly after the director and balance of cast are secured.

New Polar Bear Cub For Universal Serial

UNIVERSAL'S Zoo now contains a polar bear cub said to have been captured by a whaler in upper Alaska and purchased by Superintendent Charles B. Murphy.

His first picture appearance will be in support of William Duncan and Edith Johnson in "The Free Trader," a serial story now in production.

Pluto, as he is called, will be the pet of Esther Ralston, of the fur traders.

"Zeb vs. Paprika" Heads Pathe March 16 Bill

Stan Laurel's comedy, "Zeb vs. Paprika," and the fourth of the "Indian Frontier Series," "The Mandan's Oath," occupy a prominent place on Pathe's program of releases for March 16th.

"Zeb vs. Paprika" is a two-reel take-off on the classic racing event between Zev and Papyrus, in which Laurel plays the role of "Dippy" Donawho. James Finlayson, Ena Gregory, and George Rowe are in support.

"The Mandan's Oath" embodies a story of vengeance, in which Indian cunning is pitted against the White Man's courage. In addition to the full-blooded Indian cast, Hedda Nova, Jack Mower, Al Hallett, and William Bertram have prominent roles.

"Love's Reward" is a story of love and villainy enacted by Hal Roach's aggregation of animal players.

"Why Mice Leave Home" is a fantasy in which Farmer Al Falfa and Milton Cat get rid of an army of mischievous mice by sending them skyrocketing to the moon.

The ninth chapter of "The Way Of A Man," Pathe Review No. 11, Topics Of The Day No. 11 and Pathe News issues Nos. 22 and 23 complete the week's program.

First Two Reel Western By Ernest Laemmle

Pete Morrison and Elinor Field are the featured players in the first two-reel Western completed by Ernest Laemmle at Universal City.

The temporary title is "Stampeding the Truth" from the story by William Wing. Jack Dougherty, who has just returned from his honeymoon with Barbara La Marr, is featured in the second two-reel Western being produced by Young Laemmle.



Charles Chase's newest one reel comedy for Pathe is "Love's Detour."



Hal Roach's current two-reel "Our Gang" comedy for Pathe distribution shows the kids as Pirates and is ferociously entitled "The Buccaneers."

Army-Navy Manoeuvres in Pictures

Fox News Issue Shows "Attack" of Enemy Fleet and "Blue" Division's Defense

Fox News cameramen made a very special effort to comprehensively cover all phases of the recent joint manoeuvers of the U. S. Army and the combined Atlantic and Pacific fleets and rushed the result very promptly to the screens.

The Fox News picture shows the "attack" by the "Black" or enemy fleet, the landing of attacking troops behind a smoke screen, the concentration of the Blue or defending fleet on the Pacific side of the Canal, the trip eastward through the Canal by the Blue Fleet and the firing on the Canal defenses by the "enemy" fleet from the Atlantic side.

It was on the result of these manoeuvers that the joint board of Army and Navy umpires decided that the defenses of the Canal were inadequate, and their report will be the basis of an effort to gain in congress an appropriation of $15,000,000 or more to strengthen the Canal defenses, particularly with regard to long range guns.

One of the Fox News cameramen, at the close of the war game, filmed the blasting of a sharp corner of the canal at La Pita Point and then taking a canal boat back to Colon, is said to have noticed portions of earth on one of the banks rolling down to the water and set up his camera and began cranking.

When the scene was over he despatched his negative to New York and Fox News was able to present a Panama Canal slide.

Pathe Serial Sales Head Returns from Tour

When Edgar O. Brooks, Serial Sales Manager for Pathe, returned last week from a tour of exchanges and exhibitors in Middle West centers he declared coming serials based on some well known author's novel will excite greater interest.

He pointed to coming Pathe Serials as adapted from widely read books such as "Leatherstocking" by James Fenimore Cooper and "The Fortieth Door," from Mary Hastings Bradley's novel.

Semon Finishes Another Vitagraph Comedy

"Trouble Brewing" is the fourth Vitagraph completed by Larry Semon this season and is now being printed.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Should Always Be on Your Program
Distributed by
Educational Film Exchanges, Inc.

Resume of Current News Weeklies

FOX NEWS VOL. 5 NO. 44—Livingston, Mont.—Mystic Falls, by winter 8,000 feet high in Beartooth mountains, New York City welcomes British Ambassador, Sir Esme Howard, and Charles M. Schwab; Ashton, Idaho—16-year-old Oberst Zarn wins the American Dog Derby; Paris—French aviator springs a bob-tailed 'plane; Ashtastula, O.—Mammoth machines, unload iron ore from Great Lakes freighters; Panama Canal—10,000 gobs and marines take day off after defense maneuvers; Quebec—Canada's fastest steppers in harness race on ice; Mount Vesuvius—Cameraman films fiery Vesuvius.

KINOGRAMS NO. 2333: New York—Leviathan sails for spring house-cleaning and goes into dry dock in Boston; Union Bridge, Va.—Use nine tons of dynamite in quarry blast; Cambridge, England—College carsmen in year's first race; Folsom, Cal.—Modern type dredger gets more gold out of old fields; New York—Sir Esme Howard, new British ambassador comes to United States; London, England—Jazz craze sweeps country, biggest dance house in world is opened; Tottenham, England—Prince of Wales out for first time since collar bone was broken, greets football players; New York—Charles M. Schwab back from German trip; Chicago—Anton Lang, Christus of Passion Play speaks over radio; San Francisco—Girls at Alameda learn sailormen's ways; Quebec—Harness races over snow covered track; Los Angeles—Try out new extinguisher at oil fire; Chicago; Virginia Dale, movie critic poses for Kinograms.

KINOGRAMS NO. 2334: Nixon, N. J.—Eighteen die when blast wrecks big factory; Chicago—Alvin W. Van Dorston, fiddle maker, announces candidacy for president; New York—Kaise drainage pipes injured when Leviathan went aground; Wakefield, Mass.—Motorcyclists play polo on ice; Washington—Declaration of Independence and Constitution are housed in new shrine; New York—War veterans parade before Brooklyn officials in demand for bonus; Washington—Sir Esme Howard begins duties as English ambassador; Beltsville, Md.—U. S. tries out cows on saw-dust breakfast food; New York—Pacific battle fleet arrives from winter maneuvers and anchors in the Hudson.



This Educational—Cameo Comedy, "Here and There" features Sid Smith.

PATHE NEWS NO. 17: Rome, Italy—Italian capitol dry as water main accident halts water supply; Shanghai, China—General Hsu, head of Shanghai Military garrison assassinated—tremendous crowds gather for funeral; Quebec, Canada—Terrific snow storm sweeps Quebec; In The Limelight, New York City—Sir Esme Howard, new British ambassador to U. S. arrives; Washington, D. C.—"Uncle Robert" is arranging a Parent's day campaign; Hot Springs, Ark.—"Babe" Ruth sheds weight on golf links; Los Angeles, Cal.—Affairs of the nation weigh lightly on Ellen and Mary McAdoo; Albany, N. Y.—Governor Smith signs $45,000,000 Soldier Bonus Bill; Asheville, N. C.—Jack Dempsey gives Blue Ridge Mountains the once over; Red Bank, N. J.—Thrilling ride on iceboat; Palm Beach, Fla.—"Pat O'Mine" wins Palm Beach Regatta; Kalabaka, Greece—Monastic retreat perched on rocky peak—spectacular films of primitive lift which takes monks up and down 300 ft. precipice; Baton Rouge, La.—Gala parade marking City's American Legion celebration; Catalina Island, Cal.—Chicago "Cubs" start Spring training; Miami, Fla.—Hundreds of boys and girls take part in parade and bicycle contest; Ashton, Idaho—Canine champions compete in annual Dog Derby;

PATHE NEWS NO. 18: Nixon, N. J.—18 killed, 100 injured as result of disastrous TNT explosion; New York City—U. S. Battle Fleet steaming up New York Harbor; Quebec, Canada—Powerful ice-breakers cleave path through big ice jams; Lake Hopatcong, N. J.—Hudson Maxim, 74 years old shows how he keeps fit and active; Tokyo, Japan—Japanese hold monster mass meeting in protest of present government; Lake Placid, N. Y.—Ice champs wind up winter sport season, Oakland, Cal.—Sailors have day off, so sweethearts take their place; Miami, Fla.—Governor Hardee of Florida and friends take first seaplane voyage over Miami; Los Angeles, Cal.—Harlan Fengler breaks record and wins 250-mile auto classic, Laredo, Texas—Honor George Washington in one of the biggest celebrations in city's history.

INTERNATIONAL NEWS NO. 19—Numazu, Japan—Jap Scouts in wedding review for Prince Regent. Boston, Mass.—Navy airplane on skis lands safely on river ice. Palm Beach, Fla.—Power boats set record pace in speed regatta. Buffalo, N. Y.—New Bomber plans for Uncle Sam. Atlanta, Ga.—New brothers and sisters of Laddie Buck. La Berneria, France.—Last tribute to lost airship commander. Kelso, Wash.—Annual Smelt run. San Bernardino, Cal.—Orange Show biggest ever. Washington, D. C.—President sees runners in Capitol marathon. Jack Dempsey chats with President. Goshen, N. Y.—Tuxedo visitors race speedy horses on sleighs. Milwaukee, Wis.—Animals caper on Monkey Island. San Francisco, Cal.—Safety First campaign with News Reel co-operating with State Automobile Association.

INTERNATIONAL NEWS NO. 20—New York—Tuning in on world's largest broadcasting station. Culebra, Virgin Islands—Gas bombs used in Marine invasion at war game. La Fitte, France—Race horse Epinard to America. Washington, D. C.—Esme Howard, new British Ambassador. A new shrine dedicated by President. Boston—Leviathan goes into dry dock. Port Lamdore—Sportsmen's Show. Catalina Islands—Chicago Cubs start practice season. Portland, Ore.—New trench digger.

Los Angeles, Cal.—New fire-proof paint demonstrated. Ashton, Idaho—Young Alcott Zarn wins American Dog Derby. In Caribbean Sea—Rough riding on new Navy thriller. Los Angeles, Cal.—75,000 Iowans hold re-union. Chantilly Forest, France—Special pictures of Royal Stag Hunt.



Sid Smith, Cliff Bowes and Virginia Vance In "Cave Inn" a current Educational-Cameo Comedy.

Special Lobby Card For New "Plastigrams"

EDUCATIONAL FILM EXCHANGES, Inc., has prepared a special lobby card which it calculates will be a novel and effective exploitation stunt for use with the Ives-Leventhal Plastigrams, the "Third Dimension Movie," released the latter part of March.

The card is described by Educational as being 11x14 inches, containing an illustration said to be printed in a manner closely approaching the printing process used in making the motion picture.

Two images differing only in the optical angle in which they have been photographed, are superimposed in red and blue ink. A pair of red and blue glasses accompanies the card, and by viewing the card through the special glasses, a startling stereoptical effect is said to be realized.

It is intended for use in a lobby frame, with the glasses suspended near it for use of patrons or visitors to the lobby.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

Classified Ads in the NEWS Are the Key to Opportunity

To the man who wants to buy or sell a theatre, find a position or the man to fill one, dispose of equipment—the Classified Ad page of MOTION PICTURE NEWS offers an unusual opportunity to place his message before the entire field at a nominal cost.

CALIFORNIA

MOVING PICTURE THEATRE—prosperous town within 2 hours of San Francisco; NO COMPETITION; completely equipped in every detail; owner will show with proper attention a monthly net profit of $300 and up; reason for selling, other interests; will give immediate posession for $2,000; small balance out of profits. Address T. L., Box 1451 Motion Picture News.

COLORADO

PICTURE SHOW for sale or lease, 300 seats, good location; make offer. Address W. Y., Box 1452 Motion Picture News.

FOR SALE picture show in good Colorado town; cheap. Address L. B., Box 1453 Motion Picture News.

KENTUCKY

PROJECTIONIST with ten years' experience desires permanent position where experience and ability are essential. Thoroughly experienced on all modern equipment. Married. No boozer. Best of reference. Lee Millsap, Box 190, Mayfield, Ky.

FOR SALE—Wurlitzer Concert Piano Orchestra style U, first cost $4250.00 sale price $1500.00 cash, will guarantee this instrument to be in first class condition. Act quick if you want a bargain. J. I. Saad, Pikeville, Ky.

MISSOURI

ONLY theatre in town of 1,800. Guarantee yearly profits of $1,800. Price, $2,400. Terms on part. Address G. O., Box 1309, Motion Picture News.

NEW YORK

MR. OPERATOR. Are you troubled with the cork sticking and breaking in your Film Cement Bottle, and causing your cement to become thick? If so, secure one of our New Idea Cement Bottles and stop your troubles. Sent postpaid including cement brush for $1.00. E. D. Hilsinger, Marathon, N. Y.

PROJECTIONIST want position in film exchange, studio or projection room. Long experience. Any machine. Address Box 460, Motion Picture News.

WANTED

First-class piano leader for picture theatre in mid-western city operating six days only. Must be capable of organizing and handling novelty jazz combination of six men for novelty stunts and in conjunction with organ for picture playing. All attractions play for one week or longer. This is an excellent opportunity for a real showman leader who is interested in his future. Reply in full detail, stating experience and salary to C. T. C. Box 465, Motion Picture News, New York City.

MR. THEATRE OWNER, Manager of theatre desires to make change. Young, married, and reliable with eleven years' experience, managing motion picture theatres; at present manager of one thousand seat theatre using pictures and extra attraction acts. If your house needs a live manager, write Box 470, Motion Picture News, New York City.

GOING out of business; building sold. Have two Simplexes, screen, 450 chairs, ticket machine and miscellaneous equipment for sale. Must be moved quickly. Price right for immediate sale. Address T. P., Box 1521, Motion Picture News.

MANAGER wants position. Eight years experience in good houses. Clean record and best of references. Thoroughly familiar with all details of house management. Prefer a house in town of at least 20,000; high class house. Can go anywhere. Immediate. Address M. N., Box 1522, Motion Picture News.

PARTNER wanted in high grade theatre in live town. Now making money, but a little added capital and improvements in house would increase possibilities tremendously. No serious competition. Good pictures booked. Theatre has excellent standing locally. A great chance for somebody with $3,000 to $5,000 to put in a real proposition. Can't lose. Address I. W., Box 1523, Motion Picture News.

ORGANIST, young, with five years' picture experience, would like connection with high grade house, where careful cueing of picture and sound musicianship will be appreciated. Anything from jazz to highbrow stuff. Large library. Will go anywhere if the proposition is right. Send full details concerning theatre, organ, salary, etc. Address Y. B., Box 1524, Motion Picture News.

EXPERIENCED theatre man desires to lease picture show equipped in good small town. Address H. R., Box 1459 Motion Picture News.

FOR SALE, theatre in factory town. Big payroll and steady employment. A good house for the town. Has been badly managed and needs building up, but offers a good chance for the right man to put it on its feet. Needs a good live showman and will repay hard work. Address C. T., Box 1525, Motion Picture News.

WANT to buy theatre; looking for a fair sized proposition in a good, small city, say 5,00 to 10,000. Must be favorably situated and doing good business, or capable of being built up. No lemons. Will pay cash, or if proposition is too big, cash and balance on notes. Prefer middle Western states. Address P. D., Box 1526, Motion Picture News.

STUDIO position wanted by young man with considerable experience in theatre and exchange end of business. Willing to start in any capacity which may lead to technical staff work. Salary no object. Strong references. Some knowledge of photography and electricity. Address B. E., Box 1528, Motion Picture News.

PARTNER WANTED in moving picture business located in live town near Buffalo; investment required $5,000; money secured. Address M. H., Box 1450 Motion Picture News.

I WANT TO BUY—A first class moving picture outfit. Complete, don't want junk. Must have good seats. Address L. K., Box 1457 Motion Picture News.

EXPERIENCED theatre man desires to lease with option to buy fully equipped theatre, in good small town. State fully what you have. Address N. T., Box 1458 Motion Picture News.

NEW JERSEY

LEASE of large theatre wanted in New Jersey, New York City or Eastern Pennsylvania. State rental, equipment, seating capacity, etc. Address Box 475, Motion Picture News, New York City.

OHIO

MANAGER wants theatre (Sunday town preferred) on profit sharing basis. Twenty years experience, married, wife assists, plays piano. My publicity, stunts, original exploitation always gets money. Don't fear competition. Am managing and booking in locality I don't like—yet am making money. Want to change. Wire or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

ORGANIST at liberty. Expert picture player and soloist. Union. Splendid library. Good salary and instrument essential. State make and size of organ, salary and working hours. Wire or write Barbara Schaeffer, 2518 Monroe St., Toledo, Ohio.

OPERATOR, experienced and reliable, wants position. Will go anywhere. Ivan Fry, Box 382, Minerva, Ohio.

TEXAS

PICTURE show, located in good town of 1,200 population, for sale or trade for small business, or equity in cottage in Dallas. Address R. U., Box 1456 Motion Picture News.

THEATRE for sale in Dallas, a money maker. If interested address me. Address N. P., Box 1460 Motion Picture News.

WASHINGTON

GOOD paying picture theatre in best Oregon town, complete in every particular, with fine contract ahead, for sale to right party. Address W. O., Box 1454 Motion Picture News.

MOTION PICTURE THEATRE—Heart of business district, Seattle; firmly established, going house at a sacrifice price. Open to fullest investigation. Best theatre buy in Seattle. No triflers. Address D. H., Box 1455 Motion Picture News.

WISCONSIN

FOR SALE: the only two moving picture theatres in town of five thousand. Reason for selling dissolving partnership. Address: Prop. Moving Picture Theatre, Oconto, Wisconsin.

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MOTION PICTURE NEWS

729 7th Ave., New York

Opinions on Current Short Subjects

"Zeb vs. Paprika"
(Pathe—Two Reels)

WE have a travesty on the international horse race of last season and the comedian, Stan Laurel, appears in the role of "Dippy Donawho," the foreign jockey.

There is plenty of action in this one and James Finlayson, Ena Gregory and George Rowe appear in the comedian's support.

Laurel is shown in training for the big event under forced training rations to reduce his weight but seems to gain more pounds every moment. He almost fails to get into the race track for the race because the gate keepers insist on collecting his paid admission ticket.

After one of the wierdest horse races on record where both drivers get thrown many times Paprika is finally declared winner. However, it is found that while Paprika's jockey rode in the winning horse he had overtaken the American horse by mistake after a fall and remount and therefore America won.

The closing scene shows the jockey rowing his employer back to Europe. This one should be good for a great many hearty laughs.—TOMHAM.

"The Oriental Game"
(Universal-Century—Two Reels)

PAL, the dog is featured in this one with Harry Sweet. Harry has a rival for the hand of a fair damsel. The girl is disappointed because neither of her suitors brings candy. Harry Radios Pal to bring along a box of the sweets. The rival sees Pal with the package and lures it away from him. Pal reciprocates by substituting a fake package for the real one, much to the chagrin of the rival. The latter telephones to a band of roughnecks to come over to the girl's house and "Get" Harry. They try it with dynamite, but are thwarted by Pal. But for the well trained canine the picture would have little to recommend it.—CHESTER J. SMITH.

"Why Mice Leave Home"
(Pathe—One Reel)

WHEN the farmer and the cat are pestered to death by an army of mice they finally produce a trap that sends every mouse to the moon by skyrocket.

In this Aesop Film Fable the mice find that the moon is really made out of green cheese and proceed to eat their temporary home with great relish.

They consequently fall to the earth again from their masticated sphere and continue to bother the farmer and his cat forever after. This is a good one and up to the cartoonist's regular standard.— TOMHAM.

"The Mandan's Oath"
(Pathe—Two Reels)

SCHEDULED as fourth in the series of Indian Frontier Tales this one holds its own with the former three in point of action and merit.

In addition to the many full-blooded Indians in the cast we see Hedda Nova, Jack Mower, Al Hallett and William Pertram. Beautiful scenery features every picture in this series.

An old Indian Chief tells what he declares is a true story and the film is a description of it. When in 1838 a smallpox epidemic almost exterminated the Mandan Tribe many Indians blamed the whites and hated them thoroughly. One takes false oath and the apparent judgment of the Great Spirit augmented by a demented Scotch Bagpiper, brought about the downfall of the falsifier.—TOMHAM.

"Big Boy Blue"
(Universal—Two Reels)

KID ROBERTSON in this number 6 of the Leather Pushers series saves the life of the daughter of an aristocratic college president in a runaway and promptly falls desperately in love with her. He winds up his training in a hammock with her, though he is to defend his lightweight championship title against Wildcat George that night. The irate father refuses to tolerate the pugilist. He goes to the fight on a ticket inadvertently dropped by the Kid and becomes wildly enthused over the skill of the latter. The result is that he agrees to accept him as a future son-in-law. This is among the best of this fighting series shown to date.—CHESTER J. SMITH.

"A Sculptor's Paradise"
(Fox—One Reel)

VIEWS of the marble mountains at Carrara, Italy are shown in this Fox-Educational reel, and the process of cutting the marble is described in detail. A sort of cutters aristocracy has been established due to the fact that most of the artisans are descendants of people who have been engaged in this work for centuries back. Both the old and the new methods of cutting the marble are used, that of the hammer and chisel method, and the modern one of dynamiting it. Thousands of tons of marble cut into blocks are shown awaiting shipment to all parts of the world. Views of several of the well-known landmarks of Europe which are constructed of this marble are shown such as,—The Ducal Palace at Venice—The Peace Palace at the Hague, etc., which are beautiful examples of the marble cutters art.

An instructive and entertaining reel which ought to interest the spectator.—HAROLD FLAVIN

"Reno or Bust"
(Educational—Two Reels)

BOBBY VERNON elopes with Duane Thompson and marries her against the wishes of her mother, who has selected the rival for her. The girl is bustled off to Reno for a divorce and is followed by Bobby, whose arrest is ordered on arrival. This starts a merry chase, in which Bobby eludes his pursuers, lures them all into a closed police patrol wagon, drives them out on the desert where he threatens to leave them as prey for wild animals unless all agree to another marriage ceremony on the spot. There is more real comedy in this one than in any picture Bobby Vernon has made for a long, long time. It is a laugh from start to finish.—CHESTER J. SMITH

"Love's Reward"
(Pathe—One Reel)

HERE'S where the clever monkeys, Dippy Doo Dads, put on a regular old-time melodrama and get laughs galore.

The irate proprietor of the hotel discharges his hotel clerk after the "Hawkshaw" of the inn tells him the young upstart is flirting with his daughter.

But when the young fellow returns and scales a water pipe to elope with the daughter he is the ready-made hero at hand to save the landlord from being blown up with dynamite by two villains who had robbed the hotel safe.

And he is then suitably rewarded with the hand, or is it paw, of the "daughter."—TOMHAM.

"Should Poker Players Marry?"
(Universal—One Reel)

NERVY NED'S wife returns unexpectedly the morning following a long poker session and discovers all the evidence of the happenings of the night before. She vows that Ned's poker playing days are over and endeavors to keep him at home by strewing tacks on the floor and tying a string to him while he sleeps. Midnight sounds the call to the apartment and the game several floors above. Ned discovers the tacks but not the string. Wifey wakens and follows the string. Despite Ned's spirit of bravado she breaks up the game and messes up Ned. Then hastening to the street she calls upon a policeman to arrest her husband for threatening her. As they proceed to make the arrest, the badly mutilated form of the husband is borne out on a stretcher as the cop beats a retreat. There are some fairly humorous situations that should go well in the neighborhood houses.—CHESTER J. SMITH.

"Keep Healthy"
(Universal—One Reel)

SLIM SUMMERVILLE and Bobby Dunn, gardener and janitor in a sanatorium, make a botch of their respective jobs and are detailed to go out and bring business to the institution. They conceive the idea of a doctor and patient and take advantage of small crowds to effect a miraculous cure. The stunt works until a real patient undergoes a test. There are some humorous situations, but for the most part the comedy is forced and crude.—CHESTER J. SMITH.

"Under Orders"
(Educational—Two Reels)

CLYDE COOK has a splendid comedy vehicle in this one, which was funny enough to keep a lot of hard boiled reviewers laughing throughout. A henpecked husband who is compelled to do all of the household chores, he tires of his job and enlists in the Army, where he goes through some extremely funny evolutions. The story is a good one and one comedy situation follows closely upon another. It is sure to be liked where the short subject is appreciated.—CHESTER J. SMITH.

Pathe Review
(One Reel)

DIVERSIFIED subjects interest and entertain in the current offering and it is about on a par with the preceding releases.

This one presents "Burrow Dwellers," interesting glimpses of the woodchuck and the gopher; "Working In Glass," showing the making of an art glass window; "The Lost Rider", depicting the wanderings of a phantom rider; and a Pathecolor presentation, titled "The Women of Portugal."—TOMHAM.

Pathe Review No. 11

THIS one is entertaining throughout and one of the leading features is the raking of flowers by a dredge boat and showing how Florida is ridding her rivers of the water hyacinth pest. It also includes "In Far-Off Lands," a pictorial study of the river people of the Hwang-Po, China; "Natural History Series," presenting a camera visit to a hornet's nest; "The Grottoes of Royan," a Pathe color presentation with views of the Bay of Biscay, France.—TOMHAM.

Pre-release Reviews of Features

The Phantom Horseman

(Universal—4399 Feet)

(Reviewed by Laurence Reid)

THIS western bears all the earmarks of being written hurriedly — and just as hurriedly produced. The idea lacks any inspiration and the manner in which it is developed does not credit an audience with much intelligence. It's all about a mysterious night rider who preys upon the community, committing his crimes under heavy disguise. When the hero is elected sheriff the plot is given away through the antagonism he inspires from the camp Croesus.

The plot gets nowhere. While it is being unfolded there is a plentiful supply of gaps. The idea being slight the director has tried to cover up its shortcomings — but they are only emphasized. You will appreciate it is ancient of incident when the miner intends to foreclose the mortgage on the heroine's home unless she consents to marry him. Some day a western will be shown which features the villain married and unable to exercise such a demand. It is a picture padded to keep it moving — but the action is valueless.

There are two climaxes — one presenting the night rider robbing and murdering his victim, the other presenting his trial in court. It is assumed from the start that the newly-elected sheriff (the hero) and the heroine know one another — yet the girl does not know where he lives — and comes upon his cabin purely by accident. Another gap shows the camp as a community of wooden shacks and log stores and huts — yet it has a bank that would do credit to a good-sized town. The heroine's brother is discovered as the mysterious rider and is convicted in short order — much of the action being indicated through the captions. So the sheriff performs the familiar sacrifice and confesses to the other's guilt. His motive is out of place here — and the action which involves him carries no weight in view of the brother's ultimate suicide and written confession. He was prompted to become a marauder because of his gambling obligations to the villain.

Such a story should have been treated with all the customary hokum or else been dressed up with realities. The love interest is negligent. The plot should have been put over in regular old "shoot-'em-up" style.

THEME. Western melodrama based upon determination of sheriff to capture mysterious night rider. Learns that outlaw is sweetheart's brother and assumes his guilt. Sacrifice is in vain when culprit confesses.

PRODUCTION HIGHLIGHTS. The backgrounds and atmosphere.

DIRECTION. Has hokum plot to begin with—and giving the director the benefit of the doubt, he has been unable to make anything out of it. The action is convenient and filled with gaps. Has not introduced any saving situations.

EXPLOITATION ANGLES.—Ballyhoo this one with a rider on horseback garber like character in picture. Play up Hoxie if he is popular in your town.

DRAWING POWER. For daily change houses. Should be supported by strong bill.

SUMMARY. A mediocre western which has very little story background. Is filled with coincidence—and several gaps. Situations arrived at too conveniently. Old-fashioned in every particular—the appeal resting in the exteriors and star's horsemanship.

THE CAST

Bob Winton	Jack Hoxie
Dorothy Mason	Lillian Rich
Jefferson Williams	Wade Botsler
Deputy Sheriff	Billy McCall
Benny	Ben Corbett
Judge	George A. Williams
Maxwell's Mother	Ruby Lafayette

By Isadore Bernstein. Directed by Robert North Bradbury.

SYNOPSIS. Hero, elected sheriff, is determined to rid camp of mysterious outlaw. Loan shark is antagonistic toward him—and former threatens to foreclose mortgage on home of heroine unless she marries him. She refuses. The outlaw commits murder and is caught. He is the girl's brother. The sheriff attempts to sacrifice himself for the sake of the girl, but the culprit kills himself, leaving a written confession.

Montmartre

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

IT is hard to believe that the Lubitsch of "The Marriage Circle," is the Lubitsch of "Montmartre." But to his credit be it said that he had something to work with on the former production, while he had less than nothing at hand in "Montmartre," which is a foreign-made picture undoubtedly of ancient vintage and which is being dragged into the light of day at a time when its release will do nothing but harm to all concerned in its handling. It is unfortunate that such a mediocre production is released after Pola Negri's fine work in "Shadows of Paris."

The story of "Montmartre," is laid in the Paris Latin Quarter of 60 years ago and the picture looks as though it might have been made at the same time. Even Mlle. Negri's beauty and talent have failed to aid it one iota. The settings are bizarre and stage-like. The supporting cast is so bad it is funny and we don't blame anyone for not crediting any of the acting. We will wager that the alleged villain in this picture is the most excruciatingly amusing fellow we've ever seen and his personal adornment, even if it was the style over a half century ago, should suggest something new in clown clothes for our own film funsters.

The feature is in seven reels. It could have been done in three. The story is anything but original and fails to hold the interest at any point. If there was a misleading title, this feature has it. "Montmartre" suggests gayety, abandonment, the joy of life. You find nothing but sad stuff here, after you have been given a glimpse of an alleged Paris cafe of yesteryear. Even the costumes are drab and dead. The characters seem to be on string-like mannikins — being let into the scene, pulled about and dragged off. The continuity is "conspicuous for its absence."

THEME. A dramatic romance laid in the Paris Latin Quarter of 60 years ago dealing with the love of a grisette for a young composer and the efforts of the villain to keep the two apart—even when they are married.

PRODUCTION HIGHLIGHTS. Some of Pola Negri's emotional moments. The scene in which the younger composer goes to conduct the big orchestra on his "day of triumph," and leaves his young wife behind. The scenes in the Paris cafe.

DIRECTION. Having nothing to work with, the director has produced nothing. The direction in this picture is so bad that it is hard to understand that Lubitsch was at the small end of the megaphone. We'll give the noted director the benefit of the doubt.

EXPLOITATION ANGLES. Your only opportunity on exploitation here is to play up the name of Pola Negri. The less you say about the picture the better.

DRAWING POWER. Suitable for small theatres and some neighborhood houses, but look at it before you book it so that you may be sure if your patrons, whom you know better than anyone else, will stand for it.

SUMMARY. This is one of the worst of the Pola Negri pictures made abroad. There is nothing whatever in this one to justify its release on this side of the big pond, because it is so poorly done and so different from American-made productions that your patrons can't help but notice the difference. The acting, outside that of the star, is so poor it looks like burlesque instead of drama.

THE CAST

Yvette, a dancing girl	Pola Negri

Adapted from the play, "The Flame," by John Mueller. Edited and titled by Hector Turnbull.

SYNOPSIS. Yvette, up against it financially and being hounded by her boarding house mistress for payment, goes forth to seek the necessary hundred pounds. She is on the point of collecting it from Papa Lemonier, when a "sheik," who has followed her takes exception to the proceeding and starts a fight. Yvette flees. In fleeing she bumps into Andre Leduc, a young composer. It is a case of love at first sight. The rest of the action deals with the courtship, marriage and domestic life of the couple with Raoul Fournier, the villain, doing his best to cause trouble by exposing Yvette as being quite below Andre's station in life.

Fool's Highway

(Universal—8 Reels)

(Reviewed by Laurence Reid)

HERE is a romance of the Bowery as this erstwhile colorful street of New York flourished thirty years ago. Carrying an atmosphere redolent of a bygone day when the boys rode bicycles built for two — when the gangster feuds were settled by brawny fists instead of guns — when the East Side politician held sway in the back room of the corner saloon — when the L trains were driven by steam power — when the district was chiefly populated by Irish and Germans — with a sprinkling of Hebrews — when beer could be had from a large schooner for five cents — it weaves a fine sentiment — and still is realistic enough to pass as a story out of life. It is even said that it is a chapter from the adventures of the author, Owen Kildare.

While its theme is established on romance it contains a rich supply of relevant incident — such as characterized the Bowery neighborhood of the distant past. The belle of the Bowery has two beaux — one a swaggering bully who settles his arguments with his fists — whose power over the girl is inspired through her fear of him — the other a Jewish tailor's apprentice who is meek and humble, but whose heart is generous.

The story could dispense with a couple of reels in pointing its climax, as too much expression is given to the romantic element — and not enough to the color of the Bowery. We see the transformation of the bully under the influence of the girl's affection. And when he is given a brutal punishment by a group of the politician's hirelings (he is supposed to have doubled-crossed the political boss) his character emerges and he suffers humility.

The backgrounds are truly atmospheric of the famous street — and the incident is always picturesque. The fights are colorful — and so are the characters — and it is a picture which builds evenly and progressively to its conclusion — and sending out on the way plenty of sentiment, love interest, melodramatic punches, pathos — and heart appeal. It carries personality in its story and characterization. Pat O'Malley, as the fighting Irishman, is just what he represents himself to be here — and gives a vigorous, picturesque performance. Mary Philbin, as his Mamie Rose, lends a wistful, fragrant appeal, while William Collier, Jr., and Max Davidson as the Jewish characters are thoroughly in character. These players and their associates, in their old-fashioned attire, might have stepped out of ancient tin-types. A compelling little story this — one which records accurately and vividly the glorious days of the Bowery of '92.

THEME. Romance with melodramatic trimmings of Bowery characters of thirty years ago with Irish bully winning sweetheart from Hebrew rival. She makes him over to respect his associates without resorting to fistic display.

PRODUCTION HIGHLIGHTS. The colorful work of Pat O'Malley. The appealing charm of Mary Philbin. The well-rounded cast. The titles. The incident. The background and atmosphere.

DIRECTION. Takes simple romance and holds interest by balancing love element with picturesque incident. Gives it genuine atmospheric background—and extracts the utmost from story.

EXPLOITATION ANGLES. The songs typical of the period, such as "Sidewalks of New York," etc. Dress ushers in costumes of early nineties. Put on atmospheric prologue. Play up author. Play up the Bowery.

DRAWING POWER. Good for any community.

SUMMARY. An absorbing romance of the Bowery in its heyday—treated with sufficient sentiment, heart interest and melodrama. Rich in atmosphere and neatly acted.

THE CAST

Mamie Rose	Mary Philbin
Mike Kildare	Pat O'Malley
The Boss	Lincoln Plummer
Jackie Doodle	Edwin J. Brady
Old Levi	Max Davidson
Max	William Collier, Jr.
Mrs. Flannigan	Kate Price
Mamie's Father	Charles Murray
Ole Larsen	Sherry Tansey
Chuck Connors	Steve Murphy

By Owen Kildare. Directed by Irving Cummings.

SYNOPSIS. Swaggering Irish youth of Bowery becomes leader of district through his ability with his fists. Loves Irish girl who respects and fears him. She is also attracted to humble Jewish boy who is meek and gentle. The Irishman eliminates his rival, but loses his sweetheart's love until he realizes that brute strength is of no avail. He takes severe punishment and reforms.

Poisoned Paradise

(Preferred—6800 Feet)

(Reviewed by Laurence Reid)

ALL the necessary elements which make up the composition of entertaining drama are indicated in this melodramatic romance, the background of which is that playground of the world—Monte Carlo. Those responsible for transferring Robert W. Service's novel to the screen have done a good job. They have covered up its obviousness with interesting incident and a deal of suspense—and have established the romance without embroidering it with mawkish sentiment. Surely any tale of Monte Carlo with its suggestion of tragedy as a gambler realizes that he cannot break the bank is certain to contain a sentimental flourish. This note is merely indicated here.

What is emphasized is the establishing of the romance—and the suspense as a gang of crooks endeavor to steal a mathematician's system of winning at the roulette table. Gasnier has provided an atmospheric background—and starts the story by planting the characters as victims of destiny. It is easy to see the romantic finish, but the interlude is filled with some melodramatic incident which furnishes some suspense.

The director has shown discretion in the composition of his scenes —and establishes all the elements. The only criticism is he retards his action by concentrating too long on the individual sequences. The picture is neatly played by Clara Bow whose vibrant personality is adaptable to the role of the little Parisienne. Kenneth Harlan is a likely hero—and Raymond Griffith, who seems to direct himself, lends color to the gay bounder. The story is well constructed—and picturized with considerable human touches.

THEME. Romantic melodrama with a Monte Carlo background, revolving around youth and girl who fall in love. He is victimized by crooks, but is saved by timely rescue.

PRODUCTION HIGHLIGHTS. The atmospheric backgrounds. The interiors. The fine acting by Clara Bow, Kenneth Harlan, Carmel Myers and Josef Swickard. The intimate scenes in the hotel. The incident in the Casino. The climax.

DIRECTION. Takes conventional story and makes it highly interesting through dovetailing it with incident and variety of elements. Has well constructed script and points it toward suspensive climax. Only fault is holding scenes too long. Gives it atmospheric backgrounds.

EXPLOITATION ANGLES. Play up title which is certain to arouse curiosity. Mention as likely tale of Monte Carlo — one containing all the drama which is usually identified with the world's playground. Mention cast — and play up Clara Bow.

DRAWING POWER. Good for downtown houses. Should interest all types of audiences.

SUMMARY. An interesting picture has been made from conventional plot — which is due to a well-prepared script — and direction which employs all the dramatic elements. Drags here and there, but the action is always satisfying. Neatly played and staged.

THE CAST

Hugh Kildair, Gilbert Kildair	Kenneth Harlan
Margot Le Blanc	Clara Bow
Mrs. G. Kildair	Barbara Tennant
Krantz	Andre de Beranger
Hugh Kildair (as child)	Frankie Lee
Margot Le Blanc (as child)	Peaches Jackson
Mrs. Belmire	Carmel Myers
Martel	Raymond Griffith
Professor Durand	Joseph Swickard
Madame Tranquille	Evelyn Selbie
Dr. Bergius	Michael Varconi

By Robert W. Service. Adapted by Waldemar Young. Directed by Louis Gasnier.

SYNOPSIS. Girl from Paris underworld meets English youth in Monte Carlo. He has become successful in disposing of his paintings, while she is on verge of starvation. He saves her from arrest, buys her food and offers her job as his housekeeper. She shows her gratitude by taking it. They fall in love—and the youth is also successful in gambling at Casino. He is victimized by crooks eager to learn "system" of breaking the bank—a "system" evolved by professor. He is eventually rescued. Love triumphs.

The Fighting Coward

(Paramount—Seven Reels)
(Reviewed by Frank Elliott)

CHALK up another hit for James Cruze. Here's a picture that answers the continual demand for "something different." Taking his company right down into the heart of Dixie, Natchez, Mississippi, to be specific, Mr. Cruze has taken Booth Tarkington's story of ante-bellum days along the famous waterway and developed it into one of the most delightful pictures we've seen in several months — a picture which is at once a drama, a comedy, a satire and a romance.

"The Fighting Coward" pokes fun at the code of honor as it was understood by certain Southern "gentlemen," of a half century ago, when, if we are to believe the events here pictured, life was the cheapest thing below the Mason-Dixon line and when these famous figh-tahs and kil-lahs thought nothing of ordering ham and eggs after bumping off a few humans.

The picture is doubly interesting on account of its quaint background of old southern mansions and side-wheel steamboats, of life on levee, plantation and aboard the quaint river craft. It is quite a treat after all the society stuff and parlor backgrounds.

The cast is all-star in the true sense of the word and the picture "makes" Cullen Landis, who is a knockout as the poetry-reading, butterfly-chasing youth who becomes the "notorious Colonel Blake," and the "terror of the country." His fight with Captain Blackie after he has decided to "stop being afraid," will drag the audience to the end of the seats and on the other hand the situation when the colonel drives his former humiliator home naked except for a "wench's gown," will fill the house with laughter. Ernest Torrence as a river-boat "beau brummel," a role somewhat similar to his character in "The Covered Wagon," adds another cameo to his gallery. Mary Astor is charming as a southern belle and Phyllis Haver shows improvement over some recent endeavors as a regular actress. Noah Beery as Captain Blackie furnishes a lot of fun.

THEME. A comedy drama of pre-Civil war days along the Mississippi setting forth the metamorphosis of a peaceful youth into a famous "kil-lah."

PRODUCTION HIGHLIGHTS. The shooting by Major Patterson of his enemy as he tries to sneak aboard boat. The scenes between Noah Beery and Torrence in the gambling house. The fight between Landis and Beery. The scenes on the boat when Tom meets his ancient foe and makes him surrender everything, even his clothes. The acting of the entire cast. The delightful southern backgrounds.

DIRECTION. James Cruze has packed all the elements in this picture and he has succeeded in holding the interest of the spectator every second. He has developed some delightful comedy as well as thrilling drama.

EXPLOITATION ANGLES. Play up the names of the cast. Tell about the southern scenery, the delightfully droll comedy and the thrills. Tie up on the Booth Tarkington story, "Magnolia," on which the picture is based. Use James Cruze's name big.

DRAWING POWER.—Suitable for any house at any time.

SUMMARY. One of the most entertaining pictures of the season to date. Finely acted, admirably directed and "shot" in the exact locale of the story at Natchez. this one should have a wide appeal. It is filled with fun, thrills and romance.

THE CAST

General Rumford ..... Bruce Covington
Mrs. Rumford ..... Helen Dunbar
Tom Rumford ..... Cullen Landis
Lucy ..... Mary Astor
Elvira ..... Phyllis Haver
Major Patterson ..... G. Raymond Nye
Joe Patterson ..... Richard R. Neill
General Orlando Jackson ..... Ernest Torrence
Captain Blackie ..... Noah Beery
Mexico ..... Carmen Phillips

By Booth Tarkington. Directed by James Cruze. Scenario by Walter Woods.

SYNOPSIS. Tom Rumford is driven from his father's home because the latter won't have anything cowardly in it. He goes to a neighboring city and there in a gambling house meets General Orlando Jackson who teaches him how to be a notorious Kil-lah. Using his knowledge as well as skill, he takes to the river boats with the "general" and soon wins a reputation as a fighter. He returns home and "cleans up" all those who participated in his early humiliation and wins his old sweetheart.

Thy Name Is Woman

(Mayer-Metro—9087 Feet)
(Reviewed by Laurence Reid)

IT'S quite possible that a few of our contemporaries on the New York morning dailies in hurling their brickbats at this picture because of its orthodox triangle were victims of sub-conscious suggestion through being familiar with the failure of the original play — a play carrying but three characters. Ordinarily such a simple triangle would have been grossly maltreated — and those who criticize it do not credit the painstaking work which must have occupied Fred Niblo and Bess Meredyth, the adaptor, in fashioning an absorbing, straightforward, moving story.

The way it is treated here (we did not see the original) it bears a similarity to any tale of Latin love and vengeance which has furnished ideas for Neapolitan and Castilian tragedies and operas. Niblo knew what he was up against. And he has constructed a picture which never varies from its theme, nor does he trespass in the domains of hokum. He has added four more characters, though one could be eliminated insofar as sustaining the dramatic note is concerned. What we admire about the director's work is his ability to keep our interest considering the slight structure of his plot. He presents his triangle early — showing a soldier promised a sergeant's stripes if he will make love to a smuggler's wife and, by winning her affection and confidence prevail upon her to deliver her husband's contraband. Yet through the concluding reels our attention is focused upon this play of youth and age for a woman's love.

It's very easy to tear down this simple plot structure and ask why isn't this done — or why didn't they do such and such a thing. What we sensed was some impending tragedy — and it came when the husband stabbed his wife. What he owned he kept. He did what Neapolitans and Castilians have ever done in song and story — and most likely in real life. It is direct, progressive action — with not a scene, not a detail wasted. Such a story needed players capable of expressing the utmost in emotion. And William V. Mong, Barbara La Marr and Ramon Navarro held us in suspense — because there was imagination and feeling in their work.

Niblo makes the story life-like except for a movie ending. His backgrounds and atmosphere are richly suggestive. It carries striking scenes. The director deserves praise for his expressive dramatic value. Suspense is indicated all the way. It moves straight to its climax — and is much more sincere in its expression of Latin vengeance than the "pot-boilers" posing as true replicas of American triangles. The only points we criticize are the definitions of woman's qualities engraved on sub-title slabs — and the movie ending. And these are insignificient faults.

THEME. Tragic drama revolving around eternal triangle, with young soldier winning love of aged smuggler's wife. The husband kills her.

PRODUCTION HIGHLIGHTS. The unusually fine detail—The progressive action. The suspense. The magnificent backgrounds. The rich atmosphere. The outstanding performances by leading players.

DIRECTION. Takes simple triangle and holds interest through concentrating upon conflict. Carries suspense all the way. Is compact and straightforward in action. Sticks to theme and gets utmost from it.

EXPLOITATION ANGLES. Put on atmospheric prologue—dancing numbers, etc. Play up Niblo and cast.

DRAWING POWER. Good for any house.

SUMMARY. A compact, dynamic drama of the triangle —which concentrates upon theme. Carries vital suspense— and is finely acted. Not a scene wasted. Every detail— every incident carries a meaning.

THE CAST

Pedro ..... William V. Mong
Guerrita ..... Barbara La Marr
Juan Ricardo ..... Ramon Navarro
Captain Roderigo de Castelar ..... Wallace MacDonald
The Commandante ..... Robert Edeson
Juan's Mother ..... Claire McDowell
Dolores ..... Edith Roberts

By Benjamin Glazer and Karl Schonherr. Scenario by Bess Meredyth. Directed by Fred Niblo

SYNOPSIS. Young soldier is promised a sergeant's stripes if he will make love to smuggler's wife — thus winning her affection so that she will disclose her husband's illicit booty. He is torn between love and duty — and realizes that he will be dishonored if he fails to fulfil his mission. He decides to escape with the wife —but her husband kills her. The soldier is saved from court-martial by the aid of commandante's daughter.

Icebound

(Paramount—6471 Feet)

(Reviewed by Laurence Reid)

NO director has a better gift of expressing small-town life and character than William de Mille. Give him a play of small-town reactions toward the larger things of life and he will make it ring with a genuine human note. He demonstrated his talent for getting down to the core of simple virtues and vices with "Miss Lulu Bett," and with the Pulitzer prize play by Owen Davis. He presents a picture which is intelligently handled — one marked for its restraint and simplicity.

Unlike his brother he does not cater to trimmings and trappings. Rather does he cater to the fundamentals which compose good, sound drama. His pictures may not be the best box-office bets, but they are invariably substantial and truthful. If we were to select a director capable of expressing the human note as it is revealed in the small communities, William de Mille would be our choice. He does not trespass outside his element. He merely takes the simple facts and gives them a semblance of reality.

"Icebound" is a study of revolt — a study of a discontented youth lately returned from the trenches. There is a frigid atmosphere back home which refuses to thaw. He cannot reconcile himself to it. Meanwhile his aged mother is the center of a family quarrel. The director presents us a situation which is unduly realistic — one touched with a grim humor — one skillfully handled. A few of her children are grouped in the very atmospheric parlor waiting for her to die in order to benefit by the will. But she leaves her estate to a kindly orphan with the condition that she must marry the favorite child — the indolent hero. When the boy becomes involved in a scrap he is placed on probation to work for the heroine or suffer a prison confinement.

It's a sombre drama but it is lightened here and there with flashes of humor. The director has not tried to make melodrama from it. He treats it sympathetically — and sticks to his theme. The smug hypocrisy of the icebound community is well expressed. It is a compact little study — which after the death of the aged mother resolves itself into a romantic conflict. The drabness of the atmosphere becomes radiant with color — when the central figures find themselves in love. The best performance is offered by Alice Chapin as the New England mother. Richard Dix and Lois Wilson in the heaviest roles are adequate.

THEME. Drama of revolt in New England town—with hero discontented over lack of warmth in his home and community. Has conflict with relatives—and is forced to work for girl or suffer prison confinement. Romance triumphs.

PRODUCTION HIGHLIGHTS. The painstaking detail—accurate to small town homes. The performances of leading players. The grim humor in scene when grasping relatives await death of mother. The true-to-life incident.

DIRECTION. Builds it sympathetically and in straightforward manner. Uses restraint and sticks to theme. Carries out characteristics of smug complacency in small town. Injects human note—which is sustained to end.

EXPLOITATION ANGLES. Exploit as winning prize play of last season. Play up author, director, and leading players. Exploit theme. Bill as picture of real life.

DRAWING POWER. For intelligent audiences.

SUMMARY. A fine exposition of small town smugness—and the rebellion by youth of imagination. Is neatly sketched as to character—and rich in detail.

THE CAST

Ben Jordan	Richard Dix
Jane Crosby	Lois Wilson
Emma Jordan	Helen Dubois
Hannah	Edna May Oliver
Nettie Moore	Vera Reynolds
Sadie Fellows	Mary Foy
Orin Fellows	Joseph Depew
Ella Jordan	Ethel Wales
Mrs. Jordan	Alice Chapin
Henry Jordan	John Daly Murphy
Judge Bradford	Frank Shannon

By Owen Davis. Adapted by Clara Beranger. Directed by William de Mille.

SYNOPSIS. A charitable figure in smug New England home is left a small fortune with the provision that she marry her benefactress' son and reform him. When a streak of wildness manifests itself and causes him to run afoul of the law, he is placed on probation and compelled to work for girl. He reluctantly obeys her. Eventually they realize they love one another—and the probation is lifted.

The Wolf Man

(Fox—5145 Feet)

(Reviewed by Chester J. Smith)

DUAL personalities have afforded many interesting stories on both stage and screen. John Gilbert offers one of these double roles in this Fox picture. The story in its entirety is just about as new as this dual personality theme. It is one of those wild and woolly hair raising tales of the ten, twenty and thirty cent melodramatic variety, rather poorly constructed, but nevertheless having some exceedingly tense situations which might hold an audience enthralled if said audience did not stop to think what it was all about.

An inoffensive monocle seems to be responsible for the crowding into five reels of more melodrama than is usually seen in an episodic picture of many chapters. John Gilbert has only to adjust that monocle to transform himself from a gentleman to a beast. The monocle and the transformation invariably come following a tilt with John Barleycorn. Murder or a trifle less follow in the wake of the monocle.

Norma Shearer bears the brunt of the beast side of John Gilbert. It takes some little time to inject her into the picture, but when she does finally make her appearance she certainly becomes involved in more harrowing situations than would ordinarily fall to the lot of a score of adventuresome girls in a lifetime. But Norma, an English girl of the highest culture, brings it all on herself by wandering from the palatial private car of her aristocratic father into a lumber camp saloon where a wild orgy is in progress.

Had John Gilbert not a moment previously adjusted his monocle all might have been well with Norma at that, but then there would have been no occasion for the hand to hand fight with the half-breed, the abduction of Miss Shearer nor the wild ride down those tempestuous rapids, which offered the big thrill of the picture.

It certainly is rapid-fire stuff after the hero's brother makes him think he has murdered the brother of his sweetheart and advises him to shake the dust of England from his feet.

THEME. Melodrama of the ten, twenty thirty variety in which a dual personality prompts the beast side of the man to abduct the girl, but finally to conquor his poorer side and win the love of the girl.

PRODUCTION HIGHLIGHTS. The fights between Gerald Stanley and the half-breed, the thrilling race down the rapids and the other tensely dramatic situations.

DIRECTION. Hardly establishes the poorer side of Gerald Stanley in the early scenes as the demon he proves in later developments. Has a somewhat impossible story with which to work. Gets full value out of most of his characters and dramatic situations.

EXPLOITATION ANGLES. Play up the thrills with which the picture abounds. The chase down the rapids affords a good angle as does the fight between Gilbert and the half-breed. The title is good for a number of exploitation stunts.

DRAWING POWER. Should go well in program houses.

SUMMARY. A picture replete with exciting incidents which are linked together in a somewhat flimsy story, but nevertheless should hold the interest of a not too critical audience.

THE CAST

Gerald Stanley	John Gilbert
Elizabeth Gordon	Norma Shearer
Beatrice Joyce	Alma Frances
Lord Rothstein	George Barroud
Pierre	Eugene Pallette
Phil Joyce	Max Montisole
Sam Gordon	Charles Wellesley
Sir Reginald Stackpoole	Edgar Norton
Caulkins	Thomas R. Mills
Lieut. Esmond	Richard Blayden
Lord St Cleve	D. R. O. Hatswell
English barmaid	Mary Warren
Ballet girl	Ebba Mona

Director, Edmund Mortimer. Story and Scenario by Frederick and Fanny Hatton

SYNOPSIS. Gerald Stanley of dual personality is persuaded by his brother that he has committed a murder. He leaves England and a year later is established in Quebec as foreman of a lumber camp. Daughter of English magnate leaves private car and wanders into saloon where lumbermen's orgy is in progress. Is abducted by Stanley and escapes violence with him by wild dash down rapids. Action of water transforms Stanley from beast to gentleman and he wins the love of the girl.

Newspaper Opinions on New Pictures

"Wild Oranges"—Goldwyn, Capitol, New York

Robert E. Sherwood, New York Herald:—"It is deserving of rank as one of the silent drama's finest achievements. 'Wild Oranges' is Mr. Vidor's first serious bid for greatness * * * 'Wild Oranges' represents the movie at its highest point of development."

Quinn Martin, World:—'A picturepiay which will be generally liked almost everywhere. King Vidor has looked on at the work of Griffith and Lubitsch and profited by the simplicity of their methods."

Louella Parsons, American:—"'Wild Oranges,' from the standpoint of direction and photography, is deserving of the most superlative language. With the possible exception of 'One Exciting Night,' I have never seen suggestion conveyed with more subtlety than Mr. Vidor gives us in 'Wild Oranges.' As an example of what can be done on the screen we believe everyone should see it."

Aileen St. John Brenon, Telegraph:—"King Vidor is a young director who has made remarkable strides in a comparatively few years, and in 'Wild Oranges' he has done some remarkably fine work."

Don Allen, Evening World:—"Here, we think, is a real screen entertainment. King Vidor has taken a story with five vital characters and has brought forth a film of intense interest and charm."

F. W. Mordaunt Hall, Times:—"King Vidor, the director, has obtained some really excellent effects, an entertaining and thrilling picture.

"America"—Forty-Fourth St.; New York

Quinn Martin, World:—"The most stirring thing of its kind ever made is 'America,' at the Forty-fourth Street Theatre. Will set a new standard of achievement in the picture play fully as high and commanding as Mr. Griffith's 'Birth of a Nation' set in its day. Griffith passes definitely into the ranks of the immortals."

Don Allen, World:—"'See America First' is the best slogan in pictures today. D. W. Griffith's picture brings every bit of patriotism to the boiling point. We cannot recall once since 'The Birth of a Nation' when we so much desired to express our enthusiasm."

Daily News:—"Griffith's touch still magic, 'America' proves. No one can outdo him. The ride of Paul Revere is heart-shaking."

Robert Sherwood, Herald:—"Never such applause. Paul Revere's ride is perhaps the most thrilling episode the movies ever achieved. For spectacular dash, coupled with tremendous historic significance, it has no equal."

Times:—"Something to be remembered, something greater than even Griffith has ever done himself. A picture that will stir the patriotic heart."

Louella Parsons, American:—"'America' is the best thing Mr. Griffith has made since 'Way Down East.'"

Telegraph:—"A masterpiece of exquisite photography, flawless direction and blood-stirring, appealing force."

Harriette Underhill, Tribune:—"'America' is the greatest story that has ever been put on the screen. The greatest screen thrill of our experience. This is a great picture. Do not miss 'America.'"

Sun and Globe:—"The most thrilling and satisfying motion picture entertainment in the city. Produced with the sweep and fine indignation that spurred our forefathers to signing the Declaration of Independence. The most exciting true story in the world—'America' is decidedly something to see."

Journal:—"A living, breathing document of sacrifice and idealism. Intensely vivid, historically accurate and fascinating."

Telegram and Mail:—"Not since 'The Birth of a Nation' has Griffith done anything more noteworthy. Not only educational, but inspirational and a revelation. You film fanatics who rant about wonderful pictures you have seen, see 'America' next. Then you'll have a real good reel to talk about—something to brag about."

Post:—"Another splendid motion picture. Audience burst into applause. Never such a perfect spectacle as ride of Paul Revere."

Courtship of Myles Standish—Asst. Ex., Stanley, Philadelphia

Evening Bulletin:—"Much of the value of the film lies in its faithful reproduction of detail.

Record:—"Here is a production that is not for today alone, but is worthy of preservation for future generations."

Public Ledger:—"The Courtship of Myles Standish is entertaining chiefly because of some superb storm scenes at sea."

North American:—"The Courtship of Myles Standish" might well be termed an historical picture dealing with the very beginning of American history. The events are vividly pictured from the time the travelers started until they became a flourishing colony in America."

"The Yankee Consul"—Asst. Ex. Capitol, Detroit

Free Press:—"As a stage comedy it made thousands laugh. In its screen form it promises to send millions into paroxysms of delight and to cause a shiver, too, over the thrills with which it abounds. As the plot thickens the audience is kept in a roar of merriment. 'The Yankee Consul' is one continuous laugh from first to last. MacLean is the same harsassed young man we saw in 'The Hottentot' and 'Going Up.'"

News:—"The laughs in this comedy are many and hearty."

"Going Up"—Asst. Ex. Chicago, Chicago

Post:—"The audience didn't laugh at this picture—they simply screamed—and there were times when everyone was almost in hysterics. And intermingled in the laughter were staccato screams of horror as a blimp and two planes played tag with each other and every few minutes it looked as if all three were trying to occupy the same space at the same time."

Journal:—"Douglas MacLean strives for laughs and is good enough to get them. The sport in 'Going Up' has the double advantage of interest and suspense."

"David Copperfield"—Asst. Ex. Tremont Temple, Boston

Globe:—"It is one of the best pictures ever shown here. The story has been followed carefully and the film characterizations have been brought out as vividly as if they too had been supervised by the master hand of Dickens himself. No one could ask for a more interesting story more simply told."

The Evening Transcript:—"Great praise must be given this picture. Best of the cast, in the eyes of one spectator, is Micawber, as done to the life by Frederik Jensen, but all of the characterizations are satisfactory portraits. There is the genuine atmosphere of Dickens's England in the picture, and a good deal of the pathos and humor of the original story."

"Woman to Woman"—Selznick Metropolitan, Los Angeles

Express:—"Each succeeding role finds Miss Compson advancing in histrionic measure."

Examiner:—"The play will gladden the hearts of Miss Compson's admirers in the opulent vision it gives of her. She entrances the eye and looks more and more delightful as the play progresses. 'Women to Woman' has a more definite appeal for the theatregoer than this, however, in that it offers Miss Compson opportunity for excellent dramatic work. The story is likewise novel."

Times:—"It is more than a mere movie, sufficiently more in fact to hold a captivating appeal for those who are weary of the formula production and the all-too-happy ending."

"Defying Destiny"—Selznick Broadway, Los Angeles

Evening Herald:—"It is a good picture, to say the least, with an unusually good cast. For real acting ability, nobody would deny Irene Rich that honor. Then comes Monte Blue, Russell Simpson and Tully Marshall. Quite a line-up of talent and another reason why the world premiere of 'Defying Destiny' is attracting attention."

Record:—"This delightful drama of American life gives each person in the cast an excellent opportunity for vigorous and interesting work."

"The Virginian"—Preferred, Liberty Theatre, Portland, Ore.

Oregonian:—"The stamp of restraint is in every foot of 'The Virginian—that kind of restraint which makes so many great pictures and the lack of which ruins so many others. 'The Virginian' is a swiftly moving production and one that will be interesting to the average American; likewise it is an immense advance over the ordinary slap-dash movie with western tendencies."

"The Virginian"—Preferred Apollo, Indianapolis

Star:—"Gorgeous open spaces and vigorous men's men are important features of the excellent production that Preferred Pictures has given to Owen Wister's novel, 'The Virginian.' Kenneth Harlan gives a fine, sturdy performance in the title role and Florence Vidor is charming as the school teacher."

"Maytime"—Preferred, Metropolitan, Baltimore

Sun:—"If you liked 'Maytime' on the stage, you'll like it on the screen. They've made of it a pretty fine picture. The cast is uniformly good."

"A Woman of Paris"—United Artists, Orpheum, Chicago

Rob Reel, American:—"Movie fans everywhere are paying Charles Chaplin the superb compliment of attending performances of a picture because Charles Chaplin directed it and saw it through production; because they want to see what this comical genius has done in a serious vein. And they find much which appeals to them. They find boldness and considerable daring, not only in the subject matter, but in the treatment of it. Even in the matter of 'something sweet at the end' Chaplin has given a novel twist.'"

Virginia Dale, Journal:—"Charles the Great, established in one line, has blossomed out in another. He blossoms out as a producer of serious drama. He took Edna Purviance, who has worked with him tete-a-tete with his custard pies, and made 'A Woman of Paris,' a great dramatic photoplay."

Mae Tinee, Tribune:—"The production is just about perfect. The big moments all hang on little everyday occurrences and misunderstandings, as so often in real life big moments do."

Ashton Stevens, Examiner:—"'A Woman of Paris' is my idea of a civilized picture show. It is full of human nature: it is worldly and wise and unvulgar, telling a plausible story of a Parisian 'gold digger, without cheating and without offense."

Post:—"A Charles Chaplin picture without Charlie in it, and yet an exceptionally good picture."

"Daughters of Today"—Selznick, Strand, New York

"Daughters of Today" the Rollin S. Sturgeon production released by the Selznick Distributing Corporation, received the commendation of the newspaper critics as an entertaining and well-acted picture, when it was given its Broadway premier at the Mark Strand Theatre last week.

Journal:—"'Daughters of Today' is irresponsibly and consistently entertaining."

Herald:—"This film with a moral looks like a box-office attraction."

The Sun and Globe:—"It is possible to recommend 'Daughters of Today' as good entertainment. Like jazz music, it moves and it has pulse beats."

Studio Briefs

Active At United

With the simultaneous starting of Maurice Tourneur's "The White Moth," and three First National producing units and the production of four pictures already under way with additional companies soon to start, the United Studios in Hollywood faces one of its busiest seasons. Among the stars now working on this "lot" are Conway Tearle, Barbara La Marr, Colleen Moore, Lewis Stone, Alma Rubens, Irene Rich, Sylvia Breamer, Milton Sills, Enid Bennett, Lloyd Hughes, Corinne Griffith, Ford Sterling and others.

Filming of "When Johnny Comes Marching Home," Universal feature based on the racing story of the same name by Gerald Beaumont and directed by Irving Cummings, is completed. Creighton Hale and George Cooper have the principal roles.

"The Iron Man," Universal chapterplay, starring Albertini, Italian screen celebrity, and directed by Jay Marchant, has been completed.

Universal has engaged Rupert Julian, who directed "Merry-Go-Round," to direct "We Are French," or "The Bugler of Algiers," which was one of the war-time pictures directed by him, and now planned for production on a much greater scale.

The last two episodes of "The Riddle Rider," Universal chapterplay starring William Desmond and Eileen Sedgwick, are being edited and titled.

Work has begun on "The Christmas Handicap," one of the "Fast Steppers" series Universal is making, starring Billy Sullivan from Gerald Beaumont's racing stories.

New Andy Gump Series

A new series of Andy Gump comedies based on the newspaper cartoons of Sidney Smith will start soon at Universal City. Joe Murphy will impersonate Andy Gump, Fay Tincher will be seen as "Min" and Jackie Morgan as "Little Chester." Samuel Van Ronkel is the producer.

Screening of exterior scenes of "Ridgway of Montana," Universal Western feature starring Jack Hoxie, is completed.

Editing and titling of the first picture directed by Ernst Laemmle, a two-reel Western, starring Pete Morrison, is under way.

Preparation of "Butterfly," Universal-Jewel production from the novel of the same name by Kathleen Norris, is well under way. Virginia Valli will be the star, and Clarence L. Brown will direct.

James W. Horne, who directed "The Hottentot," has been engaged by Universal to direct "The Missourian," in which Reginald Denny will be starred. "The Reckless Age," starring Denny, has been completed and originally was called "Love Insurance."

Screening of "The Inheritors," Universal-Jewel, made from the magazine story written by I. A. R. Wylie, and directed by King Baggot, is finished, and Mary Philbin, is taking a vacation.



Scene from "Christopher Columbus," a Hysterical History Comedy produced at the Hollywood Studios.

Hoot Gibson has finished "Forty-Horse Hawkins," Universal Gibson production directed by Edward Sedgwick, and the five reels of burlesque and comedy of olden days is in the hands of the editorial department. It is probable that the next Gibson - Sedgwick production will be "Love's Lariat," a melodrama and comedy story of Western life.

Two new chapterplays are in preparation at Universal City, one to feature Eileen Sedgwick and Jack Daugherty and the other Margaret Morris and William Desmond.

Gale Henry Joins Metro

Gale Henry has been engaged by Metro to appear in support of Viola Dana in "Along Came Ruth," which Edward Cline is directing. Winifred Dunn has started on the adaptation and Edward Cline was loaned to Metro by Principal Pictures for this production.

Mae Murray has completed her work in "Mademoiselle Midnight," her newest production for Metro release.

King Vidor's next and third production for Goldwyn will be "Mary the III," from the stage play by Rachel Crothers. Carey Wilson is writing the scenario.

On the Goldwyn lot Marshall Neilan has started "Tess of the D'Urbervilles," with Blanche Sweet and Conrad Nagel in the leading roles. Victor Seastrom is also about to start on another picture.

Kenneth MacLean has been made cameraman of the Jack White Juvenile Company featuring Johnnie Fox, Jr. MacLean's most recent work was as cinematographer on the forthcoming Douglas Fairbanks' production, "The Thief of Bagdad." Peggy Cartwright, aged ten, has another "leading lady" role opposite Johnnie Fox, Jr.

Charles Hockberg, senior member of Jules White's editorial staff at the Jack White's Studio, has been appointed editor for the Lloyd Hamilton production directed by Lloyd Bacon.

Rex Ingram Due Back

Rex Ingram and his entire company who have been in Europe for the past four months filming "The Arab," Mr. Ingram's newest for Metro, sailed for the United States on March 5.

Kate Lester completed her fifth year in the Goldwyn Stock Company. When the company moved its studios from Fort Lee, N. J., to Culver City, Calif., she went along.

Samuel Bischoff, General Manager of the Grand-Asher Company, is making a flying trip to New York and Boston on important matters connected with the organization.

Laurette Taylor will return to the Metro Studios in Hollywood from New York about the middle of March to start work on "A Night in Rome," another play written by her author-husband, J. Hartley Manners, and which will be her third production for Metro.

Douglas McLean has signed Lillian Rich as his leading lady and commenced production at the F. B. O. studio under Jess Robbins' direction of "Never Say Die," William Collier's recent stage play. Miss Rich was a Wampas Baby Star of 1924 and until two years ago was a London dancer, having last played the ingenue lead in Sir Harry Lauder's "Three Cheers." Since coming to America she has played opposite Herbert Rawlinson, Hoot Gibson, Harry Carey and Frank Mayo, and was the featured player in Stronghearts recent release.

Herbert Brenon's fifth production for Paramount, "The Breaking Point," which is now in the hands of the negative cutters, was finished at the West Coast Studio just one year after the completion of his first, "The Rustle of Silk."

Montagne Joins Fox

Edward Montagne has been engaged by Fox Films to adapt for the screen "The Last of the Duanes," by Zane Grey. Mr. Montagne is said to be the author of over 300 screen productions and to have adapted over 200 plays and books. A few of his recent releases are, "The Common Law," "Rupert of Hentzau," "A Man's Home," "The Swamp Angel" and "The Storm Daughter."

Rowland V. Lee, whose latest Fox picture is "Gentle Julia," has returned to Hollywood from a three months' vacation in Europe and has three more pictures to do on his present contract with this organization.

Tom Buckingham has completed Lincoln J. Carter's "The Arizona Express" for Fox. Robert N. Lee wrote the continuity.

Donald Lee, younger brother of Rowland V. and Robert N. Lee, is a new Fox scenarist. He wrote the original story for Tom Mix's latest, entitled "Mixed Manners."

Al Ray has started production of the twenty-third Cameo comedy of the current series, with Cliff Bowes and Virginia Vance in leading roles.

High pressure production of the Jack White comedy two-reelers has necessitated the formation of an additional company which will make one or more Mermaid comedies featuring Lee Moran, with Peg O'Neill as leading lady. Robert Kerr is the director.

Baby Peggy's first big production for Principal Pictures Corporation, "Captain January," is completed and the production is now in the hands of the cutters.

Stockdale Recovering

Carl Stockdale is recovering from a fractured leg sustained while filming "Swords and Plowshares," Emory Johnson's next production for F. B. O.

Emory Johnson has completed his fifth F. B. O. production, tentatively called "Swords and Plowshares."

Richard Talmadge and the company making "Stepping Lively," are going to San Diego to shoot scenes in and about the marine barracks.

"In Fast Company," starring Richard Talmadge for Truart Film Corporation release, has just been completed and is being edited by Al Cohn at the F. B. O. Studios.

"Miami" Is Completed

Final scenes of "Miami," the Alan Crosland Production starring Betty Compson, for release through the Hodkinson Corporation, will be made this week, according to reports from the company now in Florida and the entire unit will return to New York, where, after a conference, Miss Compson will leave for Los Angeles to appear in the James Cruze picture before making her next production for the Hodkinson Corporation.

Bertram Millhauser has completed an original story for F. B. O. which is shortly to be put into production at the West Coast Studios of that organization. Millhauser's story entitled "Fools in the Dark" is now in course of adaptation.

Jane Jenning has left for Chicago to appear in a new picture after making personal appearances in "Emblems of Love," in which she is starred.

Harry Carey has returned to the F. B. O. lot as a Hunt Stromberg star. Carey recently completed a series of six westerns for F. B. O.

: : Picture Paragraphs : :

DOES the public want clean motion pictures? And is it possible for an organization to derive satisfactory financial return from pictures that are not founded on sex problems?

Both of these questions have been answered with a "Yes" by Leon Rice, president of the Mission Film Corporation, whose main intent in producing was with the avowed purpose of bringing forth "pictures with a mission" which he felt certain would result in adequate financial return.

The motion picture version of John Greenleaf Whittier's poem "The Barefoot Boy," distributed by the C. B. C. Film Sales Corporation with decided success, has prompted that concern to go back to the Mission Film Corporation for another production of the wholesome type.

"Flattery" has been the result of their negotiations and C. B. C. will soon be ready to put the picture on the market. H. H. Van Loan, noted screen author, was commissioned to write the story that would meet with the strict requirements laid down by the producers.

THE Advertising Department of Truart Films has issued an attractive and helpful press book in connection with the release of "On Time," Richard Talmadge's second production of the series being made by Carlos Productions.

The spirit of speed and pep and stunts pervades the entire book, both as regards the illustrated accessories and the other artwork with which it is decorated. It comprises a four-page, two-color cover, with sixteen inside pages.

The front cover of the book carries the idea of the type of story pictorially in striking design and the other cover pages are devoted to illustrations of the lobby display and posters and a photographic layout of the cast of players which includes such names as Billie Dove, Tom Wilson, Stuart Holmes, Charles Clary, George Siegman, Frankie Mann, Douglas Gerrard and Fred Kirby.



Striking hand drawn ad on "The Blizzard" (Fox) run in Detroit newspapers during the showing at the Fox Washington theatre.

AN unusually fine example of the use of line cuts in newspaper advertising layouts is contained in the press book issued by Associated Exhibitors for the latest Douglas MacLean production, "The Yankee Consul." The illustrations are all cartooned and are certain to dominate any page upon which they appear. Practicing what it preaches, or rather using what it urges, Associated utilized the press book ads in its display material used in the New York papers during the engagement at the Central theatre.

Another point of excellence that bespeaks a word of praise is the use of illustrations to set the exhibitor exactly right on his exploitation. This is of particular advantage in effecting tie-ups as the local merchant is enabled to see clearly just what his winndow display or special exhibit will look like.

AMONG the voluntary letters in praise of the Tom Mix picture, "The Lone Star Ranger," which have been received by Mix was the following from the Adjutant General's office in Texas: "Just a few words so you will know the people of this part of the state, as well as we Rangers appreciate very much your picture, 'The Lone Star Ranger.' It was a splendid picture as well as a reproduction of the actual work which we come in contact with on the border. Wishing you great success in your picture work, I beg to remain, Martin N. Koonsman, Sergeant Co. B, Texas Rangers."

In his early days Tom Mix spent two years of his life on the frontier of Mexico and the Lone Star State border as a Texas Ranger and he therefore was able to make the picture vividly realistic.

THE National Committee for Better Films has included three William Fox special productions in the list of motion pictures appropriate for special Lenten programs. These pictures which have been listed as stimulative of religious thought are "St. Elmo," "The Town That Forgot God" and "The Shepherd King."

"The Town That Forgot God" is one of last season's specials and presents the drama and sermon of a small town of hypocrites and a small boy whose faith protected him from his enemies.

"St. Elmo" and "The Shepherd King" are two of the specials on the 1923-24 program.

A FEATURE of the poster service prepared by Pathe in connection with its forthcoming release of the new Hal Roach production, titled "The King of Wild Horses," is an actionful twenty-four sheet, designed by Dan Smith, who is recognized among the prominent animal painters of the United States.

This lithograph, which has been done in four colors, shows the great black stallion, who plays the title role, repelling another huge stallion intent on attacking the black's herd.

DR. HENRY A. ROSE, of the Church of the Redeemer, Newark, N. J., who has been delivering a series of illustrated lectures in his church about the motion picture, has the following to say of two William Fox productions: "Both 'If Winter Comes' and 'The Shepherd King' have made deep impressions. These are two of the most unusual pictures I have ever seen and should be seen in every city and town of our country—and by everybody. Such pictures are a credit to the screen and a benefit to the church as well as the citizenry of America."

THE Paul Dresser Memorial Association, Inc., of Terre Haute, Ind., expressed its appreciation of the benefit performance of "On the Banks of the Wabash" in that city in a letter from Mique O'Brien of the executive committee to Vitagraph.

"Your very much appreciated communication enclosing Vitagraph's check representing your share of the receipts from the first run of 'On the Banks of the Wabash' at the Grand, has been turned over to the treasurer of the Paul Dresser Memorial Association and I am requested to tell you just how grateful the promoters of the memorial are to Vitagraph for its magnificent donation.

"Not only the members of the Paul Dresser Memorial Association but all of Terre Haute and those who knew **Paul Dresser,** wherever they may be, will join with me in again thanking you for the superb way in which you have co-operated in a cause that is now being taken up by the people of Indiana. As you know the picture ran up against a blizzard but it had merit enough to outdraw at a ratio of 3 to 1 any picture that was shown in Terre Haute while 'On the Banks of the Wabash' was on view."



Sigrid Holmqust who has signed to play opposite Lionel Barrymore in "Meddling Women," a Chadwick production. (Nicholas Muray Photo)



Dorothy Dwan now heads the Century Follies Girls in these comedies for Universal

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Regional News from Correspondents

Indianapolis

CONSTANTIN BAKALEINIKOFF became permanent director of the Circle Theater Orchestra Sunday afternoon. Bakaleinikoff came to Indianapolis several weeks ago as guest conductor of the orchestra. His reception by theatergoers was so enthusiastic that his connection was made permanent, the management announced. The new conductor was born and educated in Russia, having graduated from the Moscow Conservatory. He served in the Russian army in the World War. He directed the Russian Opera for a time prior to 1914.

Manager Cook of Cook's Opera House, Greencastle, Ind., has agreed to donate proceeds of the theater March 10 to 14 to the DePauw University Endowment Fund. The theater draws much of its patronage in the winter from the university students.

Woodlawn Amusement Company, Evansville, Ind., has been incorporated with $25,000 capital and C. F. Cluthe, G. J. Schoeny, Hulda Cluthe and Clare C. Schoeny as directors.

The Superior Film Corporation, South Bend, Ind., has been incorporated with $3,000 capital, announcing object to be manufacture of motion pictures. Directors are Lew Swan, Lee P. McGirr and Harry A. Richwine.

Arc Amusement Company, Crawfordsville, Ind., has filed preliminary certificate of dissolution with the Secretary of State.

The spring program of theatrical construction in Indianapolis includes erection of a two-story brick stucco photoplay theater, dance hall and storeroom building by Leo Kahn, local manufacturer, at 825 South Meridian street. Work is planned to start about April 1. Cost will be approximately $150,000. Vonegut, Bohn and Miller of Indianapolis are architects.

Mr. Kahn plans to make of the theater a community center. The building will have eighty-nine feet frontage upon Meridian street and will be 195 feet deep.

The Central Amusement Company, which operates the Lyric vaudeville theater, has leased the north half of the Crystal theater building, which adjoins the Lyric on the south. Charles Olson, president, said the additional space will be used for enlargement of the Lyric lobby.

Gustav G. Schmidt, partner in an Indianapolis movie chain, including the Crystal, was confined to his home last week with malaria fever.

Joseph F. Smith, manager of Bair's South Side theater at Fountain Square, has bought the Oriental theater, 1105 South Meridian street and the St. Clair theater, 900 Ft. Wayne avenue, from Michael J. Duffecy. The St. Clair, one of the finest of the city's neighborhood houses, was completed about six months ago. New lighting fixtures are being installed and the interior redecorated at the Oriental. Mr. Smith will continue management of Bair's South Side.

Samuel Lebowitz has bought the Dunick, neighborhood theater, 1320 East Sixteenth street, from J. E. Nicholson.

Charles M. Olson, president of the Central Amusement Company, has bought the Regent, downtown picture house at 42 South Illinois street from the Indianapolis Amusement Company. Purchasing price was not made public. The house has 700 capacity and has shown western pictures almost exclusively. Olson is operating it as an individual, his company not figuring in the deal.

Kansas City

FRANK L. NEWMAN is reaping nothing short of a harvest with his "Song Revue of 1923" at the Newman theater, Kansas City. The revue, which includes a cast of twenty persons and the year's entire crop of popular syncopation, is drawing better than both Shubert houses with legitimate attractions. From the once-epidemic, "Yes, We Have No Bananas," to "Wonderful One," all the best sellers are included. Louis Forbstein, violinist, and the Mitchell brothers, banjoists, vie for the jazz crown, with the Coon-Sanders novelty singing orchestra a close runner-up.

F. F. Nine, veteran exchange manager and salesman, has joined the Kansas City Hodkinson branch. Last week's business amounted to more than double the largest previous week, according to George Hinton, manager.

E. C. Rhoden, Kansas City National manager, who returned from a trip into the territory last week, paid a high tribute to Stanley Chambers, manager of the Miller theater, Wichita, Kas.

"He has the knack of staging a better show at less cost than any exhibitor I know of in the territory," Mr. Rhoden said.

Mr. Chambers' latest stunt was a big jazz revue in which the audience entertained itself with a "Kazoo Khorus."

Phil Ryan, vice-president and general manager of Capitol Enterprises, with headquarters in Kansas City, left hurriedly for New York last week to complete a business transaction.

The monthly sales force meeting of the Pathe office in Kansas City last week turned out to be more of a "pep" gathering. With the weather hinting of spring, the salesmen were instructed to "go and get it."

Lew Nathanson, Topeka, Kas., and R. B. Christian of Excelsior Springs, Mo., were two of the busiest exhibitors on Kansas City's film row last week, buying up features.

E. J. Dennison, Paramount inspector of films, was in Kansas City last week, seeing to it that all prints are kept in the best of condition and suggesting methods of improvement in storing and shipping reels. Half of his time is spent in New York, and the other half on the road.

W. J. Kupper, assistant to the general sales manager of Fox, is unusually optimistic concerning future business conditions in the Kansas City territory. He spent three days at the local exchange last week.

Jack Roth again is manager of the Isis theatre, Kansas City, after being associated with several houses in the last few months. He will be succeeded as manager of the Apollo theatre by "Rube" Finklestein.

Ever so often Mike Kahn of Film Classics, Inc., Kansas City, has to take a little "spin" over the territory just to keep in selling form. He returned last week from a trip through Kansas and asserted his "form" still was above par.

W. P. Bernfield, former city salesman for the Universal branch at Kansas City, again is with that organization, doing special work in conjunction with the "The Hunchback of Notre Dame." Universal has divided its territory into five zones, each salesman covering the theatres of one zone.

The "merchant's reduction sale" plan, adopted by the Richards & Flynn exchange in Kansas City recently, has proved a success, especially in the smaller towns, according to officials of the exchange.



Chester J. Smith

Is Your Wife
CYTHEREAN
or Indifferent?



Betty Compson featured in Selznick's "Woman to Woman"

St. Louis

HARRY TANNER has taken over the Frisina Amusement Company houses at Pana, Ill., and the Palace in Nokomis, Ill.

The new theater in Lawrenceville, Ill., owned by the Hurley B. Gould Theaters, Inc., will be thrown open on St. Patrick's Day.

Raymond McKibben of Albian, Ill., has plans under consideration for the erection of a new theater there.

Work of demolishing the buildings on the site of William Goldman's new $1,000,000 St. Louis theater, Grand boulevard at Morgan street, started the past week, and the general contractors, the Selden-Breck Construction Company, are under contract to have the new theater ready for occupancy on Labor Day.

Plans for the new house were prepared by Preston J. Bradshaw, an internationally recognized authority on theater construction. It will represent the very last word in movie picture structures. It will front 146 feet on Grand boulevard by 188 feet on Morgan street. The auditorium will be 61 feet high, equivalent to a six-story structure. The theater will have seats for 3,500 persons.

The Grand avenue frontage will embrace ten stores and seventeen offices. As has been printed, the theater will become the St. Louis first-run house for Goldwyn-Cosmopolitan productions.

W. C. Finks of the Opera House, California, Mo., is confined to his home by illness.

W. M. Sauvage, well known Alton theatrical and movie man, has taken over the Grand theater in that city. He also owns the Hippodrome and only recently started tearing down his airdrome preparatory to erecting a new 1,200-seat one-floor modern picture theater.

Circuit Judge Frey of St. Louis on February 25 denied a temporary injunction and receivership in the suit of W. A. Koons and W. W. Strack against the Jewer Amusement Company, which operates the Garrick theater, St. Louis, as a burlesque house. Koons and Strack claimed that their partners, Joseph Oppenheimer, C. C. Collier and Everett Taylor refused to permit them to have a voice in the management of the theater and they were not given a proper share of the profits. Judge Frey denied their petition.

Barney Rosenthal of the Columbia Picture Corporation, Empress Theater building, St. Louis' newest independent exchange, left for Chicago, Saturday evening, March 1, to meet Joe Brandt of C. B. C. Film Sales Corporation. Upon his return to St. Louis, Rosenthal expects to announce the permanent location for his exchange. He has secured an office in Picture Row, but is not quite ready to give the exact location.

Walter Lee, former booker for Universal, and Robert Cummings, office auditor, have resigned their positions with that exchange. Cummings has gone south with the St. Louis Cardinals.

Joe Desberger, well known to St. Louis territory exhibitors, is now managing Fred Cornwell's Delmonte theater, while Barney Fagan, formerly in the independent film exchange business, is the new manager of the Congress theater on Olive street.

Charley Vollmer, for many years manager for leading St. Louis theaters, is now conducting a "toy" film exchange in the Empress Theater building, St. Louis. In the past few years toy films have become very popular and Charley sees a great future for his exchange.

R. G. Taylor of Columbia Picture Corporation has returned from a visit with his parents in Indianapolis, Indiana.

Jake Rosenthal, well known Dubuque, Ia., movie magnate and vaudeville impressario, spent the past week as the guest of his brother, Barney Rosenthal, head of the Columbia Picture Corporation.

Green M. Luttrell of the Majestic theater, Jacksonville, Ill., was a visitor of the past week.

Mr. and Mrs. A. H. Hall of Dupo, Ill., on Saturday evening, March 1, entertained Tom McKean and his F. B. O. organization at a dinner-dance in their dancing pavilion in Dupo.

Harry Greenman, popular manager of the William Fox Liberty theater, St. Louis, is the proud father of a baby boy who put in his appearance at the Greenman home on February 21. The youngster has been named David MacLean Greenman.

E. R. Byrd, chief mechanic for the St. Louis Exhibitors Supply Company, has a baby son.

C. W. McCutcheon, American theater, Sikeston, Mo., and Doyle & Strain, owners of the Park, Cape Girardeau, Mo., have purchased new seats for their show houses from the Fulco Supply Company, Plaza Hotel building.

The New Fourth Street theater, Moberly, Mo., is purchasing its equipment from the St. Louis Exhibitors Supply Company, Plaza Hotel building.

G. E. McKean, local manager for Fox Films, was host at a banquet for his exchange employes at Hotel Melbourne on Monday evening, March 3. The dinner was followed by a dance. Everyone had a glorious time.

Harry Haynes' St. Louis Exchange has moved into its handsome new quarters at 3334 Olive street. Sol J. Hankin, manager for Educational Pictures, occupies space in the same office.

Bob Cluster of the Washington theater, Belleville, Ill., will hold a "sales" meeting for Tom McKean and his F. B. O. organization on Saturday, March 8.

C. E. Penrod, district manager for F. B. O., was a visitor of the past week. He was well pleased with the way things are moving in the St. Louis territory.

Lennie Arnett has purchased the interest of Jack de Poynster in the Palace theater at Johnston City, Ill.

George Ware, former manager of the local Vitagraph Exchange, is back in St. Louis. He recently resigned the managership of the Kansas City Vitagraph exchange. He is undecided as to his future plans.

Mrs. I. W. Rodgers of Cairo, Ill., entertained a party of friends at the Ziegfeld Follies at the American theater, March 1.

Senator John Reese of Wellsville, Mo., visited Harry Hynes in his new St. Louis Film Exchange and highly complimented him on his new quarters.

Ben Bautle, formerly owner of the Grand theater at Sparta, Ill., has purchased an interest in the Fourth Street theater, Moberly, Mo.

Bill Laris, former manager of the West End Lyric, has leased the Highpointe theater, St. Louis, and will operate it as a high-class motion picture house.

George Placas, owner-manager Criterion theater, Franklin avenue, has returned from a trip to old Mexico, where he went to look after his oil interests.

Harry Loeper of the Lyric theater, Springfield, Ill., spent the past week in Chicago. Henry Halway plans to operate a motion picture show in the Knights of Columbus hall, St. Charles, Mo.

Visitors of the past week were: Bib Stempfle, St. Charles, Mo.; Bob Cluster of Johnston City and Belleville, Ill.; Jim Reilly, Princess theater, Alton, Ill.

Cecil Mayberry, district manager for W. W. Hodkinson Corporation stopped off in St. Louis en route to Chicago from Omaha and Kansas City.

Dan Roche, well known Hodkinson exploiter, has arrived in St. Louis to handle the publicity on the first run for "The Hoosier Schoolmaster," which opens at William Goldman's King's theater on March 8.

Charley Werner of Metro was confined to his home for a few days by illness. Herman Ferguson, owner of the Liberty, Maldin, Mo., has purchased a beautiful new home.



Carmel Myers featured in Preferred Pictures' "Poisoned Paradise"

Accept no substitutes
CYTHEREA

We Now Have in the Course of Production the Following Pictures

Entitled

"AFTER BUSINESS HOURS" "GOSSIP"
"THE PRICE OF PLEASURE" "ONE GLORIOUS NIGHT"
"THE BEAUTIFUL SINNER" "NIGHT LIFE IN N. Y."
"FINGERS OF SCANDAL" "THE PENALTY OF JAZZ"
"RESTLESS YOUTH" "MERRY WIVES"
"The Midnight Express" "The Race for Life"
"Fighting the Flames" "The Heartbreaker"

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C.B.C. FILM SALES CORPORATION
1600 Broadway, New York, N. Y.

Washington

MESSRS. Marcus, Neufeld and Korson, state-righters now united last week, staged a Philadelphia invasion of the Washington field. They have formed the new "Trio Productions," Incorporated. Already in possession of the Philadelphia regional franchise, they have taken over the Washington unit of Preferred Pictures, the only separately chartered exchange of the Al Lichtman unit, incorporated two years ago in Albany, N. Y.

Jos. Young and Al Palmer will retain their relative posts in the new enlarged Washington offices, for the present. Louis Korson and Oscar Neufeld are associated with Marcus in the new venture.

Manager C. S. Spoehr of Vitagraph is smiling; last week four of the five first run Richmond, Va., theaters were showing Vitagraph pictures.

Miss Helen Dysart, formerly in Federated Films, Mather building, is new secretary to Charles Parker of the Universal Film Exchange of Washington, on New Jersey avenue.

The Washington exchange of Federated Films, of Baltimore and Washington is now headed by Israel Colb, formerly a salesman for Merit Films in Buffalo and Albany territories. More recently Manager Colb has been associated with Mr. Oletzky's Baltimore city and Eastern Shore trade.

Lew Lyons, formerly special representative in Baltimore for Universal Pictures, now is covering the Maryland theaters for "Bob" Smeltzer, Washington manager of First National Pictures.

F. L. Greenhalgh has deserted the Maryland assignment of First National, and transferred his affections to the Old Dominion.

Ben Lust has made good his latest moving day threat, and is now occupying the northeast portion of the former Sydney Lust-T. A. O'Donnell offices, which are now again occupied by the Lust klan, and their office executives, vice-president, Secretary Fitzgerald and the cashier.

Title to Community Hall, Gwynn Oak and Liberty Heights avenues, Baltimore, has been conveyed to Mr. and Mrs. Henry J. Quandt for $50,000, title in fee, by the recent purchasers of the Howard street estate.

Edwin A. Sherwood, manager of Crandall's Exhibitors Film exchange, after four weeks' spent assisting "Johnny" Payette, assistant general manager of Crandall's theaters in staging the presentations of Waring's Pennsylvanians at the Metropolitan and Ambassador, left for a tour of the region, returning Saturday.

Wesley Etris, manager of Crandall's Apollo and Strand theaters at Martinsburg, West Virginia, and son of Robert Etris, manager of Crandall's new Ambassador theater here, was a Washington visitor last week.

S. H. Dudley's efforts to maintain his old-time "S. H. Dudley" theater on U street, across the alley from Crandall's Lincoln have proved unavailing. A "For Sale" sign has adorned the colored film house for several weeks.

Cleveland

JOHN KUMLER of Toledo's Pantheon theater was in town last week, getting all fixed up with First National pictures for the spring business.

Billy Partelle, who owns and operates the Majestic theater at Mansfield, has just received his discharge from Mt. Sinai hospital in Cleveland, where he has been confined for the past four weeks. Partella underwent a serious operation, but came out of it right-side-up-with-care.

Mrs. O. J. Smith, widow of the former proprietor of the Majestic theater, Akron, has been appointed administratrix of her husband's estate. Word has passed around local exchanges that Mrs. Smith will maintain her interest in the Majestic theater and will run the house herself.

Charles Barbian, who guides the destiny of the Waldorf theater, Akron, was one of the week's visitors around the exchanges which arranged several screenings for his benefit.

Judge Foster, of the Marion Photoplay Company, which controls practically all of the picture houses of Marion, was around the city fixing dates for previously booked pictures. Foster's all set for the spring, he says.

Ed Beattie, general manager of the Butterfield interests, stopped off in town last week, visiting with Fox Exchange Manager Frank Drew. Beattie left Cleveland Wednesday for New York, in company with Fox General Sales Manager R. W. White, who had been spending a few days in the office.

George Fleishman, manager of the World theater, Toledo, spent Friday in the exchanges, buying pictures and dating previously purchased pictures. Fleishman says business is pretty good over in Toledo. He says he does little exploitation. He plays the big pictures. And the big pictures play themselves, without any ballyhoo from the exhibitor.

Louis Moidle, who manages the Grand theater, Denison, journeyed up to Cleveland to pay the local exchanges a personal visit last week.

The New Palace theater, St. Claire avenue and East 25th street, Cleveland, has changed hands. J. Stein, former owner has sold the house to G. Ross. It is said that Stein, although a veteran local exhibitor, is leaving the picture field entirely.

A. Toth is the new proprietor of the Palace theater at Tiltonsville following its sale recently by the former owner, Louis Bourg. Bourg also has sold out his Yorkville theater at Yorkville, to Cleve Brawdy.

S. A. Smith, who manages the Smith's theater at Sugar Creek, was in town last Tuesday.

B. F. McCoy, of the Park and Opera House, at Millersburg, was one of the week's out-of-town exhibitor guests during the past week. As was also George Zigiob, who manages the Dreamland and Cozy theater in Akron.

Sam Gerson, a member of the Goldwyn Exchange, passed out pound boxes of candy to all the girls in the office, and cigars to all of the men last week. There's a reason. And the reason was the arrival of a boy.

San Francisco

FEBRUARY 25th, Walter Kofeldt, San Francisco manager for Pathe, conferred with Messrs. Glosser, Erickson, Knowles, Osborne and Cobbs, Pathe salesmen.

Hiram Abrams, president of the United Artists, was a visitor in the city, where for several days he discussed matters with K. Hodkinson and C. Milton of the local office.

Benny Westland, publicity director at the San Francisco office of Universal, on March 1st succeeded Charlie Kurtzman as publicity director at the Granada theater. Kurtzman will open his own publicity office at Los Angeles. At one time Westland was director of publicity at the Cameo.

Bert Lennon, formerly publicity director for Thomas H. Ince is now in San Francisco as western publicity director for Lewis B. Mayer and Metro.

J. C. Cohen, president of the Consolidated Amusement company of Honolulu, who is now on a business trip in New York, was expected back in San Francisco by March 5.

F. C. Munroe, president of the Hodkinson corporation, together with H. A. Richards, general counsel of the company, was a recent San Francisco, visitor.

Paul C. Mooney, vice president of the Hodkinson corporation and director of sales, is expected in the city shortly to discuss matters with Sol J. Vogel, district manager.

E. Byard of Ferndale, California, was a recent visitor in this city to purchase films for his theater.

Miss E. Castro, head stenographer in the Educational offices for the past three years, was forced to resign because of illness. Her place has been taken by Miss M. Burns.

R. Pollack, owner of the "Playhouse" at Calistoga, California, was in the city recently.

E. M. Mastron of Lovelock, California, a recent visitor on San Francisco's film exchange, reported conditions are greatly improving in his section.

Marie Thibedau of the First National, has returned to her desk after an illness of thirty days.

O. L. Olsen, who in the past never had time for anything except the signing of Goldwyn-Cosmopolitan contracts, surprised his friends last week when he took off enough time to sign a wedding contract.

Mischa Gluschkin, celebrated violinist, has been employed to direct the Strand theater's new concert orchestra. As a youth of ten Guschkin's violin playing revealed the mark of genius and as a mere lad was employed as a concert master. He later was a soloist in Germany, his success being compared to that of Elman and Kreisler.

Among the orchestras with which he played are the Riga Symphony and Royal Conservatory. At Helsingfors, Finland, he served as second concert master under Schneevoigt and at Strassburg, France. Just before the outbreak of the war he was serving as concert master and soloist of the Exposition orchestra of Cologne.

R .R. Boomer, manager of the Cameo theater, has been officially thanked by the policemen serving in the "Police Quartet," which recently sang at his theater.

T. V. Damon of the Yerrington theater, Nevada, recently in this city stated conditions were much better in his section of Nevada than previously reported.

W. C. Wheeler, San Francisco manager for Vitagraph, returned from a business trip to Reno.

Central Penn.

A STORY comes from Scranton of how M. E. Comerford, head of the Comerford Amusement Company, which controls a large chain of picture theaters in the hard coal mining regions of Pennsylvania, came to the aid of Miss Lotta Mazeppa, of Scranton, a very promising young violinist, when he learned that the girl contemplated giving up her musical education because of a lack of financial resources. Mr. Comerford's attention was called to the young musician's plight by the Rev. J. J. Curran, of St. Mary's Church, Wilkes-Barre, and immediately arranged a benefit concert in the girl's behalf, held in the Strand theater, Scranton, on February 10. The concert was given by Miss Mazeppa, assisted by the St. Mary's choir, of Wilkes-Barre. Subsequently a similar concert was given in the Irving theater, Wilkes-Barre, another Comerford house. Miss Mazeppa had been studying the violin in New York under Auer.

There are reports in Hazelton that Claude M. Stauffer, formerly connected with the management of the Grand theater in that city, has taken an option on some property for the erection of a new picture theater there.

The Manhattan theater, Scranton, is to be transferred to the old Second National Bank building, in the same block, according to plans of the Comerford Amusement Company.

C. Floyd Hopkins, head of the Wilmer & Vincent theatrical interests in Harrisburg, and president of the Harrisburg Chamber of Commerce, attended a meeting of the Central Pennsylvania Committee of the American Bankers' Association at which it was decided to ask the Chambers of Commerce of Lebanon, Carlisle and Harrisburg each to name a representative to go to Washington and request Congressman Frank C. Sites, of Harrisburg, to support the Mellon tax plan.

The stork news contains the interesting item that Mr. and Mrs. Harlan Woerhle, of the Third Street theater, Easton, have announced the recent arrival of a daughter.



Executives who attended conference with William Fox at Hollywood recently. Left to right; R. M. Jost, branch manager, Los Angeles; J. M. Linn, branch manager, Butte; W. C. Gehring, branch manager, Salt Lake City; Howard J. Sheehan, Pacific Coast district manager, San Francisco; Guy F. Navarre, branch manager, Seattle; Sec. Dunn.

Canada

TOM S. Daley, formerly manager of the Algoma theater, Sault Ste. Marie, Ontario, has been appointed manager of the Danforth theater, Toronto, formerly an Allen suburban house, by the Famous Players Canadian Corp., Toronto.

The Allen theater, Calgary, Alberta, one of the first of the large Allen houses in the Dominion, has lost its old identity. The Famous Players Canadian Corp., which acquired the house last summer, has decided to change the name to "Strand Theater." Claude Smith continues as manager of the theater. There is no change in policy. Famous Players also has the Capitol theater, a newer house, in Calgary.

The Capitol theater, 2492 Yonge street, Toronto, was the scene of a threatening fire on February 28 which was apparently of incendiary origin. The flames were discovered at 5:21 A. M. by a police officer, the fire at that time shooting through a fanlight in the roof. The damage was reported to be $15,000. The authorities found that the rear door of the theatre had been forced open, despite a heavy lock and a cross bar. The Capitol was erected several years ago by an independent company and it is not one of the many Capitol theaters in Canada controlled by the Famous Players Canadian Corp.

The addition of a film feature to his Keith vaudeville program was the wise move made by Joe Franklin, proprietor of the Franklin theater, Ottawa, starting February 25. Shows were run continuously three times daily and the greatest difference in patronage was noted for the afternoon performance, Mr. Franklin having much larger crowds for the matinees.

Several picture men of the Canadian Capital were largely responsible for the tremendous success of the Mardi Gras Carnival and Cabaret Floor Show which was held in the ballroom of Loew's theater, Ottawa, February 28 and 29, under the auspices of the Ottawa Lodge of the Elks. Those who organized and carried out the big program included Manager Orol Cloakey of the Regent, Frank Badgley of the Government Moving Picture Bureau, Norton Payne of Loew's theater and Capt. F. W. Goodale, Loew's manager.

The youngest theater manager in Winnipeg, Manitoba, is S. Swartz, who has been appointed manager of the Rialto theater, following a recent similar appointment to the Starland theater which he relinquished to take over the Rialto. Some time ago, Mr. Swartz was with the Lyric theater in Minneapolis.

Paul Riseman has bought the Arlington theater, a suburban theater of Winnipeg, Man., from M. J. Williamson.

A. H. Wicks, formerly an exhibitor of Bredenburg, Sask., has purchased the Bijou theater at Rivers, Manitoba. Mr. Wicks is well known throughout the Canadian West as he was one who took "20,000 Leagues Under the Sea" as a road show through the western provinces some time ago.

Des Moine

R. H. FAIRCHILD, salesman for F. B. O. out of Des Moines, was suddenly stricken with an attack of appendicitis at Cedar Rapids on Wednesday and was operated on at the hospital at Cedar Rapids.

Davis City, Ia., is again to see the cinema flicker. For over a year the theater there has been closed, but last week Mr. Sutherland, who had previously operated the theater, opened the theater with the showing of a Universal feature.

Mrs. Stegall of Fayette writes that she is planning the building of a theater at this town.

The New Mills theater at Tama has been added to the possessions of Exhibitor Jarnagin, who also bought the Idle Hour theater at Tama.

L. E. Mathews, formerly manager of the Lyric theater at Boone, Ia., is enjoying a vacation. He sold the Lyric theater to Wigman and now Mathews is looking for a new location.

Everybody at the Educational exchange has been busily engaged in spare moments in moving into new headquarters in the same building, the Des Moines film exchange building, but just across the hall from their former location. An addition to the staff of Educational is Fred Hiershorn, who will go on the road for Educational. He used to be with Select in Omaha. Mr. Kahn in his recent trip to the key cities reports that business is good, but the roads are not.

W. W. Booth of Belle Plain, Otto Panken of the Strand theater at Marengo, and Nate Chapman of Iowa visited the Famous Players office this week.

J. R. Grainger, general sales manager for Goldwyn from the New York office, and District Manager Bansford visited the Des Moines exchange last week.

George Stephens, recently made assistant booker at the Famous Players exchange, is making good at his job.

B. B. Reingold, manager of Goldwyn's Des Moines office, made Cedar Rapids in his trip into the territory this week.

GODDESSES OF LOVE!
Venus, Aphrodite
CYTHEREA

Seattle

GEORGE REISNER'S new Tokay theater at South Bend., Wash., was opened the latter part of February, with great ceremony, and was favored with a delegation of film men from Seattle, including the managers or representatives of the United Artists, Greater Features, Famous Players, Universal, De Luxe, Film Booking Offices, Pathe, Fox, Selznick and Hodkinson exchanges. "Robin Hood" was used at the opening attraction, and drew $1.10 as the admission charge. A seven-piece orchestra furnishes the music at the house. Mr. Reisner tendered a large banquet to the visiting theater and film men before the opening. The house represents an expenditure of practically $100,000, and is noted because of the fact that it is a 1,000 seat house in a city of less than 4,000 inhabitants, drawing capacity houses at practically every performance. It plays road shows as well as motion picture programs.

Letters received here this week announced that the American theater at Dayton had been purchased by J. W. Allender, owner of a string of houses in the small towns of this territory. A. F. Fleck was the former owner and manager. Mr. Allender was scheduled to take possession of the house early in March.

G. G. Swigley, owner and manager of the White Center theater, located in a suburb of Seattle, was seriously injured recently when the machine which he was driving skidded and crashed into a tree stump near the outskirts of the city. The accident was caused when Mr. Swigley lost control of the automobile on streets made dangerous by falling rain. He was thrown from the car, the latter being entirely wrecked.



H. J. Muller, appointed secretary to the president of Selznick Dist. Corp.

Ed J. Myrick, formerly assistant general manager of the Jensen-Von Herberg circuit, last week took over the ownership and management of the Strand theater in Billings, Montana, which he has reopened under the name of the Myrick theater. The house was formerly under the direction of J. L. Byrd. Mr. Myrick last week announced plans for the construction of a $90,000 suburban house in this city, work on which is expected to begin within a very short time.

Manager Frank Edwards of the Winter Garden theater last week announced that he had secured Victor DePinto as conductor of the new Winter Garden concert orchestra which has just been engaged to furnish the music at that theater. Mr. DePinto has just come to this coast from the East, according to reports, where he was well known as the conductor of a number of large theater orchestras in that territory.

Theater employes of practically all houses in this city gathered at the Moose hall one night the latter part of February, when they entertained their friends at a specially arranged Theater Employes Dance. Special musical and entertainment stunts were included in the program of events, and an eight-piece orchestra furnished the music for dancing.

Miss Agnes Young, head usher at John Hamrick's Blue Mouse theater, has been receiving much publicity and praise recently as a result of the appearance of her ushers during the showing of "Scaramouche" at the theater. Miss Young is especially interested in the atmosphere surrounding the presentation of any picture, and for "Scaramouche" she designed French costumes for the ushers that were considered as fine as any that have ever been seen by theatergoers in this city.

A spring fashion show, given in conjunction with a well-known Seattle costumer, was used to good advantage recently by Robert W. Bender, manager of the Columbia theater. A special electrically lighted runway was built around the orchestra, and a dozen models displayed to the audiences the latest spring models in costumes of every type.

W. K. Beckwith, salesman for Manager H. A. Black's Vitagraph exchange in the Seattle and western Washington territory, late in February received a check for $250, as first prize in the recent sales contest held in the western division. The contest was conducted by the Vitagraph organization for all salesmen in exchanges in the western territory, and ran for ten full weeks. Mr. Beckwith's sales during those ten weeks far eclipsed any other salesman in any Pacific Coast exchange.

Paul C. Mooney, vice-president of the W. W. Hodkinson Corporation, in charge of sales and distribution, was expected to be a visitor at Manager R. C. Hill's local exchange late in February. W. G. Carruthers, salesman, has just joined Mr. Hill's staff, and will work in the Washington territory. He is well known in the Northwest, having been connected with the Fox and Universal exchanges during his four or five years on the Pacific Coast.

Mrs Fred G. Sliter, wife of the recently appointed manager of the First National exchange, arrived recently from New York and is now establishing her residence here. Mr. Sliter's son and daughter are at school in the East at present, but are expected to come to this coast at the close of their term, early in the summer.

Louis Rosenberg, head salesman for Al Rosenberg's De Luxe Feature Film Exchange, left here last week for Portland, after spending a number of days in the local office. Mr. Rosenberg started off on his trip in a new Hudson speedster, having traded in his former Essex coach for the former car.

L. K. Brin, president of the Kwality Film Exchanges, was expected to leave Seattle this week for Los Angeles, where he was to confer with the Warner Brothers, whose product he handles in the Northwest territory. He was driving the entire trip with his father-in-law, who has just come to this coast from the Middle West, en route to California. Mr. Brin expected to be gone about two weeks.

Guy F. Navarre, manager of the Fox exchange, was expected back in Seattle soon, after having spent a number of days in Los Angeles and San Francisco, conferring with Fox officials in the former city. During his absence the local office has been under the direction of Jack Cohen, assistant manager and booker.

Edward Armstrong, assistant general manager of Universal, left last week after having spent two or three weeks in the Washington and Oregon territory. L. J. Schlaifer, manager of the local Universal exchange, has just returned after a road trip around this state that took the better part of a week to make, and is again located in his Seattle office.

W. S. Southern, associated with Fred Walton in the American and Grand theaters in Bellingham, paid an infrequent visit to Film Row recently, after an absence of a number of months. B. B. Vivien, owner and manager of the Empire theater, Anacortes, was another out-of-town exhibitor who spent a number of days among the local film magnates.

A. H. Huot, manager of the Film Booking Offices Exchange, has recently returned to his office, after completing a short road trip to a number of key cities in this state.

SOUTHWEST

RESIDENT Manager J. P. Epperson of the Pathe branch at Oklahoma City, made a business trip to Dallas and other Texas points the first of the week.

Fred H. Wright is remodeling his theater at Maybank, Texas., and also building a new theater at Kemp, Texas. Resident Ralph Morrow of Dallas is visiting a meeting of Hodgkinson managers and department heads at St. Louis, Mo.

R. A. Kelly has sold his Yale theater at Cleburne, Texas, to R. Landress, who has taken charge. H. H. Hoke, director of the M. P. T. O. of Texas has gone to Battle Creek, Mich., for treatment. He has been ill for the past month.

Incorporations: Little Theater company, Dallas, Texas, capital stock $20,000. Incorporators, Louis Lipstiz, Elmer Scott and R. E. L. Knight, Jr., all of Dallas.

Prince Amusement Co., Houston, Texas, capital stock $5,000. Incorporators, L. Roberts, J. Warden and G. C. Burke, all of Houston.

William Oldknow, president of the Southern Theater Equipment company, at Atlanta, Ga., is in Dallas on official inspection and will visit the Oklahoma City office before returning home.

C. E. Wilkinson has installed a new style Fotoplayer in his Olympic theater at Lockwood, Texas. Other equipment installed in the Olympic theater were a Minusa screen, two new Powers' projectors and a complete Mazda equipment.

Brickney & Garbett & Garbett have been given the contract to build W. M. Smith's new Orpheum theater at Tulsa, Okla., to cost about $750,000. The theater will be strictly modern and up to date and will seat over 1,500. The theater will be five stories high, built of terra cotta, brick and stone.

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PRINTS 723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK PRINTS
DEVELOPING AND PRINTING MOTION PICTURE FILM

Southeast

LESTER'S Rivoli, Columbia, South Carolina, suffered a fire loss amounting to $10,000 last week, the blaze having started near the roof at the rear, caused by defective wiring. The interior of the entire theater was somewhat damaged by water and smoke, but work of decorating and rebuilding is already well under way.

H. P. Laseter, who has been in Florida for Progress, has joined the sales force of Metro in Atlanta, succeeding Joe Marentette, who goes with Associated Exhibitors.

Will B. Woods, the well known exhibitor of Gadsden, Alabama, is preparing to make a European trip in the arly Spring. His assistant, Lee V. Castleberry, was a visitor on Atlanta's film row the past week.

A company of local business men are planning to open a theater in Rockwood, Tennessee. R. D. Fulk will manage the new house.

Among the theater owners in Atlanta during the past week were Col. R. G. Allen, Raleigh, N. C.; C. E. Daffin and his assistant, Mr. Mayhew, Daffin theater, Tallahassee, Florida; Charles W. Picquot, Southern Pines, N. C.

Ford Anderson, district manager for Southern Enterprises, has just returned from his first official visit to the Knoxville territory.

The LaFayette theater, a colored nouse at Winston-Salem, N. C., owned by W. S. Scales, is in ruins from fire.

Demolishing of the old Pastime theater, Pensacola, Florida, is already underway to make room for the new $300,000 to be erected by the Saengers.

C. A. Midelberg will build a new theater to replace the old Capitol at Charleston, W. Va. The old Methodist church building in Williamston, W. Va., is being remodeled into a picture house.

E. H. Gillespy and G. V. Whitton of the warehouse department of Southern Enterprises, and J. W. Baker and Homer Hamlin of the accessories department, met in a golf tournament at Piedmont Park, Atlantna, last Saturday afternoon.

The Rex theater, Sumter, S. C., will be closed for extensive remodeling and decorating.

H. H. Everett, Charlotte branch manager of Progress Pictures, was called to Atlanta the past week, owing to the death of Mrs. Everett's mother.

A. J. Sharrock, advance man for "The Hunchback of Notre Dame," is now in the southeastern territory exploiting percentage runs.

Ford Anderson, M. S. Hill, E. R. Rogers, E. L. McElravey and Arthur Amm, all of the theater regional managers of Southern Enterprises, have gone to New York to attend the meeting of district managers called by Harold Franklin.

Mr. and Mrs. C. E. Kessnich have returned to Atlanta from New Orleans, where Mr. Kessnich underwent an operation for appendicitis.

The Savoy theater, Atabama City, Ala., which sufferd a disastrous fire last November has been reopened, thoroughly renovated and refurnished. Mr. Woods, owner, has closed his Lyric theater, Gadsden, Ala., the lease having been taken over for mercantile use.

Mrs. Anna Sessions, New Orleans branch manager of Hodkinson, has returned to her desk after attending the sales conference in St. Louis. The officials of the company presented her with a platinum wrist watch for third highest rating in general efficiency in the United States.

Yeggs cracked the safe of the Trianon theater, New Orleans, week before last, escaping with $2,200 in cash. They are both Saenger houses and burglary insurance covered the loss.

Charles W. Picquot opened his new Carolina theater, Southern Pines, N. C., last week.

The new Kettler theater, built by Carl Kettler in West Palm Beach, Florida, had its formal opening Saturday March 1st. It was very successful and flattering, many exchange and exhibitor friends either wiring congratulations or flowers.

H. J. Paradis, has completely renovated his Oasis theatre in Wilson, North Carolina, adding a balcony, Superior Projectors and Mazda equipment. He is also building a new theatre in Kinston, North Carolina.

J. K. Singletary will award the contract soon for a new theatre in Bradentown, Florida. It will seat 1200, be built of pressed brick and hollow tile. It will be leased by the E. J. Sparks Enterprises, who will operate it.

W. B. Fulton, salesmanager in Tennessee and Alabama and A. R. Ninninger, salesmanager in Georgia and Florida were in the Atlanta office of Eltabran Film Company the past week end for a conference with the big chief T. A. Branon. Otis Branon, a brother of T. A. has returned to the industry after a year away owing to a nervous breakdown.

Sig Samuels has returned to Atlanta after two weeks visit in New York city. While there he purchased a set of scenery for his Metropolitan in Atlanta which is an exact duplicate of that in the latest edition of the Ziegfeld Follies costing more than $5,000.

Salt Lake City

GEORGE L. CLOWARD, manager of the Metro exchange, went to the Idaho territory to close some important contracts.

Joe Koehler, Metro salesmtn who covers Idaho out of the local office, advises his headquarters that he has had an unusually successful week, closing many good contracts.

C. A. Dillerd, local salesman for the Metro exchange, is at present in Idaho Falls, Idaho, acting as business manager for the presentation of "Scaramouche," at the Colonial theater.

Al Hagar, exhibitor of Idaho Falls, Idaho, where he operates the Rex theater, was in the city visiting the exchanges and lining up new productions for his house. He attended the weekly dinner and business meeting of the Intermountain Film Board of Trade at the Newhouse Hotel Monday, and following the business was called upon to speak. He said that if every exhibitor who comes under the jurisdiction of this board could have the privilege of attending such a meeting, he was sure they would readily see that each and every exhibitor was receiving a fair and square deal at the hands of the board, and, that they would feel mighty kindly toward that body, as he had come to do, through attending.

Jesse D. Solomon, resident manager for Goldwyn-Cosmopolitan, returned recently from Butte, Montana.

C. J. Mercer, resigned his capacity of salesman for the local Goldwyn-Cosmopolitan office, and will go to the Hodkinson exchange as salesman.

Charles Knickerbocker, who assumed managerial duties at the W. W. Hodkinson exchange in this city several weeks ago, will give up his duties locally, and be advanced to the position of Home Office Representative, going first to Kansas City. Knickerbocker is well known in this part of the country being formerly identified with the local Goldwyn exchange as manager before going East prior to his return here as Hodkinson manager.

W. A. Corby, manager of the F. B. O. exchange for the past six months, severed connections with this organization on the first of March. He goes to the Hodkinson exchange, as manager, succeeding Charles Knickerbocker. Corby will be succeeded by Abel Davis, who comes from Denver where he has been associated with the F. B. O. office.

David Fahrquar, formerly manager of the local Select exchange, has returned from abroad, and has rejoined the Select force, selling in the Idaho territory. He was in London, where he was connected with the First National people.

H. W. Perry, prominent exhibitor of Ogden, Utah, returned Monday from the coast, where he has been the past few weeks, combining pleasure and business. Perry operates the Ogden, Otah and Cozy theaters in Ogden, and now has under course of construction the new Egyptian theater, which will open in April, according to present plans.

Fred Gage, newly appointed District Manager for Universal, was in the city conferring with Milton H. Cohn, manager of the Universal exchange. Gage has been in Butte, Montana, and Spokane, Washington, and will return to Denver upon completion of his duties here.

A successful sales conference was held for the salesmen of the Universal office here. All salesmen were in from their territories and the salient points of the spring program were gone over.

M. H. Cohn, Universal manager in this city, leaves for Logan and northern Utah tomorrow for a few days on business.

The Universal employes of this city turned out en masse yesterday to greet William Duncan and Edith Johnson, who stopped off between trains.

George Hays, manager of the Associated Exhibitors' exchange, just returned from a three weeks' trip into the Idaho territory, placing the productions on the spring program. He reports business as very good in Idaho, with the financial conditions coming back in splendid style.

Mrs. Lucille Baugh, of Shoshone, Idaho, has purchased the Baugh theater in that city from Miss Myers, and will continue the picture policy of this house.

The partnership of Olds and Brown have secured the Mutual theater at Rupert, Idaho, from Hollenbeck and Haynes, the transfer taking place this week.

Mike Nielson, owner of the Rex theater at Buhl, Idaho, has purchased control of the Rex theater in the same city from C. J. Kalinan, and will operate the two places.

Out-of-town exhibitors who "made" film row this week include: Frank Knotts, who operates the American theater at Park City; George Lindsay, owner of the Star and Crescent theaters at Eureka, and Abe Glassman, owner of the Alhambra theater at Ogden.

NOT a musical instrument
CYTHEREA

Albany

JAMES W. HOLDEN, the new manager of the Universal exchange in this city, arrived in town during the past week, and lost no time in getting down to business. Mr. Holden has been connected with Universal for the last six or seven years, starting in with the company in New York city as a salesman, and being later on transferred to Cincinnati, where he made an excellent record for himself as a branch manager. Mr. Holden came from Cincinnati here. The local exchange is now being transformed into what will later on be a buying office, and as such will be one of the largest exchanges in the city, serving about 400 theatres, and with additional salesmen covering the territory.

Alec Weissmann, who left this section two or three weeks ago for Mexico, where he will handle the United Artists' product in letters to friends here during the past week, writes that he likes the country very much, and moreover that a bull fight beats a baseball game, when it comes to real thrills. According to Mr. Weissmann, a Mexican exhibitor may buy a picture for twenty days, but has the privilege of running it for a few days, and then repeating at some time in the future.

The Leland Music Publishing Company, which was recently formed in Albany, with Jacob Tarsches, part owner of the Leland theatre, as a member of the company, will open a store on Clinton Square in Albany.

Fred W. Mansert, who has been manager and doing the booking for the Rialto in Glens Falls, for a long time, is no longer with the company. Fred Colburn was last week elected president of the company.

The offices occupied by the Famous-Players exchange in Albany, are now being redecorated throughout, the manager, J. H. MacIntyre, keeping a watchful eye on the work. About twenty are employed in the exchange.

Nathan Beier, manager for New York state, for Warner Brothers, dropped into town last week on his way to Buffalo, where he remained a day or so before returning to New York.

Nate Robbins, of Utica, head of the Robbins chain of houses, took a little vacation last week, and went rabbit hunting with friends.

There is a new manager at the State Theatre, in Utica, a Mr. Babson, hailing from Palmer, Mass. The house is one of the Goldstein circuit.

E. J. Smith, district manager for F. B. O., and former general sales manager for Universal, spent a couple of days here last week.

Jack Perrin, the four year old son of the manager of the Leland and Clinton Square theatres, has a mild attack of diphtheria. Incidentally, the father has been under quarantine, the nature of the boy's illness having been discovered while Mr. Perrin was at the theatre.

J. H. MacIntyre, who recently came to Albany, to handle the Famous-Players exchange, is the owner of a decidedly rare watch charm in the shape of a Verdun medal. Mr. MacIntyre went over seas in August, 1917, and participated in the fighting in every sector.

The Grand, at Malone, owned by Bob Landry, who also owns the Strand, in Ogdensburg, and the Clinton, in Plattsburg, will be reopened on April 1, following extensive repairs, during which Mr. Landry has been running his pictures at the Palace.

Film salesmen, who visited northern New York last week, came back to town with some wild tales of the blizzard that waged for two days. In some places the film salesmen were obliged to follow the street car tracks rather than the sidewalks to the treatres visited.

First Graphic will move its exchange on April 1, to the third floor of the building now occupied by the Universal and the Bond Photoplay companies.

With Ben Apple as captain, the bowling team from the American theatre in Troy, trimmed the five from the Troy theatre by 104 pins one night last week. But there is an explanation due in that Ben Stern was not rolling with the Troy theatre aggregation.

Fenton Lawlor, salesman for Selznick, has joined up in a similar capacity with the F. B. O. exchange, while Ben Smith has come with Selznick.

Irene O'Brien, relief cashier at the Lincoln in Troy, has gone with the Griswold, in a similar capacity.

Jane Holloran, one of the best known young women along Film Row, and who has been practically in charge of matters at the Selznick offices for the past year, and who was formerly with Grand and Warner, has left for New York, to become secretary to the director of Cosmopolitan Productions. Miss Caroline Goodman, will be promoted to Miss Holloran's position. Isabel Dailey, of the local F. B. O. exchange, has also gone to New York.

There has been little improvement in business at the collar factories in Troy, while a layoff at the car shops in Albany is also affecting the theatres.

Carpenters were busy in Troy last week repairing seats at both the Lincoln and the American theatres.

Carelessness on the part of patrons in losing money and articles continues in the Albany and Troy theatres. Mrs. Anna Bender, of Menands, who left a mesh bag in the ladies' room of the Clinton Square theatre in Albany, and which contained about $2,000 worth of jewelry had the same returned to her by an unknown woman. At the Lincoln in Troy last Saturday, a woman lost $29 in bills, and on the same night at the Troy theater, a patron lost $25.

In its remodeled form, the Strand, in Troy, will accommodate about 800 person on the first floor. The carpenters have progressed to the extent that the house, damaged by fire, will be in shape to reopen on April 1.

Overhead will be cut during Lent at some of the houses in this territory. No soloists will be engaged at the Troy theater during the Lenten season, while the Lincoln will reduce its orchestra from ten pieces to eight, except on Saturday, Sunday and Wednesday, the same house also cutting down somewhat on its newspaper advertising.

The oldest statewide salesman in the person of N. I. Filkins was in



"Cliff" Lewis, who is handling exploitation for the Strand, Syracuse, N. Y. He was former manager of the Strand, Schenectady.

town the past week, representing Advance Pictures, with headquarters in Syracuse.

Having jumped his newspaper advertising no less than ten times since he assumed management of the Griswold, in Troy, and having advanced his admission prices from 15 to 20 cents, without losing patronage, Jacob Golden, former newspaperman, is making a record these days in the local theatrical field. Mr. Golden is constantly springing new ideas to attract business. He now plans to offer $100 for the best story written with the locale in Troy, the story to be later transferred to the films and shown at the Griswold. Next week Mr. Golden will use Stephen Harrington, a Troy policeman, as his soloist, the cop having attracted much attention at the recent Patrolmen's minstrel show. By using his brains, Mr. Golden is breaking house records on Sundays. In place of running a show from 6 to 8:10 o'clock on Sunday night, he is finishing his first show at 7:45, and getting the "break," while at other houses patrons are forced to stand in line until after 8 o'clock.

LUDWIG G.B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

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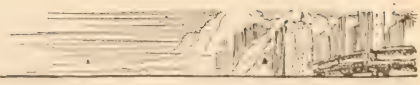
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Chicago



BALABAN & KATZ'S entire staff, including executives, managers, ushers, musicians and all others connected with their chain of theaters, with their wives, gathered at the Sherman Hotel on March 1 for a big get-together supper and dance. More than eight hundred enjoyed the evening. Singing and dancing numbers were put on by artists of Balaban & Katz's entertainment staff. The party, which was a huge success, lasted until a late hour.

The Hoyburn theater has been taken over by Clyde Elliott, who operates the New Evanston theater and will conduct both houses as high-class feature theaters, booking only first-class pictures and big box office attractions.

O. Lambert has been appointed assistant manager of Goldwyn-Cosmopolitan's exchange to fill the vacancy made by the resignation of Ira Firman.

Fern Andra, star of German movies, who used to live in Hammond, Indiana, is back in the old home town visiting her father and mother. The Woman's Club, Elk's Club and the Chamber of Commerce have all given receptions in her honor and many other affairs have been given to make the stay of Miss Andra pleasant.

Albert Dezel, who has been connected with Irving Mack for the past six months as general manager of the Chicago Advertising Service, has resigned to take charge of the advertising and publicity for Braden & Chester. His first assignment will be to put over "Powder River," which is shortly to open up for four weeks' showing in a loop theater. This is an official United States war picture which was taken on the battlefields of the world war by the United States Signal Corps.

Walter Hill, who recently resigned as Universal's Chicago publicity and exploitation manager, after having been connected with that company for several years, is now district agent for the DeVry Corporation, in charge of Indiana territory, and has opened headquarters in the Meyer-Kaiser Bank building, Indianapolis, Indiana.

Jack Cohen, old-time film salesman, is seriously ill at University Hospital, but has been able to see some of the film men who called there. He has been in the industry for a number of years and was connected with Goldwyn and Select.

F. A. Flader, general manager of theaters for Universal, spent last week in Chicago. From there he went to the coast, where he expects to make his headquarters at Universal City for a week or two.

Vice-President and General Sales Manager Grainger, of Goldwyn-Cosmopolitan Distributing Corporation, spent Thursday and Friday at the Chicago offices of his company and then proceeded to the west coast by the way of Seattle.

D. O. Reese has left Warner Brothers to become connected with Universal as a salesman and will cover suburban territory. Harris P. Wolfberg, Divisional Manager of Universal, was in Kansas City this week-end, visiting with his family. He returned to Chicago early in the week.

Roy Alexander, who recently resigned as manager of Universal's Chicago exchange, is visiting the west coast and expects to make his headquarters in Hollywood for a few weeks.

Ira Firman is in New York city, considering an offer for a new connection with a film company. Mr. Firman recently resigned as assistant branch manager of Goldwyn-Cosmopolitans Chicago Exchange.



Buffalo



EDDIE WEINBERG, former manager of the old Buffalo Mark-Strand, Elmwood and other theaters, who went to London several months ago to manage a Universal house in the British metropolis is back in this country and postcards from the Elks' club, New York, that he is happy to be back once more in the good old U. S. A. Eddie is looking for a new connection. In addition to his long period of service in the local exhibitorial field, Mr. Weinberg also managed the Syracuse Strand during the illness of Edgar Weill, a few season's ago.

The local follies idea is taking hold in western New York. Last week the Strand, Niagara Falls, staged one, this week Manager Peckerick put over a local show at the Loew's State and down in Jamestown, Manager Peterson did the same at the Palace theater. More than half a hundred of Chautauqua countys fairest participated in the Jamestown revue.

Fred M. Zimmerman, manager of the F. B. O. exchange was all smiles the other day. When we asked him what the big idea was he produced a $100 check which was awarded the office for being the winner during the week in the Major Thomson contract expedition. No wonder Fred is buying a new Nash roadster, with balloon tires and all the other trimmings. Mr. Zimmerman announces the resignation of Charlie Goodwin from the F. B. O. sales staff.

Well, well, our old friend E. J. Hayes, formerly manager of the First National exchange, has been engaged as a special representative on the Associated Exhibitors' sales staff to handle a special block of sixteen features.

Joseph H. Schuchert postcards from Havana where he is vacationing that it is easier to see the races run than to run movies. Mr. Schuchert is the owner of the Columbia and Colonial theaters and is one of the pioneer film men of western New York, being manager of the Old General Film exchange when it opened.

Franz Rath, Jr., formerly associate organist at the Temple in Salt Lake City and feature organist at the Isis, Denver, and other western houses, has been engaged to preside at the console of the Wurlitzer organ at the Lafayette Square, succeeding Arthur J. Martel.

Charlie Hayman, president of the Cataract Theater Corporation, operating the Strand and Cataract theaters, Niagara Falls, is now in Madrid, Spain. On March 24 Charlie will meet Albert of Belgium.

Gosh, it must be tough to be a musician in a Hornell theater. You can't smoke back stage in that town, for Chief Platt N. Bond has started a campaign to put an end to such a practice. But the other day Recorder Fay P. Rathbun, in police court, returned a verdict of not guilty in the case of Harold Bradt, one of the melody boys at a Hornell theater, who was charged with violating the ordinance by taking a few puffs back stage. Bradt produced a score of witnesses who declared he had not been smoking.

Harold Angers and Martin Thorman have resigned from the advertising department of Paramount exchange. James Cranton, formerly with F. P.-L. for three years has been engaged as postal clerk. Marvin Kempner, local manager, is continually on the jump these days. He is determined that some other city is going to get that tombstone next year.

Paul Elliott has been added to the sales staff of the local exchange of the Selznick Distributing company. Mr. Elliott has been in Indianapolis with the same company.

The Stribling-Slattery battle attracted an unusually large gallery of film men. Among those noted at the ringside were Mike Kallett of Rome and Oneida, Mike Bloom of Cortlandt, Al Robbins, J. Meyer Schine, Howard Thurston of Lockport, Syd Samson of Bond Photoplays and many other "knights of the leaping tintypes."

Bill Calihan, manager of the Regent theater in Rochester, is now buying the pictures for the Eastman, Regent and Piccadilly theaters in Kodak Town.

Al Becker of the Becker Theater Supply Company of Buffalo is installing much new equipment in western New York motion picture theaters. He has installed two new high intensity Simplex machines at the Strand, Niagara Falls; two high intensity lamps at the Elmwood which Al claims improves the projection 100 per cent.; two machines, 700 chairs, a Raven half-tone screen at the opera house, Mount Morris, which has been changed into a picture theater by Charles Martina; a 700 chairs, a Raven Haftone screen in St. Matthew's church, two new Simplex mazda equipment in the Unity theater as well as a Dalite screen, two Superlite lenses and most everything else in this new J. D. Parmalee house.

Charlie Reiner, manager of the Grant theater, has gone to a sanitarium in Hornell, N. Y., to recover his health.

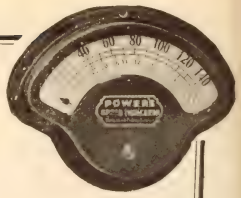
G. E. Cordingley, of the Gem, Oswego, N. Y., has advised the exchanges in Buffalo that he has been unable to obtain good pictures for his house because they have all been sold to the opposition and that he has leased his house to Associated Theaters, Inc., of East Rochester.

"The Little Brother to the Empire," is the way Harrison and Fitzer announce the opening of the remodeled Savoy theater in Syracuse.

Joe Liberman has been transferred from the Syracuse to the Rochester territory by Manager Sydney Samson of Bond Photoplays Corporation, while Jess Kaufmann has been transferred from Rochester to Syracuse.

CYTHEREA
starts, where language stops





POWER'S PROJECTORS

EQUIPPED WITH

POWER'S GOVERNOR TYPE SPEED CONTROL

AND

POWER'S SPEED INDICATORS

GIVE THE MANAGER AND PROJECTIONIST

ABSOLUTE CONTROL OF SCREEN PRESENTATIONS

SPEED INDICATORS

AN ARTICLE BY
F. H. RICHARDSON
Moving Picture World, March 1, 1924

HERETOFORE this department has rather discouraged the use of speed indicators on the ground that they were used to force the projectionist to adhere rigidly to an art-murdering "schedule" and to enable the leader of an orchestra to force the projectionist to synchronize the picture with the music instead of the orchestra leader synchronizing the music with the picture.

The speed indicator is here, however, and as it is used with excellent results in many first-class theatres, there is nothing to be gained by continuing to oppose it. It is an accomplished fact and further opposition would be merely butting one's head against a stone wall, with nothing to be gained but a cracked head, or at least a bad headache. The thing to do now is to fully accept the speed indicator. Occasional abuse is something that we are bound to find in every good thing which has ever been given to this world.

Synchronizing Possibilities

The great value of the speed indicator rests upon the possibilities it presents for synchronizing projection and camera speeds. Used for this purpose with the producer indicating the exact speed at which each scene ought to be projected, the speed indicator would instantly become a tremendously useful and absolutely indispensable part of motion picture equipment. Screen presentation would win the fullest recognition as an important factor in good showmanship, and projection would gain some of the attention which is now so generously given to production. The sooner all theatres install speed indicators the sooner will producers awaken to the opportunity lying at their door for correcting one of the worst abuses found today in projection, viz.: overspeeding. As a matter of fact, producers should issue a schedule with each production setting forth the exact speed for each scene. The speed for each scene could be carefully worked out in order to produce the best possible effect upon the screen and this undoubtedly would greatly increase the pleasure of motion picture audiences and receive the warm approval of the public. This has already been done to some extent, but we hope to see a wide acceptance of the idea properly worked out through the use of speed indicators.

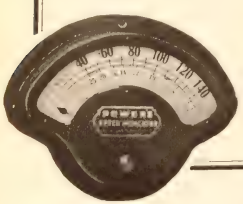
Camera Speed Not "Standard"

It is idle to claim that camera speed is "standard." It is not standard, no matter how vociferously cameramen may claim it is, and in all human probability it never will be. This is so for any one of several reasons. As well dispute it as the fact that two plus two make four.

I have for years insisted that the correct presentation of the picture is the highest function of the projectionist, but he has not as a class arisen to the demand. It is true, however, that in most cases he is not permitted to do so, or at least not more than to a limited extent, by reason of schedule limitations. With speed indicators, however, it would not be necessary for any manager who is a real showman to wait for the producer to give a complete schedule of speeds for any given production.

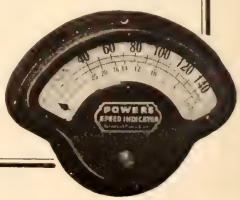
With a speed indicator, however, and the correct speed of projection indicated by the producer himself, there certainly would be greater chance of convincing friend manager that if he wants an iron-bound schedule he must trim his film footage to somewhere nearly fit the time instead of ruining everything by overspeeding projection.

Taking everything into consideration this department strongly advises that speed indicators be included in all future projection installations. It is up-to-date practice, and as matters now stand is to be commended. Nearly all high-class installations are including speed indicators, and high-class installations are pretty good guides for less pretentious ones to pattern after in essential details.



Screen Presentation Is an Important Factor in Good Showmanship





NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Need of Prologue for Effective Presentation

This Feature of Program Can Result in Enhancement Or Ruin of Picture

By Joseph Plunkett,
Managing Director, Mark Strand Theatre, New York City

WHENEVER exhibitors of one of America's largest industries hold a confab and in beneficent moods exchange innermost secrets of program presentation, much wrangling over the subject of prologues is bound to ensue. Certain indomitable traits are inherent in most exhibitors —they love to feel that theirs is the best method of presentation and are not satisfied with being a step or two removed from this enormous ambition. This is a commendable characteristic, indeed, and easily found in any other American field of endeavor. Though I am one of the brood, I shall attempt to be different this time by being less recalcitrant; I merely shall offer my views in the following which may be regarded in any light but not disputed because they are based on experience alone. But to grant a concession I will say that it is quite possible for experience to differ.

Prologue Has Caused Much Discussion Pro and Con

It is apparent from the foregoing that I am pro-prologue. Whatever has been said derogatorily of the prologue, I have sought to overrule; but reiteration is sometimes necessary. I have read on one or two occasions of several people who have deigned to express themselves rather dubiously on this subject, its intrinsic value as a subsidiary factor to good picture presentation. It seems to me that the reason for this, their doubtful attitude, is attributable to the fact that the true meaning of the word prologue is very often misinterpreted. Once the prologue becomes unequivocal to all, it will serve all as invaluably as it has served the Mark Strand Theatre.

Not Necessary to Depict Certain Scenes of Picture

Evidently, the general impression seems to be that a prologue must of a necessity be a replica of a certain scene or anything else, no matter how irrelevant, from the photoplay which it preceeds. It must not. A prologue should — and must, to earn the right to be called that and to be of value — be representative of the style or type of photoplay it is to serve as an introduction. It must typify the locale for one, be atmospherical, strike a note of symbolism and suggest the nature of the picture that is to follow. Here it must stop!

But in a desperate effort to create atmosphere some have instead been accustomed to present such material that either bears no resemblance to the theme or which is a direct extract from the picture. The latter of the two mistakes oftimes reveals enough of the plot to destroy the desired illusion and thus kill the suspense, and is therefore impracticable. Imagine a producer spending hundreds of thousands in the making of a picture, leading up to the grand denouement of his story by many months of toil, only to have the climax shattered by a faulty prologue. An exhibitor may, with the best of intentions, do injury to both producer and audience. Which goes to prove that there are prologues and prologues.

Only Slight Danger of Overworking Prologues

The prologue may be overworked too, but the danger is slight. The only time the prologue idea will jar is when there is a constant repetition of the same scenery, soloists, music or other embellishments. It is even a necessity when the preliminary scenic picture is Chinese in character, for instance, and the exhibitor must switch to his feature picture of the Alaskan wilds. The climatic transition is so expensive that the shock which the spectator receives may be compared with that of a speeding car of which the brakes have suddenly been jammed on. It is here as well as in innumerable other instances that the prologue is an excellent medium. And as long as good prologues can be presented intelligently they will be successful and their life interminable.

I am not overlooking the fact that "the picture is the thing," and if it is in my power to enhance the picture's value with a prologue that can be perfect in every way, I doubt whether it is my duty NOT to do so since I would be rendering a service to the producer, the theatre and most important of all, the audience, without whom I would not be writing this today.

Worth Considering

THERE seems to be good food for thought in an article which recently appeared in an issue of the "American Projectionists." While the article is not signed, the contributor apparently has had reason to express his personal experiences.

Today, there are two articles which should be in every Projection Room, where continuous shows are given. A film measuring machine and a speed indicator connected to the Projector. These help out the Box Office in this way:

The new show comes in and is measured, and found to consist of say, 8,080 feet, not counting leaders and tail pieces, of course, the time allowed for each show is two hours, or 120 minutes including a 5 minute overutre and a 5 minute intermission between shows, which leaves 110 minutes for the film. Dividing 8,080 feet by 110 minutes, shows I must maintain an average of 73½ feet per minute, which is easy to do if there is a speed indicator. Slow marching scenes and slow action are allowed for and speed noted in first show, and I find that making allowance for them, my running speed must be 75, slowing to 65 and 70 for special scenes.

From this data a time table is easily made out, and a copy given to the box office, which enables a patron to know just at what time the picture he is interested in goes on.

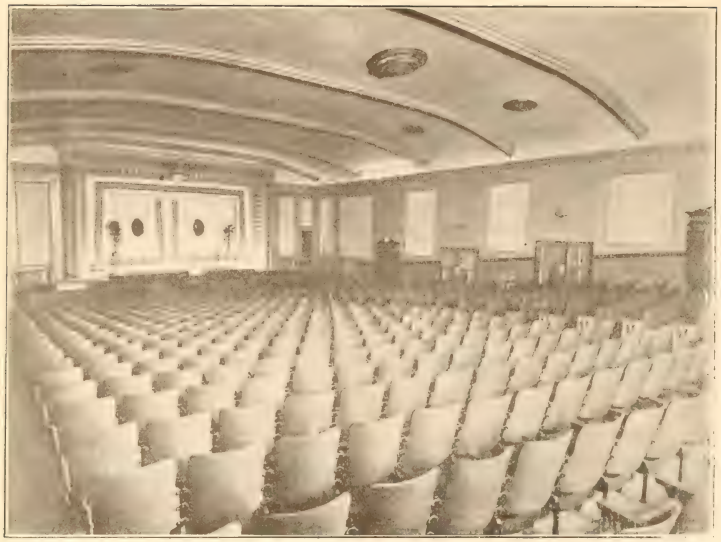
There's a regularity about this class of show that is agreeable to all concerned. Many patrons hate to come in on the second or third reel of a feature, and put off their theatre going till another time, generally missing the picture they wanted to see altogether.

Keep after the Boss for these two articles, they are a part of the necessary equipment if the house is properly run.

Contract Involving $500,000 Let for Pensacola House

A contract involving approximately $500,000 went to C. H. Turner company of Pensacola, following opening of bids in New Orleans by the Saenger Amusement Company, which is to build a theatre in Pensacola, Fla.

There were twelve bidders. The permit has been issued and the Turner company is ready to start construction. The theatre, seating 2,000 persons, will be built of steel structural frame and combination of concrete, tile and brick. It will have an entrance 25 feet wide on Palafax street and a decorated arcade about 100 feet leading back to the entrance, which will be approximately 100 x 156 feet. The front will be 55 feet high and elaborately designed.



Auditorium of the new Varsity Theatre, Buffalo, N. Y., showing the rather unusual decorations and construction, especially as used in the ceiling.

Ritz Theatre, Staten Island, is Model Large Suburban House

THE Johnson & Moses Theatrical Company, operators of the biggest and finest theaters in Staten Island, New York City, dedicated their new Ritz theater on the evening of Saturday, March 1.

The new Ritz theater will be one of the largest and best equipped theaters in Staten Island and will accommodate more than 2,000 persons.

The Ritz theater is a new departure in modern theater design, executed in Italian Renaissance. The facades are of glazed terra cotta and imperious pressed brick, enriched with classic pilasters, supporting a well proportioned and attractive terra cotta frieze, the center portion of which is carried up forming a pediment with a classic panel portraying Apollo and the Nine Muses, executed in rich scraffito.

The interior is of the Adams style of architecture, most attractively rendered with rich paneled side walls with tapestry panels extending to well proportioned cornice. The ceiling, which is beautifully paneled, gracefully splays to a large dome, 50 feet in diameter, enriched with ornaments and provided at the base with an ornamental cove providing a concealed lighting system in which two thousand electric lights are used.

The proscenium arch, 50 feet in width, is attractively executed in ornamental plaster, enriched in the center with a large and well proportioned cartouch. On each side of the proscenium arch are two tiers of boxes, placed on a rake insuring perfect vision of the stage. Most attractive ornamental arch is extended over the boxes, providing for a large organ chamber on each side of the proscenium.

On the mezzanine floor is a large lounge or reception room, beautifully paneled and provided with a groined ceiling, on one side of which is an attractive fireplace with well designed cast stone mantel piece. Directly in the center of the lounge is a large well hole surrounded with balustrade of classic design. The balcony is entered directly from the mezzanine through vomitories on either side. The first five rows of the balcony are arranged for loges, beautifully carpeted and equipped with tapestry upholstered seats. The ladies' parlor and men's smoking room are on the mezzanine floor, each being attractively paneled and decorated.

The lobby, which is of generous dimensions, is provided with Tino's marble wainscoting with light colored Italian marble paneled side walls above extending to the ceiling and enriched with marble pilasters with classic capitals. The ceiling is ornamental plaster with deep panels or coffers enriched with ornamental mouldings. On either side of the lobby, also at each end of the mezzanine, large mirror panels are provided set in metal settings, providing most attractive appearance.

The stairs throughout the building, which are exceptionally broad, are of Italian marble with marble and ornamental iron railings.

The lighting fixtures are most attractive in design. The main chandelier is 10 feet in diameter, is of solid crystal. This together with the main dome is lighted in four colors. Each color being controlled with a separate set of dimmers so that the building can be lighted in any color starting with a very dim light and gradually growing into a most brilliant lighting effect, or, if desired a combination of colors can be used in the lighting.

The building is provided with one of the largest and best pipe organs being furnished by the Skinner Organ Company.

Modern attractive marble drinking fountains are provided throughout the building and every convenience essential to the comfort of the patrons has been carefully studied and provided for.

The building is absolutely of fireproof construction throughout and is provided with every modern fire appliance including stand pipes, sprinklers and portable fire equipment.

The stage, which is one of the largest, is equipped for any kind of a production. On the left side of the stage a three-story extension is provided in which there are 20 dressing rooms and large chorus room.

The building is heated with a blower system of steam heat insuring a generous supply of clean warm fresh air and is ventilated with two exhaust fans, eight feet in diameter, placed well above the ceiling line of the auditorium, drawing the air through perforated panels in the ceiling, insuring a constant circulation of fresh air at all times.

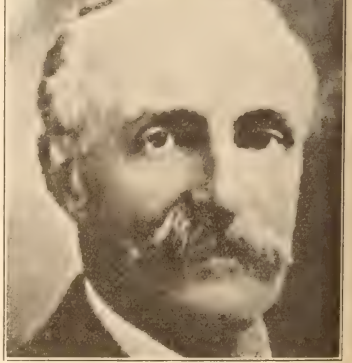
Theatre Building Proposed for Stillwell & Surf

Coney Island will have a $1,000,000 theater if plans of the Chanin Construction Company are carried out to put up a seven-story building, 104x185, at Surf and Stillwell avenues. The site has been leased for 63 years from Richard Garms at a reported total rental of $2,000,000.

Irwin S. Chanin, head of the company, says the proposed structure will seat 2,600 and the building will have stores, offices and a dance hall, roof garden and restaurant. The theater is to be on the rear of the plot and will have an entrance at the rear. The lessees are represented by Samul Kramer, attorney, of Manhattan, N. Y.

Solo Organist Engaged to Write Organ Numbers

Emil Velazco, solo organist at the Palace theater, Dallas, Tex., and one of the leading men in his profession in this country, has been engaged by one of the largest publishing houses in New York City to write and transcribe a suite of organ numbers especially suitable for motion picture work.



The reproduction of a photograph of Gov. Gifford Pinchot of Pennsylvania sent by radio by means of the apparatus invented by C. Francis Jenkins.

Check Depreciation

In Your Theatre Chairs Before it is too Late

RECEIVING as they do the hardest individual daily use of any one single item of theatre equipment, Theatre Chairs are the most likely to show the marks of wear and depreciation. Next to pictures and program, no feature should be guarded more against failure to please and satisfy your patrons. As every good manager knows, it is the combination of comfortable chairs and pleasing surroundings in your auditorium with good bills on screen and stage that build dependable patronage and sure profits year in and year out.

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If your seating is not clearly up to the standard that you must maintain to safeguard the prestige and patronage you now enjoy, you want to know that more than we. It will cost you nothing to take us into your confidence. Our advice you will find disinterested and honest.

Poor seating is a poor investment in the first place but a still poorer one to hold on to.

Make today "Chair Inspection Day" in your theatre. Come into it as though a total stranger and try out your chairs yourself, by sitting out a show or more. Try them on yourself.

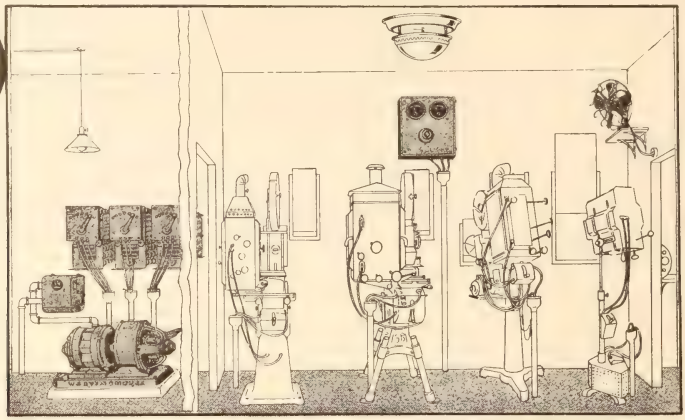
Then if you are in the least doubt of their entire suitability, write us to secure, without obligation, a theatre seating engineer's candid opinion.

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Electrical-Equipment for



No part of the entire equipment for a motion picture theatre is more important than the electrical equipment for projecting the picture on the screen.

The experience of Westinghouse in designing motor-generator equipment for motion picture projection means much when made use of. This experience has been acquired by actual contact with the various problems of better projection, affording a thorough knowledge of the apparatus necessary to produce the best results.

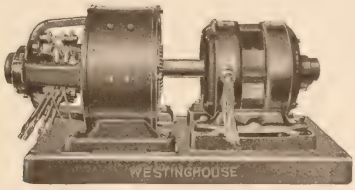
Westinghouse equipment is sold through distributors who are representative dealers in the entire equipment for a motion picture theatre—they have complete information on Westinghouse Motion Picture Projection Equipment and will be glad to assist you in selecting the proper electrical equipment for your theatre.

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Motion Picture Theatres



Motor-Generator

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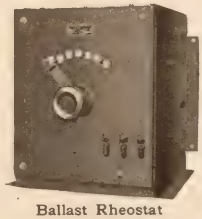
Salt Lake Theatre Supply Co.
Salt Lake City, Utah

The Theatre Equipment Supply Co.
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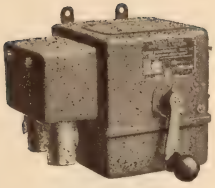
The Theatre Equipment Co.
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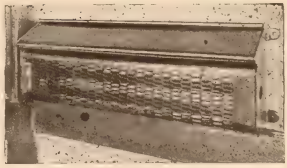
Panel



Ballast Rheostat



Motor Starter

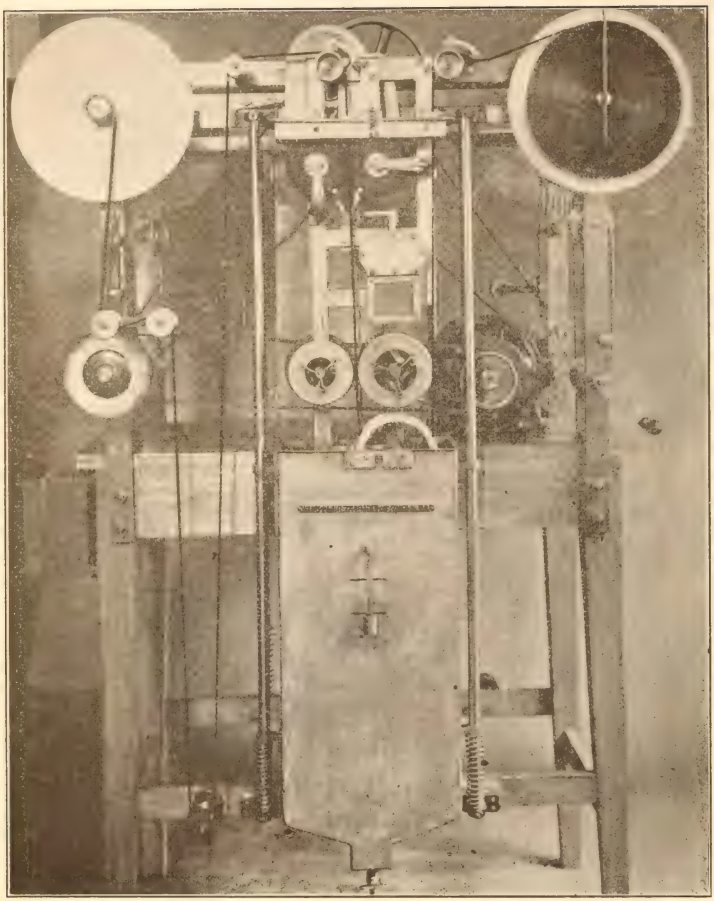


Type MP Booth Heater



Motor Starter

Westinghouse



A new renovating machine recently imported from Germany by the Dura Film Protector Company. This machine immerses the film in a bath of cleansing solution, this solution being circulated and sprayed on the film in such a manner as to remove all foreign matter. The film is then buffed on the celluloid side in order to polish. At a demonstration of this machine the results appeared to be excellent.

New Machine Imported by Dura for Cleaning Film

A new machine has been imported from Germany by the Dura Film Protector Company for the purpose of cleaning and renovating film that has been in use for considerable length of time.

A photograph of this machine is shown on this page. The large container in the center is partially filled with a cleansing liquid. When this container is raised in a position to encompass the mechanism directly above it and the film threaded as shown, it is ready for operation. The method of cleaning is, as the film passes down through the tank, the cleansing liquid is circulated and sprayed in such a manner as to remove all foreign matter from the film. It is then exposed to the air and immediately dries, being buffed on the celluloid side as it passes the buffing wheel directly under where the film is finally rewound.

The machine operates with considerable rapidity and film, after passing thru it, appears to have all foreign matter removed, particularly every bit of oil taken from its surface. The machine is now in operation by the Dura Film Protector Company.

Pictures of Heart Beats Made by Scientists

The New York Tribune reports that motion pictures of the heart beats of a turtle and of heart pulsations of other animals have been successfully made by Benton R. MacMillan, chief mechanician of the physiological laboratories of the Cornell Medical College. The camera also shows the effects of drugs on the heart.

Some of the more recent experiments on glands and the reasoning power of animals, the importance of the thyroid gland, the results obtained by injecting iodine into animals from which the thyroid have been removed, also have been graphically portrayed.

He has succeeded in making some extremely difficult pictures depicting the diastole and systole of the heart of a turtle, taken at a five-inch range. He gained his idea for photographic reproduction of vital organs during a visit to Scotland last summer, when he witnessed the showing of pictures of blood circulation in the lower animals. The rhythmical expansion and contraction of the heart muscles is shown exceptionally clearly by the films.

Shows Effect of Drugs

Another phase of experimentation with heart pulsation has also been pictured by Mr. MacMillan, showing the effect of various drugs on the action of the heart. The organ used was taken from a frog and attached to a recording lever which makes a record of pulsation on a smoked drum. The heart is suspended in a liquid of the same composition as blood, into which lead tubes conducting the different drug solution with which the experiment deals. By means of a special perfusion stopcock, the invention of Mr. MacMillan, these drugs are injected one after another, and the resultant reaction recorded by the cinematographs.

Wide use has been made of the machine in the picturing of experiments carried on with sheep and goats by Dr. Sutherland Simpson and Dr. H. S. Liddell. The reasoning powers of the animals are shown. This was accomplished by means of a maze, through which the animals were trained while young to find their way.

E. P. Giacomazzi Rebuilding Old Star Theatre

E. P. Giacomazzi has completed arrangements for the rebuilding of the Star Theater building which was destroyed by fire about four months ago.

The new building as planned will consist of two stories. The lower story will be used for the theater and auditorium, and the upper one will contain office suites. The building, it is estimated, will be erected at a cost of $10,000 and will be modern in construction throughout. Beside filling the need for a large auditorium and the constant demand for office rooms, the new building will be an addition to the business section of San Juan. Construction work is under way.

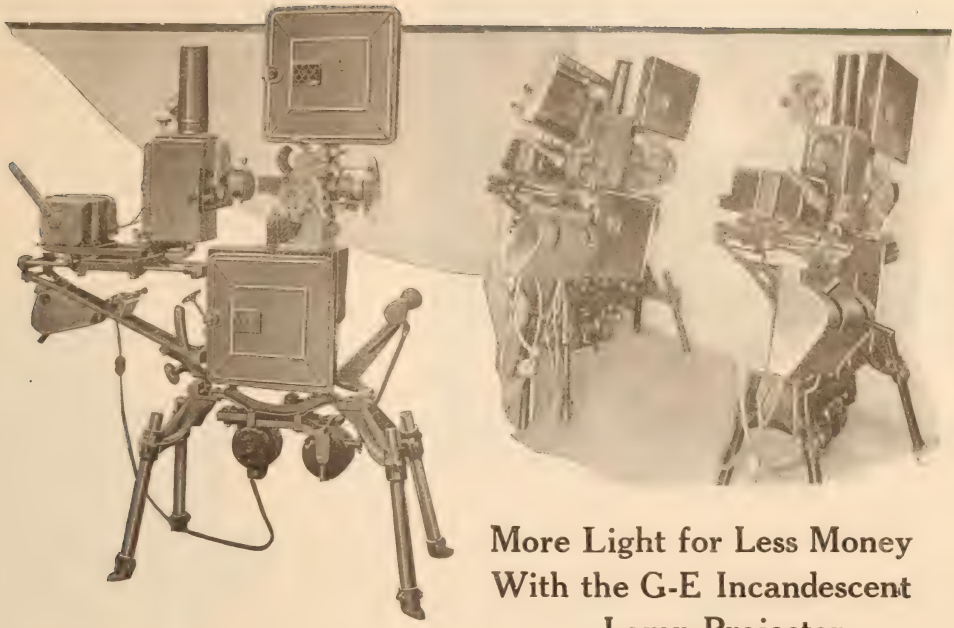
ILLINOIS

Chicago—Architect W. Ahlschlager, 65 E. Huron St., is drawing plans and taking bids for a new three-story and basement, 200 x 240, brick, steel and reinforced concrete theatre costing $1,500,000, on Belmont and Lincoln Aves., for the Lubliner and Trins Corp., 25 E. Jackson Blvd., the theatre to seat 3000.

Chicago—Architect John Hock, 7602 Chappel Ave., is drawing plans for a 750-seat theatre and store building, $30,000, one-story, 50 x 125, of brick, terra cotta and stone. Exact location and owner withheld. Address c/o architect.

Chicago—A syndicate headed by Walter Butz, % Montclaire Realty Co., Rm. 1257, 122 S. Michigan Ave., is having sketches drawn by Architect Wm. P. Whitney, 122 S. Michigan Ave., for a two-story and basement, 215 x 50 x 106, brick, terra cotta or stone theatre, store and office building on Heva and Grand Aves., to cost $500,000.

Park Ridge—Elmer F. Behrens, 400 N. Michigan Ave., Chicago, is drawing plans for the Park Ridge Amusement Co., % architect, for a two-story and basement, 75 x 165, brick, terra cotta trim, theatre, store and office building to cost $125,000.



More Light for Less Money With the G-E Incandescent Lamp Projector

Pictures equalling the best in the largest theatres can now be obtained in smaller theatres without costly apparatus.

The same steady illumination possible with a direct current arc can now be obtained with the G-E Incandescent Lamp Projector on either alternating or direct current at a great saving in first cost and at one-fourth the current consumed by the arc, taking into account all inevitable losses by either method.

Maintenance cost is also low because there is no carbon dust to injure the mechanism of the projection machine; and the cost of lamp renewals does not exceed the cost of arc lamp carbons.

The G-E Incandescent Lamp Projector produces better screen results than any a-c. arc equipment and is the equal of the d-c. arc outfit up to 50 amperes.

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Explanation of Image Formation by Means of Plane Mirrors

LESSON II — PART II

THE formation of images by means of mirrored reflectors constitutes an exceedingly interesting study. It is possible, by varying the *shape* of the mirror, to change the apparent size, shape and position of an object when its image in the mirror is viewed. The control exercised by the shape of the mirror naturally gives rise to different forms such as

Plane
Convex
Concave

There are in addition two other forms of reflectors the parabolic and elliptic which however are used for special purposes since they are not capable of general image formation. The parabolic reflector, in particular, gives a very poor image and its use is confined principally to searchlighting and other forms of projection work. The elliptic form, theoretically, is ideally suited to certain forms of projection and many attempts have been made to apply it but no general success has resulted due mainly to the fact that with the comparatively large light sources today, the distortion of the principal image at the conjugal focal point is too great. With an *extremely small* light source of *very high brilliancy* and an accurate mirror, some interesting results could be obtained with this form of mirror.

Plane Mirrors

The statement has often been made that we see objects by means of the light which they reflect *to the eye.* All objects reflect light. Even lamp black, the most perfect absorber known reflects a small percentage of light. However, there are several kinds of reflection and in order for an object to be visible when viewed from *any* position *every pin point* on the object must send light rays in *every possible direction.* In other words the object must diffuse the light. Were it not for dust, scratches, fingermarks, etc. the *surface* of a mirror would be *invisible.* Its presence, however, could be *detected* by the images of other objects formed by it.

Now when such a diffusing object, as for instance, a piec of blotting paper, is placed in front of a plane mirror ever point on the blotting paper will send out light in every possible direction and such light rays as strike the mirror will be regularly reflected from its surface. The rays which do not strike the mirror are obviously useless as far as image formation is concerned.

Furthermore, when the eye is located in a certain position, only those rays which come from the object, strike the mirror, and are reflected *to the eye* are of any account as far as concerns viewing the reflection of the object in the mirror.

This fact makes it a little difficult to trace the paths of the light rays between object and mirror and mirror and eye. However, the position of the image bears the same relation to one side of the mirror that the object bears to the opposite side. Knowing this fact we can easily locate both the image and the paths of the principal light rays as follows.

Referring to Fig. 11, *A* shows the three requisits for image construction; an object, *OP;* a mirror, *KM;* and an eye *E.* In order to locate the image (part B) draw lines B and D from both ends of the object perpendicular to the mirror and continue them on through so that line A, on the opposite side of the mirror, can be made equal to B and line C equal to D. Join the ends of these two lines by the arrow as shown. This represents the image of the object as formed by the mirror.

Now (Part C) from both ends of the image draw straight lines to the eye, E. That portion of the lines between *mirror* and *eye* represents the *actual* paths of light rays coming from the object after reflection from the mirror. The lines between *image* and *mirror* represent the imaginary paths of the light rays coming from the image.

From the points where these lines cut the mirror (Part D) draw lines to both ends of the object. The actual paths of the light rays will then be as shown by the heavy solid lines and the object will appear as if it occupied the position of the image behind the mirror.

Furthermore, no matter where the eye was placed, as long as it remained in the field of the mirror, the object would always appear as if it occupied the fixed position of the image. Thus, in Fig. 12, if the eye were located at point *H* it would see object *PE* as if it occupied position *FG.* The heavy solid lines between eye, mirror and object would be the paths of the light rays.

If the eye were then moved to point *J* it would again see the object PE as if in position FG.

If the part LM of the mirror were cut off then the light rays from part OE of the object would not strike the mirror and hence would not be reflected to the eye. Only part FN of the image would then be visible. In other words, position J is outside the field of the mirror as regards part OE of the object.

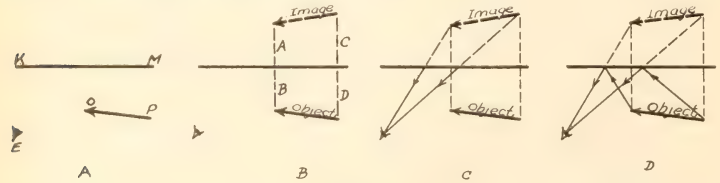


Figure 11

Reversal of Image

A great deal of confusion seems to exist in the minds of some people as to whether or not a plane mirror shows a *reversed* image of an object within its field.

It is a well known fact that when the printed page of a book is held up before a mirror not only are the letters seen reversed but the words also read from right to left instead of, as usual, from left to right. Thus the letters MO HOW if held up before a mirror would be seen as WOH OM. The argument as to whether or not the image is reversed chiefly centers around this point. The majority of text books claim it is reversed. However, one author, who has established a reputation for knowing optics recently came out with a book in which he claims the image is *not* reversed that it is all a matter of how you look at the image. In other words, referring again to Fig. 12, the *rear* side (side nearest mirror) of image FG, as seen when the eye is in position H, is really a picture of the *front* side (side nearest mirror) of object PE.

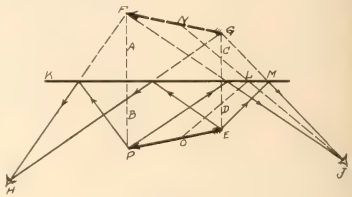


Figure 12

According to this writer, if the eye were placed on the *opposite* side of the image FG (side fartherest from mirror) thus facing both image and object at the same time, the image would then appear exactly the same as the object. Furthermore, if the *sides* of the object are really reversed then why not the *top* and *bottom* also?

An indication of the error in this line of reasoning lies in the fact that even if the eye is placed on the side of the image opposite to that of the mirror, the *perspective* still is not the same since point *P* on the object points downward *away* from the eye whereas point *F,* the same point on the image, points *upward* or *toward* the eye.

However, the chief fallacy of this argument lies in endowing images with *two* sides a *front* and *rear.* Such a claim, to say the least, is unique. It is practically equivalent to saying the plane mirrors are capable of looking around corners and seeing the opposite sides of objects.

The test question is this: *"What view of object DE does the mirror KM present to the eye located at some point H?*

If a certain side of an object is presented to a mirror, that mirror will surely reflect a *reversed* image of that side of the object to the eye. We are not interested in hypotheti-

(*Continued on page 1238.*)

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Features Embodied In New Simplex Ticket Register

The World Ticket & Supply Co. Inc., briefly outline below features of the latest model Simplex Ticket Register.

The construction of the Simplex Ticket Register is especially proper for drop key models, where the booth counter must be cut through next to the cashier for the operation of the keys. With this design, practically all the weight of the machine is carried by the front wall of the booth on account of the mechanism and motor being all at the back of the machine and next to the front wall of the booth.

Each unit of the Simplex is complete in itself, and has its own operating mechanism. The construction also makes possible an evenly balanced machine when in operation. The construction also permits the operation of all the units at the same time and where a customer wants an adult and child ticket the cashier does not have to wait while one set of tickets issues before pressing the button for the others. Every movement is positive in each unit. The feed wheel of each unit is designed so that no matter what wear takes place in the mechanism the tickets are cut at the proper place.

The magazines are open on one side with a retaining strip to keep the tickets from falling out. This construction leaves the tickets always free to issue without binding. This also leaves an unobstructed view of the tickets in the magazines. One of the chief advantages of the open design is that the magazine does not have to be removed from the machine to rethread, as the movement of a few inches of the magazine will allow the end of the strip to be picked up and the machine rethreaded without even opening the retaining strip.

The top plate of the Simplex machine is so constructed that there are no obstacles to interfere with the sliding of the coins in the making of change.

It is claimed that this register is meeting with material success and is being endorsed by many exhibitors in this country and abroad.

The World Ticket & Supply Co. Inc., report very good business for the past fiscal year.

Malotte Made Sales Manager of Page Organ Co.

Joseph A. Malotte for many years with the Rudolph Wurlitzer Company at Cincinnati, has been made sales manager for The Page Organ Company at Lima, Ohio. Mr. Malotte will devote his attention to the sales promotion of the Page Organ line. Mr. Malotte's many friends in the music trades wish him best of luck in his new undertaking.

Keene, N. Hamp. Witness Opening at "Colonial"

The residents of Keene, New Hampshire, will witness the initial opening of Keene's newest theatre, the "Colonial." The manager, Charles C. Baldwin, wishes to assure the future patrons of the Colonial Theatre that they will now have an amusement place worthy of notice.

Get This Information

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Eliminate Rewinding Film

Secure Better Projection

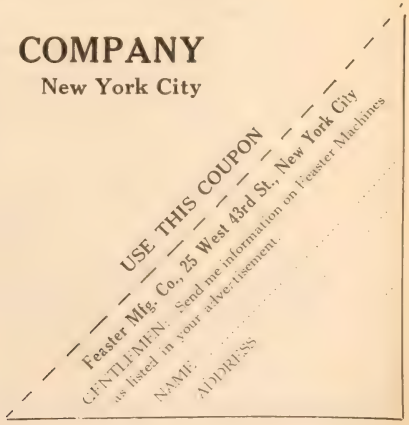
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Blizzard Fails to Make Impression on Simplex Service

TO folks who know, the "Ten Commandments," Paramount's superfeature, rings the top note of directorship and photographic harmony. So it naturally follows that the producers of this famous picture should insist upon perfect projection wherever the picture is shown.

Among the numerous theatres selected by Paramount for the "Ten Commandments" showing is the Aldine Theatre, Philadelphia. On Tuesday night last were gathered a distinguished audience of public men, film executives and movie fans, all of them forming a first night gathering to greet the initial Philadelphia showing of the "Ten Commandments" at the Aldine. Present also were certain executives of the Famous Players-Lasky Company, who were extremely gratified at the enthusiastic manner in which the city of brotherly love welcomed their latest offering.

In the Cohan Theatre, where the "Ten Commandment" is now showing in New York City, the Projection has called forth unstinted praise and it was natural that in the opinion of the film executives the projection for this picture should receive like praise at the Aldine Theatre.

Therefore, as the story goes, bright and early the following morning, the telephone on E. M. Porter's desk at the Precision plant rang loudly for on the other end of the wire was Harry Rubin. Mr. Rubin is the Chief of Projection at the Rialto, Rivoli, and Criterion Theatres, New York City, and was also delegated with the job of supervising the projection of the road shows that are touring the country with the "Covered Wagon" and the "Ten Commandments."

"How" asked Rubin over the 'phone, "how long would it take you folks to install three new Simplexes and three High Intensity Lamps in the Aldine Theatre in Philadelphia?"

"When do you want 'em" queried Mr. Porter. "Well" said Rubin, "our folks don't want another show to go by without it's run on different machines so it looks as though we'd have to rush them down right away."

So it was left. And things began to move, with the result that at four o'clock that afternoon, with the advance guard of a real old fashioned blizzard beginning to blot out the familiar buildings on 34th Street, the Simplex truck left the factory with its three complete Simplexes that had to be installed in Philadelphia that night. And through the howling blizzard they went, reaching the Aldine Theatre at 11:30 where E. S. Porter, Jim Soons (electrical wizard of Precision), Mark Swaab (the Philadelphia distributor for Simplex) and the Aldine projection crew formed a reception committee when the snow covered truck drew up at the theatre.

And like a well trained unit, they started to work with the result that just as the first streaks of daylight illuminated the bronze features of William Penn atop the City Hall tower, in the Aldine theatre, a tired group were just finishing a screen test of the completely installed trio of Simplexes. A final tuning up and then all was in readiness for the matinee which was witnessed by a critical jury composed of Famous Players representatives, Aldine Theatre respresentatives, distributor representatives and projectionists whose verdict was "perfect" after which verdict E. S. Porter accepted the thanks of all concerned for the almost unprecedented service which Precision had rendered and it was during this time that the thoughts of the "Eleventh Commandment" flashed thru E. S. Porter's mind and softly he murmured to those around him "Thou shalt use none but the best."

Company Makes "Grand" Modern House

With the taking over of the Grand Theatre, the James Theatre Company made various renovations in the "Grand" which now put the theatre in the better suburban house. Before remodelling, the theatre contained ten posts which were removed completely and the theatre now has the appearance of a modern structure although it is one of the oldest houses in Columbus, Ohio. The stage warrants special notice for the pretty design.

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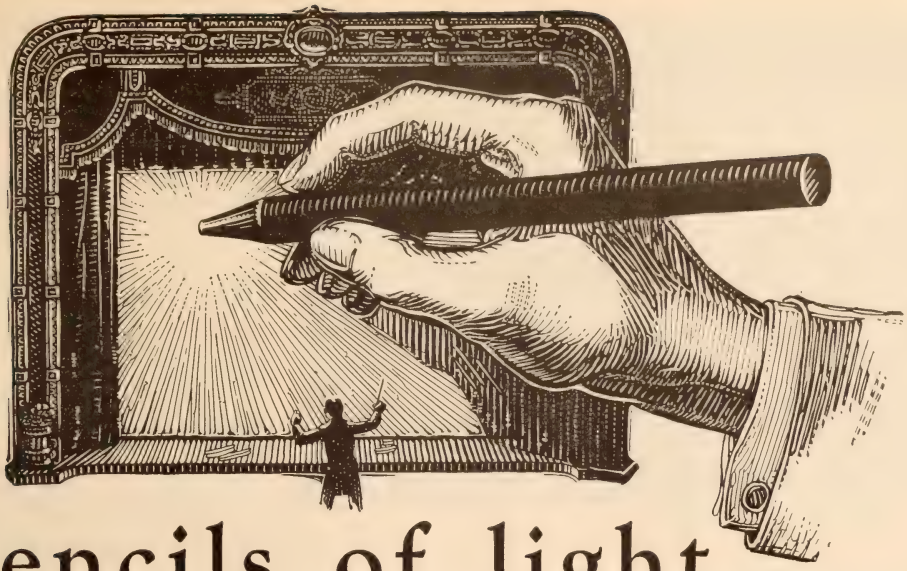
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National Projector Carbons

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This is a view of the Grand Theatre before it was renovated. Note the pillar supports, the unsatisfactory lighting and general antiquated appearance. Thru the process of remodeling, all these pillars have been eliminated and the general appearance made in accord with the view of the stage as shown in another photograph in this section

KASSEL STUDIOS
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Interesting News Reported From the Southwest

T. Prouty has purchased the Empress Theatre at Enid, Okla., and will present pictures as the policy.

O. M. White is erecting a picture theatre in Buckhannon, W. Va.

C. M. Waterbury has recently taken over the management of the Grand Theatre at Rocky Ford, Colo., and reports that business is very pleasing.

G. T. Littlepage is conducting a picture show at Nash, Okla., just recently installed.

H. Hickerson of Hutchinson, Kan., has purchased the Grand Theatre at Collinsville, Okla.

Taft and Heywood have purchased the Gem Theatre at Crescent, Okla., hereafter to be known as the Liberty theatre. Pictures will be the policy for the present time.

Wesley Trout, Enid, Okla., is now specializing in parts, special printed tickets and condensers and has discontinued handling a general line of theatre equipment.

The Rex Theatre which has long been one of the leading second-run houses of Dallas, Tex., has recently been closed and the building will be remodeled into a store.

A new picture theatre has recently reopened in Holly, Colo., and two Simplex machines and other up-to-date equipment have been installed.

The American Theatre, Enid, Okla., has recently changed its policy from vaudeville and pictures to straight second run pictures. The admission price now will be ten cents. American is under the capable management of James Alifer.

CONNECTICUT

New Haven—Architect Joseph Dellavalle, 341 State St., has plans and bids are being taken for the one-story theatre building of tile and wood, on Grand Avenue and Franklin St., for James DeLucia, 153 Franklin St. House will cost $75,000. Lobby—24 x 70, auditorium—75 x 105.

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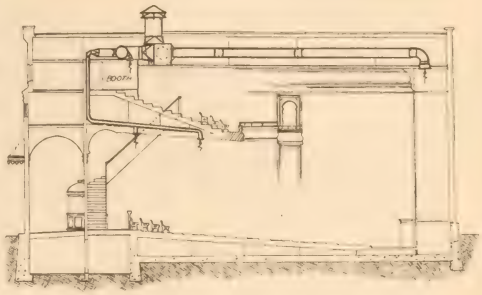
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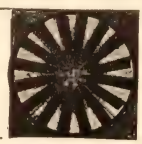
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Practical Optics for the Projectionists

(*Continued from page* 1230)

cal cases involving the placing of the eye in positions where no image would be visible The point is: *"What do we actually see?"*

The thing we really see is a "reversed impression" of the object, in the mirror. And the top and bottom of the object are not reversed for the same reason that type for printing is not placed up-side-down by the typesetter. Furthermore, in photography, when printing a positive from a negative, the positive is not placed up-side-down with respect to the negative, yet the negative prints a reversed picture on the positive and type must be set "backwards" in order to print in the regular manner. Also when threading a Graphoscope Portable projector, the film must be placed with the emulsion side toward the aperture (reversed) in order to compensate for the reversal caused by the right-angled prism (mirror action) used in this machine.

So it is with the plane mirror also.

Difference of Opinion

In a recent issue of the NEWS we printed the recommendations of a certain manufacturer for cleaning the "head" of a motion picture projector. The same issue also contained a short talk on the depreciation of screens.

In commenting on the above two points, R. H. Palmer, Jr., Manager and projectionist of the Dixie Theatre, Dunedin, Fla., has the following to say:

"I have always used gasoline to clean my machine heads. First I use a toothbrush and gasoline, then submerge the machine in gasoline a number of times after which I remove it and turn a strong stream of water on the head. I follow this with an air-blower working at a pressure of 80 lbs. per square inch. Have been using this method of cleaning for the past five years and find it about as good as any."

Screen Formula

"The best way to remodel or renovate a screen is to buy a new one. I have made six or seven screens in the past seven years according to the following directions.

"Have a carpenter build a frame four inches from edge of projected image (I presume Friend Palmer means that the frame should extend out four inches beyond the edge of the picture on all sides. Thus, if the picture was 12x16 feet, the frame would be 12 ft. 8 in. by 16 ft. 8 in.)

"Cover this frame with fibre or beaver board and paste a good quality of heavy paper on top of this. Apply two or three coats of painter's glue, or size, to the paper covering and after this dries give it two coats of aluminum paint. Then apply another coat of clear glue and before it dries sprinkle or dust on some aluminum powder. This leaves the screen surface like sand paper. It is not glossy and gives a good picture. The cost is around $2.00 per foot the short way (referring evidently, to the height. A 12x16 ft. screen would then cost 12 x 2 or $24.00.)

"As to the lasting quality, I know one that was used three years and was still in fair condition at the time it was destroyed by fire."

A Matter of Opinion

Gasoline, it must be admitted, is a good cleansing agent but the chief criticism we have to offer is that it evaporates so fast as to have a tendency to leave the dust and grit on the bearings instead of removing it. A light oil would undoubtedly be better.

However, the experiences of the individual projectionist should influence their choice.

Depreciation of Screens

We do not exactly agree with Friend Palmer's statement that the best way to renovate a screen is to buy a new one. In many cases this would be the better course to follow, however, one of the arguments for using a high quality screen is the ease with which its surface can be brought back to nearly its original condition by means of cleansing. The crystal beaded type of screen particularly is good in this respect:

The screen formula seems to be all right but it is our opinion that it would not retain its intial high reflecting power much over a year. If this were true, it would, no doubt, be quite as economical in the long run to purchase a high grade screen in the first place since such a screen should easily give five years service.

We recognize the fact however, that economy, or other reasons may dictate making your own screen and on this score alone it is justified IF proper care is used to get a good finish since a poor screen, or one having reflecting characteristics unsuited to the particular theatre in mind, can do more damage to the box office receipts than the comparatively slight saving resulting from "making your own."

A *good screen* is the best kind of an investment.

Egyptian Theatre to Be Built in Alhambra

W. G. Kellow and Theodore Nagel have purchased frontage at Valley boulevard and Garfield road, Alhambra, Cal., and have commissioned Architect John W. Smart to prepare plans for a two-story structure that will contain an Egyptian theater and will cost about $150,000.

Marcus Loew Adds Another to New York String

Marcus Loew has added a theatre in White Plains to his Greater New York string. The playhouse will be given a gala opening about two weeks from now, attended by stage and screen stars in person.

EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Binky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Frame Up	J. Livingston	Independent Pict.-S.R.		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros.	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	6 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Unmeeable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Beaten	J. Livingston	Independent Pict.-S. R.		
Big Ben	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset- S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	Feb. 23
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 29
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 3
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros.	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Loving Lies	Brent-Blue	Allied Prod. & Dist.	7 reels	
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
Offenders, The	Margery Wilson	Independent Pict.-S. R.		
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scars of Hate	Jack Livingston	Independent Pict.	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Wilson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Valley of Lost Souls	Special Cast	Independent Pict.-S. R.		
Virginian, The	Harlan-Vidor	Preferred Pict.	8 reels	Nov. 24
Wanters, The	Special Cast	First National	6 reels	Jan. 19
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	Mar. 1
Beaten	Jack Livingston	Independent Pict.	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Bill		Red Seal Pictures	5 reels	
Border Musketeers	Jack Livingston	Independent Pict.	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Myles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Devil's Partner	Norman Shurer	Independent Pict.-S. R.		
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	7 reels	Feb. 23
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Pride	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rich	Warner Bros.	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Name the Man	Special Cast	Goldwyn-Cosmo	8 reels	Dec. 15
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net, The	Special Cast	Fox		
No More Women	Bellamy-Moore	Allied Prod. & Dist.	7 reels	
Printers' Devil, The	Wesley Barry	Warner Bros.	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
Shattered Faith	Special Cast	Independent Pict.-S. R.		
This Freedom	Fay Compton	Fox		
Tiger Rose	Lenore Ulruic	Warner Bros.	8 reels	Dec. 8
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1

Feature	Star	Distributed by	Length	Reviewed
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. S. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O.	7 reels	Feb. 16
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros.	7 reels	Dec. 29
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Special Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro	6 reels	Feb. 16
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Special Cast	Paramount	6 reels	Jan. 26
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
In the Spider's Web	Special Cast	Independent Pict. Corp		
Just off Broadway	John Gilbert	Fox	6 reels	Feb. 9
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Lullaby, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Not A Drum Was heard	Charles Jones	Fox	5 reels	Feb. 9
Painted People	Colleen Moore	First National	7 reels	Feb. 9
Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Shadow of the East	Special Cast	Fox	6 reels	Feb. 16
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Three Days To Live	Ora Carew	Gerson-S. R.		
West of the Water Tower	Spec. Cast	Paramount	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	F. B. O.	8 reels	
Blizzard, The	Special Cast	Fox		
Baffled	Franklyn Farnum	Independent Pict.-S. R.		
Breathless Moment, The	Wm. Desmond	Universal	6 reels	Feb. 9
By Divine Right	Dexter-Harris	F. B. O.	7 reels	Jan. 26
Daddies	Special Cast	Warner Bros.	7 reels	Feb. 9
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Flapper Wives	Special Cast	Selznick		
Flowers of Gold	Wilson-Sills	First National	8005 feet	Mar. 1
George Washington, Jr.	Wesley Barry	Warner Bros.	6 reels	Feb. 2
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Happiness	Laurette Taylor	Metro	8 reels	Mar. 8
Jack O'Clubs	Herbert Rawlinson	Universal	8 reels	
Ladies to Board	Tom Mix	Fox	6112 feet	Mar. 1
Lily of the Alley	Edwards-White	Hepworth		
Love Letters	Shirley Mason	Fox	4749 feet	Mar. 8
Love Master, The	Strongheart (dog)	First National	7 reels	Jan. 19
Marriage Circle, The	Marie Prevost	Warner Bros.	7 reels	Feb. 16
On Time	Richard Talmadge	Truart		
Ride for Your Life	Hoot Gibson	Universal	5310 feet	Mar. 1
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Sporting Youth	Reginald Denny	Universal	7 reels	Feb. 2
Thy Name is Woman	Special Cast	Metro		
Unguarded Gates	Madge Belamy	F. B. O.		
Unlimited Guest, The	Special Cast	Metro	6145 feet	Mar. 1
When A Man's A Man	Special Cast	First National	6 reels	Feb. 16
White Sin, The	Special Cast	F. B. O.		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Express, The	Special Cast	Fox		
Beau Brummel	John Barrymore	Warner Bros.	10 reels	Mar. 8
Beware, The Woman		F. B. O.		
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros.		
Crossed Trails	J. P. McGowan	Independent Pict.-S. R.		
Damaged Hearts		F. B. O.		
Enchanted Cottage, The	Richard Barthelmess	First National		
Fine and Dandy	Tom Mix	Fox		
Fool's Highway	Mary Philbin	Universal		
Galloping Ace, The	Jack Hoxie	Universal	5 reels	
Galloping Fish, The	Special Cast	First National		
Goldfish, The	Constance Talmadge	First National		
His Darker Self	Lloyd Hamilton	First National		
Lillies of the Field	Griffith-Tearle	First National		
Love's Whirlpool	Kirkwood-Lee	Hodkinson		
Man's Mate, A	John Gilbert	Fox		
Mrs. Gricker's Reputation	A. Taylor	Hepworth		
Pagan Passions	Special Cast	Selznick		
Phantom Horsemen	Jack Hoxie	Universal		
Plunderer, The	F. Mayo & Spec. Cast	Fox		
Right of the Strongest	E. K. Lincoln	Selznick		
Secrets	Norma Talmadge	First National		
Son of Sahara, A	Special Cast	First National		
Souvenir	Ayres-Marmont	Asso. Exhibs.		
Stolen Secrets	Herbert Rawlinson	Universal		
Torment	Owen Moore - Bessie Love	First National		
Try and Get It	Washburn-Dove	Hodkinson		
Two Fisted Tenderfoot	J. P. McGowan	Independent Pict.-S. R.		
Vagabond Trail, The	Charles Jones	Fox		
What Three Men Wanted	Miss Dupont	Indepen. Pict.	5200 feet	
Why Men Leave Home	Special Cast	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Crossed Trails	Franklyn Farnum	Independ. Pict. Corp.		
Cytherea	Special Cast	First National		
King of Wild Horses	Special Cast			
Law Forbids, The	Special Cast	Universal		
Lord's Referee	Charles Jones	Fox	5 reels	
Marriage Cheat, The	P. Marmont-L. Joy	First National		
Pipes of Pan	Alma Taylor	Hepworth		
What Three Men Wanted	Miss Dupont	Independent Pict. Corp.		
Why Get Married	Andree Lafayette	Asso. Exhib.		
Woman on the Jury, The	Sylvia Breamer	First National		

MAY

Feature	Star	Distributed by	Length	Reviewed
Babbitt	Special Cast	Warner Bros.		
Desperate Adventure, A	J. P. McGowan	Independent Pict.		
For Sale	Corinne Griffith	First National		
John Forrest Finds Himself	Edwards-White	Hepworth		
Storm Daughter, The	Special Cast	Universal		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Amazing Guest, The	Special Cast	Hepworth		
Those Who Dance	Special Cast	First National		
Sundown	Roy Stewart	First National		
White Moth, The	Barbara La Marr	First National		
Flaming Wives		First National		
Perfect Flapper, The	Colleen Moore	First National		
Ragged Messenger, The		First National		
Western Vengeance	J. P. McGowan	Independent Pict.-S. R.		

JULY

Feature	Star	Distributed by	Length	Reviewed
Calibre Forty-Five	J. P. McGowan	Independent Pict.-S. R.		
Mist in the Valley	Ames-Dennes	Hepworth		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational	2 reels	Feb. 9
Adam's Fib	Special Cast	Pathe		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	Nigh-La Verne	Pathe	1 reel	
An All Star Cast	Aesop Fable	Pathe		
Animal's Fair, The	Aesop Fable	Pathe	1 reel	
Arabia's Last Race		Fox	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Doo Dad)	Pathe	1 reel	Jan. 19
Bargain Day		Educational	1 reel	
Barnum, Junior		Educational	2 reels	
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reels	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	3 reel	Dec. 8
Be Yourself	Al St. John	Fox	2 reels	
Big Business	(Ouby Gang)	Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snub Pollard	Pathe	1 reel	Jan. 12
Big Moments from Little Pictures	Will Rogers	Pathe		
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Bishop of Hollywood	Special Cast	Selznick		
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brothers-in-Law	Earle-McCoy	Universal		
Buccaneers, The	Our Gang	Pathe	2 reels	Mar. 8
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Body, The		Hodkinson	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	Feb. 16
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Cake Eater, The	Will Rogers	Pathe	2 reels	Mar. 1
Call The Wagon	Neil Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Cave Ins	Special Cast	Educational	1 reel	Mar. 1
Chasing Wealth		Universal	1 reel	Jan. 12
Checking In	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar, Detective	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Col. Heeza Liar in the African Jungle	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Ancestors	(Bray Cartoon)	Selznick		
Col. Heeza Liar's Treasure Island	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Burglar	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar and the Ghost	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Vacation	Bray Cartoon	Hodkinson	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox	2 reels	
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cream of Hollywood, The	Fred Caldwell	Selznick	2 reels	
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15

Feature	Star	Distributed by	Length	Reviewed
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessin-ne Butler	Pathe	2 reels	Dec. 20
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 3
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Hesitate		Educational	1 reel	Dec. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reels	
Easy Work	Summerville-Dunn	Universal	1 reel	Feb. 23
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Faint Hearts		Hodkinson	2 reels	
Family Life		Educational	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fatal Photo, The		Hodkinson	2 reels	
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		White-Smith-S. R.	1 reel	Nov. 17
Fiddling Fool, The		Hodkinson	2 reels	
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Five Orphans of the Storm	Aesop Fable	Pathe	1 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Tune		Arrow	1 reel	
Food Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Four Orphans, The		Hodkinson	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Educational	2 reels	Mar. 1
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Good Old Days	Aesop Fable	Pathe	1 reel	
Go West	Animals	Pathe	1 reel	Nov. 20
Gown Shop The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7
Halfback of Notre Dame, The	Harry Gribbon	Pathe	2 reels	Feb. 23
Hang On	Cliff Bowes	Educational	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 27
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hard Knocks	Charles Chase	Pathe	1 reel	Mar. 1
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heave 'eads		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	Feb. 9
Herman, The Great Mouse	Aesop Fable	Pathe	1 reel	Mar. 1
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hit 'Em Hard	Earle McCoy	Universal	2 reels	
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Kid, The	Special Cast	Pathe		
Hollywood Sound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov.10
Ideal Man, The	Bert Roach	Universal	1 reel	Nov. 19
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Jazz Boy, The	Special Cast	Universal		
Jockey, The	Buddy Messinger	Universal		
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb.
Keep Going	Earle-McCoy	Universal	2 reels	Feb.
Keep Healthy	Slim Summerville-B. Dunn	Universal		
Kidding Capt. Kidd		Lee-Bradford	4 3reel	
Kidding Katie	Dorothy Devire	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Knockout, The	Animals	Pathe	1 reel	
Lady Barber, The	Harry Langdon	Pathe		
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Schnick	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	Feb. 16
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept. 29
Love's Detour	Charley Chase	Pathe		
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, The	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man Pays, The	Dippy Doo Dads	Pathe	1 reel	Feb. 16
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 13

Feature	Star	Distributed by	Length	Reviewed
Mark It Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Marry When Young	Edwards-Roach	Universal		
Matter of Policy A	Neely Edwards	Universal	1 reel	Dec. 3
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Movie Queen, The	Al. Alt	Universal		
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Liar)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
New Sheriff, The		Educational	2 reels	Mar. 8
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nobody to Love	Edwards-Roach	Universal		
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Captain		Educational	1 reel	Feb. 23
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Exciting Day	Earle-Eagle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
On the Ice		Fox	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Orphan, The	Clyde Cook	Fox	2 reels	
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 18
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	Mar. 1
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Perfect Lady, A	Charley Chase	Pathe	1 reel	Feb. 23
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinkie, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Political Pull	Spat Family	Pathe	2 reels	Feb. 23
Postage Due	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Quit Kidding	Buddy Messinger	Universal	2 reels	Feb. 23
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Racing Kid, The	Buddy Messinger	Universal		
Reno or Bust	Spec. Cast	Educational		
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Hap, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 18
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughest Way		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
School Pals	Animal Cast	Fox	2 reels	Mar. 1
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
Shanghaied Lovers	Harry Langdon	Pathe		
Sheik of Hollywood, The	Fred Caldwell	Selznick	2 reels	
She's a He	Buddy Messinger	Universal	2 reels	Nov.
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 24
Should Poker Players Marry	N. Edwards-B. Roach	Universal		
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 8
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smile Please	Harry Langdon	Pathe	2 reels	Mar. 1
Smiths	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Sellers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Animus, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal	2 reels	Mar. 8
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Stranded	Harry McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan. 12
That Oriental Game	Pal (dog)	Universal	2 reels	
That's Rich	Arthur Trimble	Universal		
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 8

Feature	Star	Distributed by	Length	Reviewed
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under Orders	Clyde Cook	Educational	2 reels	
Under the White Robe		Universal	1 reel	
Unknown Boy	Universal		2 reels	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Very Bad Man, The		Universal	1 reel	Mar. 1
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox	2 reels	Mar. 8
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
When Knighthood Was in Tower	Special Cast	F. B. O.	2 reels	Mar. 8
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wide Open		Educational	2 reels	Feb. 23
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 20
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	1 reel	
You're Next		Universal		

Short Subjects

Feature	Distributed by	Length	Reviewed
Almost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verre)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict.	1 reel	Nov. 17
Ant Lion, The (Secrets of Life)	Educational	1 reel	Mar. 8
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Beast (Fighting Blood)	Film Book. Offices	2 reels	5
The Bee (Secrets of Life)	Educational	1 reel	Jan.
Big Boy Blue (Leather Pushers)	Universal	2 reels	
Bill Brennan's Claim	Universal	2 reels	
Black Caesar's Clan (Serial)	Pathe		
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Black Sunlight (Bray Romance)	Hodkinson	1 reel	
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Educational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Captain Kidder (Aesop Fable)	Pathe		
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educatical)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film. Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 3
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Declaration of Independence, The (Chronicles of America)	Pathe		
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Premier Prod.	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Fast Express, The	Universal	15 episodes	Feb 23
Feathered Fishermen (Educational)	Fox		
Film Memorial to Woodrow Wilson	Universal	1 reel	Feb. 16
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gambling With the Gulf Stream (Bray Romance	Hodkinson	1 reel	
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Lizards (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Gold, Gold (Way of a Man Serial)	Pathe	2 reels	
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale, A (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 13
Hats Off (Pete Morrison	Universal	2 reels	Feb. 9
Haunted Hills (Wilderness Trails)	Educational	1 reel	Feb. 23
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 19
Home Again (Sing Them Again Series)	Educational	1 reel	Jan. 5
Homemaker, The	Educational	1 reel	Feb. 2
Immortal Voice, The (Bray Romance)	Hodkinson	1 reel	
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educationsl)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Jean of Breezes Head (Wilderness Tales)	Educational	1 reel	
Johnny's Swordfish (Educational)	Fox	1 reel	
Jumping Jacks (Hodge Podge)	Educational	1 reel	Mar. 1
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
King Lesry (Telephone Series)	F. B. O.	2 reels	
Last Outlaw, The	Universal	2 reels	Jan. 12
Laugh-O-Graphs (Novelty)	Girard Asher		
Leatherstocking Tales	Pathe	Serial	Mar. 8
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Liquid Lava (Hodge Podge)	Educational	1 reel	
Lone Larry	Kingsley Benedict	Universal	2 reels	
Long Ago (Sing Them Again Series)	Educational	1 reel	Mar. 8
Long Live the King (Fighting Blood)	Film Book. Offices	2 reels	
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mystery Box, The (Bray Romance)	Hodkinson	1 reel	
Mysteries of Yucatan (Educational)	Fox	1 reel	
National Rash, The (Spotlight)	Pathe		
New England Farm, A (Educational)	Fox		
Now Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	Feb. 16
Olympic Mermaids (Sportlight)	Pathe	1 reel	Feb. 23
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Peter Stuyvesant (Chr. of America)	Pathe	3 reels	Feb. 23
Plastigrams (Novelty)	Educational		
Poor King Midas (Barton Editorial)	Selznick	1 reel	
Puritan, The (Chronicles of Amer.)	Pathe		
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Romance of Life (Bray Romance)	Hodkinson	1 reel	
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Sculptor's Paradise, A	Fox	1 reel	
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Sky Splitter, The (Bray Romance)	Hodkinson	1 reel	
Slippery Decks (Educational)	Fox	1 reel	
Society Sensation, A (Valentino-re-issue)	Universal	2 reels	Mar. 1
Some Sense and Some Nonsense (Hodge-Podge)	Educational	1 reel	Sept. 29
Sons of Swat (Educational)	Fox		
Something for Nothing (Barton Editorial)	Selznick	1 reel	
Speed Mite (Hodge-Podge)	Educational	1 reel	
Spider, The (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	Mar. 8
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking A Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Ten Scars Make a Man (Serial)	Pathe		
Three Orphans (Fighting Blood)	Film Book. offices	2 reels	Oct. 20
Thru Yellowstone Nat'l Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	Feb. 23
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
White Man Who Turned Indian, The (Indian Series)	Pathe	2 reels	Mar. 1
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why The Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Wild and Western (Sportlight)	Pathe	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 8
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe		
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R.	12 reels	Feb. 2
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Adorable Scofflaw, The	Bow-Harlan	Preferred		
After A Million	Kenneth McDonald	Sunset Prod.		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alaskan, The	Thomas Meighan	Paramount		
Alibi, The	Special Cast	Vitagraph		
America	Special Cast	United Artists	14 reels	Mar. 8
An Old Man's Darling	Laura La Plante	Pathe		
Another Scandal	Special Cast	Paramount		
Arab, The	Special Cast	Metro		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. C. Burr	7 reels	Feb. 9
Baffled	Franklyn Farnum	Independent Pict.		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Bandolero	Special Cast	Goldwyn Cosmo		
Barbara Fritchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Beggers on Horseback	Blue Prevost	Warner Bros.		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres-Morens	Paramount		
Boden's Boy	Special Cast	Hepworth Dist.	n	
Boomerang, The	Special Cast	Preferred Pict.		
Borrowed Husbands	Florence Vidor	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers		Metro		
Buddies	Marion Davies	Cosmo		
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict.		
Cause for Divorce	Spec. Cast	Selznick	7 reels	Feb. 16
Circe	Mae Murray	Metro		
Circus Rider, The	Charles Jones	Fox		
Claim No. 1	Special Cast	Universal		
Clay of C'lina	Herbert Rawlinson	Universal		
Clean Heart		Vitagraph		
Code of the Sea	Rod La Rocque	Paramount		
Confidence Man, The	Thomas Meighan	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod.		
Crash, The	Special Cast	Vitagraph		
Damaged Hearts	Special Cast	F. B. O.	6175 feet	Mar. 8
Daughter of Today	Special Cast	Selznick	7 reels	Mar. 8

Feature	Star	Distributed by	Length	Reviewed
Dawn of a Tomorrow	Special Cast	Paramount		
Desert Rose, The	Harry Carey	Hodkinson		
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Don't Doubt Your Husband	Viola Dana	Metro		
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Drifter, The	Jack Hoxie	Universal		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Enemy Sex, The	Betty Compson	Paramount		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount	5 reels	Mar. 1
Face to Face	Viola Dana	Metro		
Feet of Clay	L. Joy-R. La Roque	Paramount		
Fighting Coward, The	Special Cast	Paramount		
Fighting Tylers, The	Spec. Cast	Hal. Roach		
Fine and Dandy	Tom Mix	Fox		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Fires of Fate		Truart (S. R.)		
Flames of Romance	Special Cast			
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod.	6500 feet	Mar. 8
Fool, The	Special Cast	Fox		
Fools in the Dark	George O'Hara	F. B. O.		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Forgive and Forget	Special Cast	C. B. C. (S. R.)	6 reels	Feb. 23
Forty-Horse Hawkins	Hoot Gibson	Universal		
Gambling Wives	Special Cast	Arrow Film		
Getting Her Man	Special Cast	Gerson Pict.		
Girl in the Limousine	Larry Semon	Truart		
Girl of the Limberlost	Special Cast			
Girl Shy	Harold Lloyd	Pathe		
Good Bad Boy, The		Principal Pict.		
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels	Dec. 2
Goof, The	Special Cast	First National		
Greed	Special Cast	Goldwyn-Cosmo		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Heart Trouble	Constance Talmadge	First National		
Hearts of Oak		Fox		
Helen's Babies	Baby Peggy	Principal Pict.		
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
Hook and Ladder	Hoot Gibson	Universal	reels	Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Hunted Woman, The		Fox		
Icebound	Dix-Wilson	Paramount		
In Fast Company	Richard Talmadge	Truart		
In The First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack O' Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
Judgment of the Storm	Special Cast	Film Book. Offices	7 reels	Dec. 1
K		Universal		
King, The	Adolph Menjou	Paramount		
Last Frontier The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Lend Me Your Husband	Doris Kenyon	C. C. Burr		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Listen Lester	Special Cast	F. B. O.		
Lone Fighter, The	J. B. Warner	Sunset Prod.		
Lone Wolf, The	Dalton-Holt	Asso. Exhib.		
Love Pirate, The	Carmel Myers	F. B. O.	5 reels	Feb. 23
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Mademoiselle Midnight	Mae Murray	Metro		
Madame Satan	Theda Bara			
Man From Brodney's	Special Cast	Vitagraph	7 reels	De. 3
Man From Wyoming, The	Jack Hoxie	Universal		
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Man Who Came Back, The		Fox		
Marriage Market, The	Special Cast	C. B. C.-S. R.	6 reels	Mar. 1
Mary Anne		Pathe		
Mask of Lopez, The	Fred Thomson	Monogram Pict.	5 reels	Nov. 24
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Miami	Betty Compson	Hodkinson		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Monsieur Beaucaire	Rudolph Valentine	Paramount		
Montmartre	Pola Negri	Paramount		
Mountebank, The	E. Torrence-A.Q. Nilsson	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Man	Special Cast	Vitagraph	5600 Feet	Feb. 23
Nellie the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo	7 reels	Mar. 8
Never Say Die	Douglas McLean	Asso. Exhib.		
Next Corner, The	Tearle-Mackaill	Paramount	6 reels	Feb. 23
Night Hawk, The	Harry Carey	Hodkinson		
No More Women	M. Moore-Bellamy	Allied P. & D.	6 reels	Feb. 2
North of Hudson Bay	Tom Mix	Fox	4973 feet	Feb. 23
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
One Law for the Woman	Harris-Spooner	Vitagraph		
Open Places		John Lowell		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pal O' Mine	Special Cast	C. B. C.		
Peter Pan		Paramount		
Pied Piper Malone	Thos. Meighan	Paramount	7 reels	Feb. 9
Plugger, The	Special Cast	Fox		
Poisoned Paradise	Kenneth Harlan	Preferred Pcit.		
Potash and Perlmutter in Hollywood	Bernard-Carr	First National		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil The	Special Cast	Goldwyn-Cosmo		
Relativity	Laura La Plante	Universal		
Restless Wives	Doris Kenyon	Mastodon		
Ridgeway of Montana	Jack Hoxie	Universal		
Roles	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Rose of the Ghetto	Mae Marsh	Warner Bros.		
Roulette	Special Cast	Selznick	5 reels	Feb. 9
Sands of Time	Special Cast	First National		
Satin Girl, The	Special Cast	Grand-Asher		
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sea Hawk, The	Special Cast	First National		
Shepherd King The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Sherlock, Jr.	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara La Marr	Metro		
Signal Tower, The	Special Cast	Universal		
Silent Stranger	Fred Thompson	F. B. O.		
Singer Jim McKee	William S. Hart	Paramount	7 reels	Feb. 23
Sinners in Heaven	Special Cast	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	De. 22
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount		
Southern Love	Betty Blythe			
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Strathmore		Fox		
Superstition	De la Motte-Bowers	Creative Prod.		
Swords and Plowshares	M. Carr–J. Walker	F. B. O.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of the Shrew	Bebe Daniels	Principal Pict.		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Special Cast	Warner Bros.		
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
Three O'Clock in the Morning	Special Cast	Assoc. Exhibitors	7 reels	Feb. 9
Three Weeks	Special Cast	Goldwyn-Cosmo	8 reels	Feb. 16
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 8
Throwback, The	Pat O'Malley	Universal		
Treasure Canyon	J. B. Warner	Sunset Prod.		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
True as Steel	Special Cast	Goldwyn-Cosmo		
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 26
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Visions		United P. & D.		
Wanderer of the Wasteland		Paramount		
Wandering Husbands	Kirkwood-Lee	Hodkinson		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers, The		Goldwyn-Cosmo		
Week End Husbands	A. Ruben–M. Love	Equity	6700 feet	Feb. 23
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod.		
What Love Will Do	Kenneth McDonald	Sunset Prod.		
When Johnny Comes Marching Home	Special Cast	Universal		
Whipping Boss, The	Special Cast	Monogram		
Wild Oranges	Special Cast	Goldwyn-Cosmo	7 reels	Ja. 12
The Wise Son	Special Cast	Universal		
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Women Who Give	Special Cast	Metro		
Worldly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yankee Consul, The	Douglas MacLean	Assoc. Exhibitors	6 reels	Feb. 23
Yoke, The	Special Cast	Warner Bros.		
Yolanda	Marian Davies	Goldwyn-Cosmo	10 reels	Mar. 1
Youth to Sell		C. C. Burr		

Motion Picture News Booking Guide

October to March

will be published April 3rd.

Simplex

THE ELEVENTH COMMANDMENT

"Thou Shalt Use None But Simplex"

The Paramount Super Feature

"THE TEN COMMANDMENTS"

opened at the

ALDINE THEATRE PHILADELPHIA

Present at the opening were various officials of the Famous Players-Lasky Company, who were *NOT* entirely pleased with the projection, for the Aldine was *NOT* using Simplex projectors.

And here's what happened the next day—

Mr. Harry Rubin, who has charge of projection at the Criterion, and the Rivoli and Rialto Theatres in New York City, and who has charge of "THE COVERED WAGON" and "THE TEN COMMANDMENTS" projection, got in touch with us and here's what happened.

10:00 A. M.—**Phone Call**—"Can You Install Three Simplexes with Simplex High Intensity Lamps at the Aldine Theatre, Philadelphia, *by tomorrow morning?*"

10:01 A. M.—**Answer**—"Sure"!!

4:00 P. M.—Machines loaded on Simplex truck.

11:30 P. M.—Arrive at Aldine Theatre during howling blizzard.

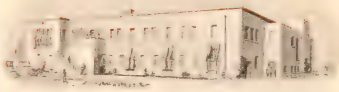
6:00 A. M.—Installation complete. Machines tested.

2:30 P. M.—Matinee started.

Later—Famous Players officials, Aldine management and picture men present congratulate Simplex representative on projection and service.

Unanimously agree that projection now is the finest ever witnessed at the Aldine

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York



Rothacker-Aller Laboratories, Hollywood, Calif.



Corinne Griffith

Corinne Griffith Productions, Inc. Presents a great screen version of William Hurlburt's famous stage success, ***"Lilies of the Field"*** with gorgeous Corinne Griffith and Conway Tearle. Scenario by Adelaide Heilbron—Architecture by Milton Menasco. The Fashions by Bates Gilbert. Truly great Photographic art by J. C. Van Trees, A. S. C. The film editing by Arthur Tavares. Editorial direction by Marion Fairfax. The splendid supporting cast includes Myrtle Stedman, Cissy Fitzgerald, Sylvia Breamer, Phyllis Haver, Alma Bennett, Crawford Kemp, Charles Gerrard and Charles Murray. All directed by John Francis Dillon. Produced under the supervision of Mr. Earl Hudson. *A screen triumph!*

A First National Picture

Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

TRADE MARK REG.



Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

MARCH 22, 1924

Motion Picture News

Reg. U. S. Patent Office

We Announce With Pride

three guaranteed audience attractions

The Great White Way
Cosmopolitan's Surprise Picture

Nellie, the Beautiful Cloak Model
The Melodrama of 1000 Thrills

Three Weeks
Elinor Glyn's Renowned Romance

Goldwyn-Cosmopolitan

VOL. XXIX No. 12

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Published Weekly—$5.00 a year

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Albany — Los Angeles — New York — Chicago

You Know that

Meat, Clothes and Automobiles
Vary in their Quality

Do You realize that

Negatives, Positives and Prints
Vary as much in Quality?

The Standard Way
in Hollywood

Standard Film Laboratories

John M. Nickolaus S. M. Tompkins

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Hollywood, California



ACES-ALL ACES!

Play the Paramount game. (The deuces are wild.) Here's what you get in the deal:

A ♥ GLORIA SWANSON in An Allan Dwan Production "A Society Scandal" ♠ A

A ♠ James Cruze's "THE FIGHTING COWARD" ♥ A

A ♦ THOMAS MEIGHAN in "The Confidence Man" ♦ A

A ♣ CECIL B. DE MILLE'S "Triumph" ♣ A

And here's what you draw-

2 ♦ Herbert Brenon's *"The Breaking Point"*

George Melford's *"Dawn of a Tomorrow"*

Pola Negri in *"Men"*

William de Mille's *"The Inside Story"*

and 10 others ♦ 2

18 *Paramount Pictures for March-June*

PRODUCED BY

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *President*

NEW YORK

Gloria Swanson has made another "Humming Bird"!

You know what "The Humming Bird" is doing! Breaking records from coast to coast. Copping a barrel of coin. Absolutely the box-office sensation of the past six months!

Here's a promise and a prophecy: "A Society Scandal" will be even more of a sensation! Bigger crowds. Bigger money. The greatest Swanson of them all!

Drop around to the Rivoli, New York, and watch the crowds. And read these reviews:

"Fits Miss Swanson even better than did 'Zaza' and 'The Humming Bird.'" —*Brooklyn Eagle.*

"The very best thing Allan Dwan has ever directed. Everybody is at their very best." —*Tribune.*

"Unusually large crowd lured to the Rivoli by the star's name and the title. None of them disappointed." —*Herald.*

"I should like to have the revenue it will bring. Gloria's fans are going to eat it up." —*American.*

"A vehicle upon which any exhibitor can ride with profit." —*Telegraph.*

"Designed to tickle the ladies. Swanson fans will draw long breaths." —*Daily News.*

"Gloria never so glorious. Better than 'The Humming Bird.'" —*Evening World.*

One of the 18 great March —June

Paramount Pictures

GLORIA SWANSON

in

"A Society Scandal"

An ALLAN DWAN Production

From Alfred Sutro's "The Laughing Lady." Adapted by Forrest Halsey. Presented by Adolph Zukor and Jesse L. Lasky.

A Paramount Picture

(Produced by Famous Players-Lasky Corp.)

Taken at Random

The Fighting Coward

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

CHALK up another hit for James Cruze. Here's a picture that answers the continual demand for "something different." Taking his company right down into the heart of Dixie, Natchez, Mississippi, to be specific, Mr. Cruze has taken Booth Tarkington's story of ante-bellum days along the famous waterway and developed it into one of the most delightful pictures we've seen in several months—a picture which is at once a drama, a comedy, a satire and a romance.

—Motion Picture News

CHICAGO

Woods—"The Ten Commandments" (Paramount), third week (1,347; $1.65.) Constant sell-outs totaling $14,200.

—Variety

"THE NEXT CORNER" at McVickers Theatre did $ 25,758 last week.—which is very fine business.

CINCINNATI

Galsworthy Story Makes Good Film

In the era of better motion pictures, films like "The Stranger," at the Strand this week, will be the rule instead of the exception as at present. "The Stranger" is an adap-

—Times-Star

LOS ANGELES

"THE HUMMING BIRD" at the Million Dollar Theatre, Los Angeles, took in $ 25,024 the first week and has been held over indefinitely.

DETROIT

We can't resist calling again to your attention that picture at the Capitol—"Icebound." If you want to see some real dirt rial work; some very fine acting and a fine example of story-telling through study in characters, you don't want to miss "Icebound." It's the screen version of the play that was awarded the Pulitzer prize for the best American drama.—J. L. K.

—Evening Times

PHILADELPHIA

Stanton—"The Humming Bird" (Paramount, third week). Better weather kept this one's gross well up, and it was held one week longer than expected. Gross reported at $18,000; 1,700; 50-75.

NEW YORK

Cohan—"The Ten Commandments" (Paramount.) 1,500; $1-$2). $18,353 last week. Many who believed picture would burn out its patronage after about two months, but from advance sale indications looks like it is going to duplicate to great extent run of "Covered Wagon."

—Variety

Theo. Roberts Sitting Up

Pittsburgh, March 5.

The improvement by Theodore Roberts has been rapid since his critical illness.

Mr. Roberts was able to briefly sit up in his room yesterday.

—Times Square Daily

—Moving Picture World.

BIG BROTHER. (7,080 feet). Star, Tom Moore. A wonderful story that brought patrons to the manager with complimentary remarks. Boost this and meet your people when they leave the show. Moral tone high and it is suitable for Sunday. Had general attendance. Draw all classes in town of 8,000. J. E. Madson, Idaho Theatre, Twin Falls, Idaho.

NEW YORK

Rialto—"Shadows of Paris" (Paramount) (1,960; $1.65-$2.00). Moved after week at Rivoli failed exceedingly well, getting $20,567. Pola Negri a real box-office asset of famous Players' group of stars. Acuptown house previous week was $7,100.

—Variety

BOSTON

"THE STRANGER" is one of the best pictures I have ever seen, very well done, cast and direction couldn't be better. A picture that everyone will enjoy."

Boston-Advertiser

BOSTON

More Could Not Be Said of Any Picture

Don't Miss Tom Meighan in 'Pied Piper Malone.'

—Tribune

Nibio to Direct "Peter Pan"

Still another director is being dismissed to wield the director'al megaphone for "Peter Pan." Yesterday a story was current on Broadway to the effect that Fred Nibio had been signed up by Famous Players for the film version of J. M. Barrie's famous play.

Gloria Back at Work.

Gloria Swanson is back at work at the Famous Players Eastern plant, work having already been started on "Manhandled." Allen Holubar has the picture in charge, which is a development of a story suggested by E. R. Keen of the Paramount organization.

—N.Y. Morning Telegraph

WASHINGTON

At the Palace "The Next Corner" did $10,000, the picture getting a big play from the women who liked Dorothy Mackaill in it.

—Times Square Daily

Paramount Pictures

PRODUCED BY

FAMOUS PLAYERS-LASKY CORPORATION

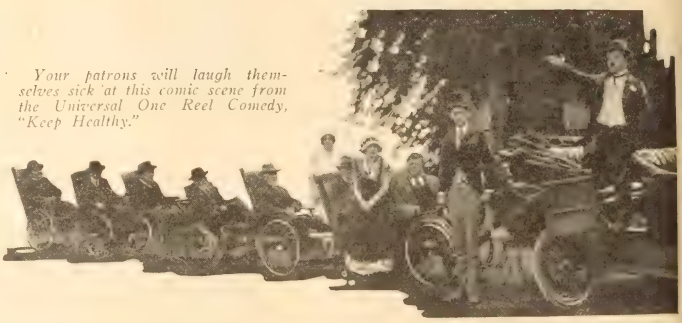
ADOLPH ZUKOR, President

NEW YORK CITY

SPECIAL SHORT SUBJECT NEWS

Universal Short Subjects Will Put Spice In Slow Programs

FOR that necessity of successful programs, snap, try Universal Short Subjects! You will find every conceivable kind of material in the big array of stars and subjects Universal offers, all of which has proved itself the best box-office ammunition! Comedies, westerns, news reels, *all* are the best the market affords—and have stood the acid test of audience appeal! Try them!



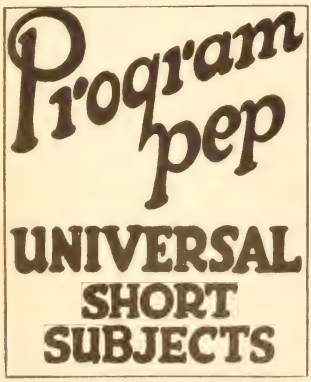
Your patrons will laugh themselves sick at this comic scene from the Universal One Reel Comedy, "Keep Healthy."

New Two-Reel Westerns Are Real Treats

THE new two-reel westerns will be made with all the care devoted to full-length pictures. They will be feature pictures in short lengths! The plans for these new two-reel westerns are the most ambitious ever undertaken for any short subjects. Stories from well known authors are being purchased and all the stars have been picked with care—Pete Morrison, Bob Reeves, Harry Carey, Jack Mower and many others, all stars. The direction will be the best! They are just the kind of westerns that you have always wanted.

International News Reel No. 22 the Best Ever

FOR THE first time in history, Umberto Romagnoli, International News cameraman, and Captain Coppola, crack pilot of the Italian Air Service, hovered over the mouth of Mount Vesuvius in an airplane, shooting "close-ups" of the seething volcano amid swirling smoke and deadly gases. A big, new thrill your fans will never forget and which you get in International News No. 22 at no extra cost. The Prince of Wales makes his first public appearance since his last riding spill—and another big spill takes place in Elgin, Ill., where four thousand barrels of beer are poured into the streets by prohibition officers. These and other big news events in International News No. 22 are indicative of what International News gives you always without extra cost!



You Can't Go Wrong with The Leather Pushers

"IT'S the finest short feature on the market today. Sullivan is a whirlwind. They're certainly a money-getter. Book them and boost them big"—Manager Peck's Theatre, La Salle, Ills. The fourth series is the best of them all and Billy Sullivan is better than ever. They are made from the inimitable Collier's Weekly stories by H. C. Witwer.

Pete Morrison a Great Favorite in "Ghost City"

MANAGER O. L. Meister of the Whitehouse Theatre, Milwaukee, Wis., says: "Any exhibitor who doubts what a serials can do should have attended our opening today. Ghost City and Pete Morrison are becoming great favorites. We did better than expected. It offers great exploitation possibilities." If your audience wants action they will get it in this serial.

Get Ready For "The Fast Steppers"

THE new racing series is going to be fastest two-reel series ever made! Billy Sullivan and Shannon Day have just finished the second chapter under direction of Edward Laemmle. They are based on "The Information Kid" stories by Gerald Beaumont, read by thousands in the Red Book Magazine. Book this series now! Be ready to show them as soon as they are ready!

Erle C. Kenton to Direct New "Gump" Series

THE Gumps are back in a new series with Erle C. Kenton directing. Mr. Kenton has directed some of Mack Sennett's best comedies in the past and it is dead certain that he will make the new Gump series more famous than ever. Melville Brown and Phil Dunham will assist Mr. Kenton and arrange the stories for Andy, Min and little Chester. Samuel Van Ronkel is now busy with the new production plans and Joe Murphy, Fay Tincher and Jackie Morgan will be featured.

Rudolph Valentino A Real Sensation With Women Patrons



THE screen's greatest lover is back with Carmel Myers in a two-reel re-issue that is a knockout. The Valentino name will jam them in! Read what St. Paul did with "A Society Sensation": "Society Sensation with Valentino a real sensation, packed our Tower theater all week; played to more women than we generally play to on entire week."—Signed, Joseph Friedman, Tower Theater, St. Paul, Minn.

Double-barreled thrills!

Double-barreled because—FIRST, the thrills are built right into the story, written by the famous and popular Saturday Evening Post author, Courtney Ryley Cooper, who is a real genius when it comes to planning hair-raising, breath-taking situations. SECOND, because these stupendous thrills are enacted by William Duncan, himself, king of dare-devils and the greatest chapter play star in pictures today. That's why "The Fast Express" will make any other chapter play look like a pink tea. It is in every sense of the word a super-serial.

The FAST EXPRESS

Starring

WILLIAM DUNCAN

and a great cast of chapter play favorites

From the widely-read magazine story by the famous Sat. Eve. Post author,

COURTNEY RYLEY COOPER



Directed by WILLIAM DUNCAN himself

"Thrill overlapping thrill. A winner for the exhibitor!"
—Exhibitors Trade Review.

"Starts off with a bang. You will make no mistake in booking this one!"
—Moving Picture World.

"Thrilling stunts!"
—New York Morning Telegraph.

UNIVERSAL CHAPTER PLAY



The Tiger Lady Comes to Life—

The Cast

AILEEN PRINGLE
CONRAD NAGEL
JOHN SAINPOLIS
STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

Directed by
ALAN CROSLAND

Scenario by
ELINOR GLYN. *Continuity by*
CAREY WILSON

Editorial Director
JUNE MATHIS

A Goldwyn Picture

Produced by the Demand of the Great American Public!

The queenly beauty of Elinor Glyn's stately heroine — half-woman, half-tiger—will soon be screened in more theatres of the world than any other single production in film history. Aileen Pringle's performance will be talked about as much as the book itself has been.

There never was a production like this one. It is perfect. Exquisitely portrayed, with fidelity to each detail of the renowned story, "Three Weeks" will crowd any theatre where it is played. And by theatre we mean seats, standing room, lobbies, and sidewalks!

Elinor Glyn's

THREE WEEKS

Goldwyn-Cosmopolitan

Mopping up everywhere !!!

EMORY JOHNSON'S
GIANT EPIC OF THE SCREEN

THE MAILMAN

Not one picture in 1000 gets boosts like these

Another Emory Johnson knockout—packed them in for three days, H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

Went over big! Paul Glace, Arcadia Theatre, Reading, Pa.

Get this picture and go after it. Hess & Rau, Lyric Theatre, Watertown, S. D.

A wonderful production—get it and boost it, J. J. Crowell, Star Theatre, Middleport, N. Y.

Registered one hundred percent—big business. Mr. Frank L. Brown, Cabrillo Theatre, San Pedro, Calif.

No one should miss this real picture. Marshall & Halvorson, Strand Theatre, Bridgewater, S. D.

One of the best Pictures we ever had — step on it heavy. A. W. Parker, Princess Theatre, Sanborn, Iowa.

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"DARING YOUTH"

The Story of an Untamed Wife and A Knowing Husband

WITH

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Supported by

NORMAN KERRY LEE MORAN
LILLIAN LANGDON and ARTHUR HOYT

Directed by WILLIAM BEAUDINE

SACRAMENTO PICTURES CORPORATION

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John Cort's Famous Stage Success

"LISTEN LESTER"

with

LOUISE FAZENDA - EVA NOVAK
HARRY MYERS - GEORGE O'HARA
ALEC FRANCIS - LEE MORAN
and DOT FARLEY

Directed by WM. A. SEITER

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With a "Pat" Hand

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EASTERN PRODUCTIONS, INC.
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"THE MASKED DANCER"
with
HELENE CHADWICK
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Adapted from
"The Woman With the Mask" *by Rodolph Lothar*
Directed by BURTON KING



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with
JOE BUTTERWORTH, MARY JANE IRVING
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BROWNIE, The Great Dog
Directed by EDDIE CLINE
Director of "Circus Days"



B. F. ZEIDMAN *presents*
"DAUGHTERS OF PLEASURE"
Starring
MARIE PREVOST and MONTE BLUE
Directed by WILLIAM BEAUDINE

can't be beaten!

CORPORATION

Principal's second series of 5

T. N. T.

IT'S A PARTY

Can You Beat It?

For the money—you cannot!
On the word of an honest press agent

Soup Chorus at 7

That starts the eating — Don't be late
Because when we say Seven we mean S-E-V-E-N

Bed Time Stories at 8

A great government celebrity
A great banker
A great actor
A great director
A great Author-Director
A great press agent
Will tell the hitherto hidden secret romances of the Motion Picture Industry

Cover the Field Show at 9

That winner of the prize competition for the best original skit on the industry acted by leading professional actors — (They've got to come across because we've got the oil on them.)

Sensational Movie at 10

The greatest production of all time produced especially for the occasion — All the resources, capital, talent, of all the great producers have been drawn upon for the making of this super-super-super picture of the Motion Picture Business.

Sprite Dancing at 11 Until —

Paul Whiteman's Jazziest Orchestra —
Oh, Ladies — This is your treat 'cause the P.A.'s are as light on their feet as the swan's down of truth that they tell.

Grand Popularity Contest at 12

The Associated Motion Picture Advertisers, Inc.
Present Their Fourth Annual

THE NAKED TRUTH

PRESS AGENTS' REVEL

AND

DINNER DANCE

Hotel Astor, Saturday Evening, March 29

TICKETS—Couples, $15. Individual, $10.
Ask any Motion Picture Publicity Man or apply to
S. CHAS. EINFELD, General Ticket Agent
First National, 383 Madison Avenue Telephone Vanderbilt 6600

Announcing





Produced by
Tilford Cinema Corp

HERE are all the elements of a sensational box-office success – a great star—a great author—a great story—a great director—and a great cast, including Holmes Herbert, Flora LaBreton, Hedda Hopper, Alan Simpson.

Lois Wilson
in
"ANOTHER SCANDAL"

Cosmo Hamilton's latest and greatest novel

An E. H. Griffith Production

Distributed by
HODKINSON

Season 1924~1925 ~ Thirty First-Run Pictures

"Harry Carey in his new series for Hodkinson easily takes his place as one of the two great exponents of the universally liked Western film dramas."



Hunt Stromberg presents

HARRY CAREY

in "The Night Hawk"



"If 'The Night Hawk' is an example of what the exhibitor may expect in the new Harry Carey series, we see this star at last among the half dozen great box-office personalities."

Directed by Stuart Paton

A Hunt Stromberg Production

Produced by Stellar Productions, Inc.

Charles R. Rogers
Vice Pres

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures

Entertainment!

that's what you're selling and here it is~~~100%

It is seldom that you find a picture that will please everybody. Here is one that will do exactly that. It is 100% entertainment — a brilliant, sparkling comedy drama, packed with laughs from start to finish. The fact that it is based on Eugene P. Lyle, Jr's great Saturday Evening Post story, "The Ringtailed Galliwampus," means that it has real story value — plus a ready made audience.

BOOK IT NOW AT YOUR NEAREST HODKINSON EXCHANGE



Samuel V. Grand
presents

Bryant Washburn
in

"Try and Get It"

with **BILLIE DOVE**

Directed by Cullen Tate
Adapted by Jules Furthman
from the Saturday Evening Post
story "The Ringtailed Galliwampus"
by Eugene P. Lyle, Jr.



Distributed by
HODKINSON
Season 1924~1925
Thirty First~Run Pictures

Lloyd Hamilton in his first five reel feature~A sensation

wire Hodkinson Exchanges for dates

EXHIBITORS HERALD

REVIEW ~ by Martin J. Quigley

Hodkinson Has a Sure Bet In Five-reel Comedy-melodrama

"HIS DARKER SELF," an Albert L. Grey production, directed by John W. Noble, distributed by the W. W. Hodkinson corporation. Featuring Lloyd Hamilton. From a story by Arthur Caesar. Subtitles by Ralph Spence. Five reels.

THIS comedy-melodrama, made in the D. W. Griffith studios, is a subject that has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture

The production, we have heard, was originally laid out as a starring vehicle for Al Jolson, to be directed by D. W. Griffith and we have no doubt that Mr. Griffith more or less watched the picture going through his studio. If he did not he certainly missed a number of good sound laughs.

Lloyd Hamilton is as funny as Al Jolson probably thought he would be in the part. Hamilton is a diverting comic, well-schooled in all the tricks of getting his full share of laughs out of every situation and piece of business.

The comedy vein of the production is frequently broken into with decided flourishes in the realm of thrilling melodrama. Near the end of the picture there is an action-full chase participated in by a number of speed boats that constitutes an excellent thrill punch.

The story is light enough not to interfere with the gags and the thrills. Hamilton impersonates a colored man about town and seeks to track down a bootleg chieftain of darktown. He encounters a series of adventures that carries the interest safely through.

The sub-titles of the production, done by the talented Ralph Spence are a particular feature of the show.

We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. It ranks with the very best feature length comedies we have seen and we expect it to be responsible for a gale of laughter in the motion picture houses of the country.

The Cast: Lloyd Hamilton, Tom Wilson, Tom O'Malley, Lucille LaVerne, Irma Harrison, Edna May Sperl, Sally Long, Kate Bruce.

Distributed by

HODKINSON

Season 1924~1925

Thirty First Run Pictures

You don't have to guess read this!

Whitman Bennett presents

"The HOOSIER SCHOOLMASTER"

The Mid-Western Classic by Edward Eggleston

featuring

Henry Hull & Jane Thomas

Directed by
Oliver Sellers
Scenario by
Eve Stuyvesant

EXHIBITORS HERALD March 15, 192

Mid-Western Classic Is Great Picture

"THE HOOSIER SCHOOLMASTER, a Whitman Bennett production for W. W. Hodkinson, from the story by Edward Eggleston. Featuring Henry Hull and Jane Thomas. Directed by Olive Sellers, scenario by Eve Stuyvesant. Six reels.

Not being an expert historian on the period with which this picture deals, we can't make any comments as to the historical accuracy of the feature, but from the standpoint of entertainment this picture will be hard to beat. It is a picture that relies largely on fine directing and intelligent acting to put it across and introduces a minimum of blood and thunder action to hold the attention. Jane Thomas as Hannah Thompson, the "bound-out" girl, without any posing or striving after effect, portrays most convincingly that character so seldom seen on the screen or elsewhere, a very sweet and appealing woman of innate chastity and virtue. Her work is consistently excellent in this picture.

Henry Hull's work, in the title role, while very fine in every way, does not seem to leave the lasting impression that is gained by seeing Miss Thomas. He appeared to have more actual footage than she, but the outstanding figure of the picture, to our mind, was Miss Thomas. Hull's interpretation of his character, however, was very good and added greatly to the enjoyment of the picture.

One of the surprises of the picture was the acting of Nat Pendleton, said to be amateur heavyweight wrestling champion of the world. One unconsciously associates such brawn as his with a minimum of real brain power, but as Bud Means, devoted friend to the schoolmaster, he does some very intelligent work and handles his part well throughout the production.

The work of everyone was good, but aside from the above mentioned the outstanding characters were Mary Foy and Arthur Ludwig as Mis' Means and Pete Jones, respectively, who made us detest them thoroughly. Tom Brown as "Shocky" Thompson and George Pelzer as Squire Hawkins

The story concerns the adventures of Ralph Hartsook, a Hoosier schoolmaster of the days prior to the Civil War, during his reign as schoolmaster in the "Flat Creek" school district in Indiana. He falls in love with Hannah Thompson who has been bound-out to the family with whom he first boards, and after having been accused of being guilty of the many robberies which have startled the country, he, with the help of Bud Means, brings the guilty ones to justice, loves, himself, and marries the girl he loves.

It is a picture you would do well to see.

The Cast: Henry Hull, Jane Thomas, Frank Dane, Mary Foy, Walter O. W. Nat Pendleton, Dorothy Allen, Ludwig, Hall, George Pelzer, Arthur Palm, Frank Andrews, Harold McArthur, Tom Brown, Adolf Link, Jerry Sinclair, Dor- Walters, Dick Lee.



Distributed by
HODKINSON
Season 1924-1925
Thirty First-Run Pictures



This is the second Palmer Photoplay—
The First Was "Judgment of the Storm"
Now Playing Leading Theatres Everywhere

Palmer Photoplay Corp.

Presents

Madge Bellamy in "THE WHITE SIN"

With John Bowers—Francellia Billington and Distinguished Cast

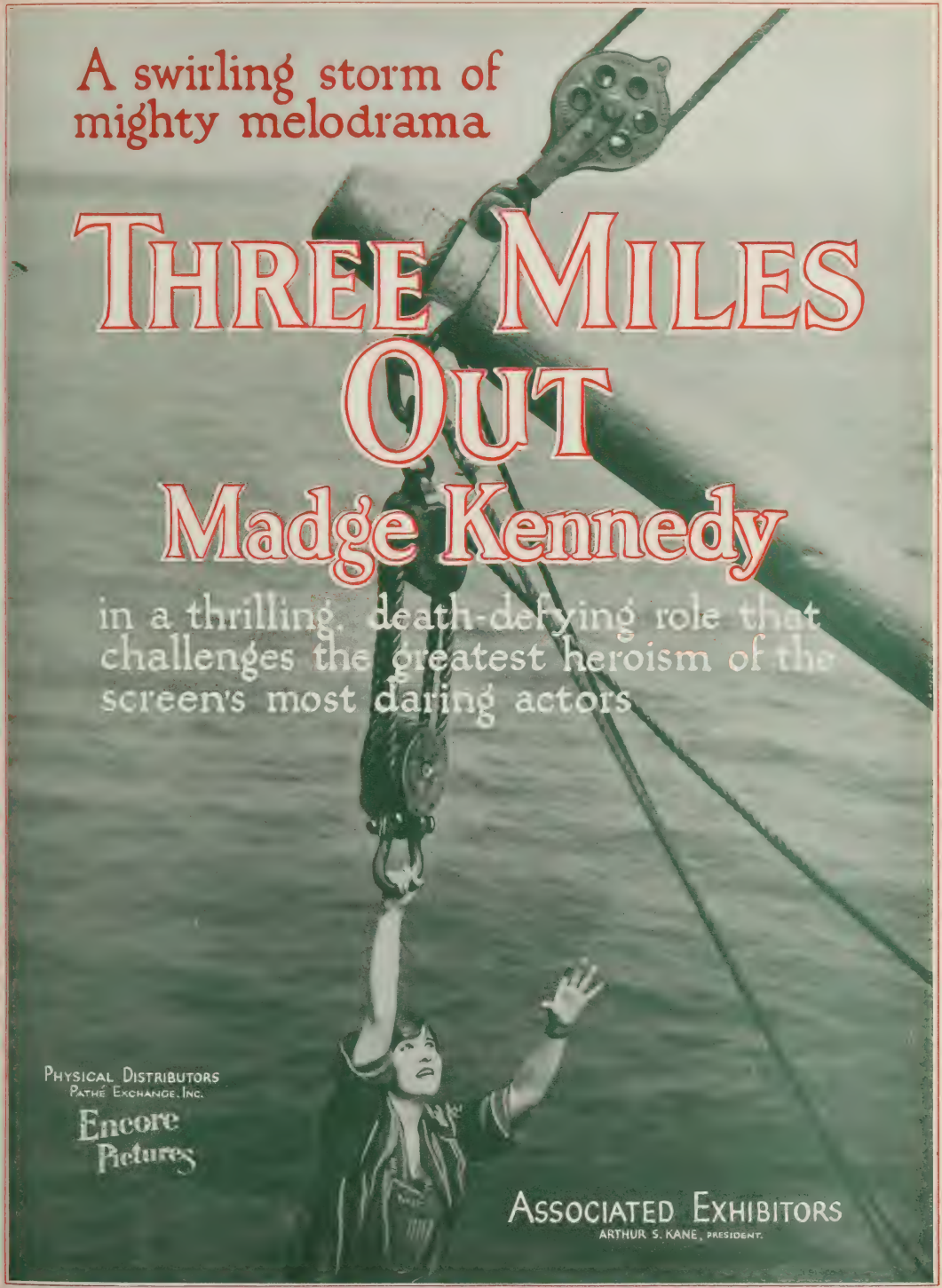
"THE WHITE SIN" starring beautiful Madge Bellamy is the Second PALMER PHOTO PLAY, and we say to you as we said on "JUDGMENT OF THE STORM",—go see this picture with your own eyes, then judge.

We told you that "JUDGMENT OF THE STORM" would make big profits for you. IT IS DOING SO as evidenced by the flood of congratulatory telegrams being received daily at F. B. O. "THE WHITE SIN" with its bigger title and great story and cast offers as big if not even bigger crowd getting money making opportunity. Arrange your play dates now and WATCH FOR OUR NEXT ANNOUNCEMENT.

FILM BOOKING OFFICES of AMERICA, Inc.

723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W.1, England


A swirling storm of mighty melodrama
THREE MILES OUT
Madge Kennedy
in a thrilling, death-defying role that challenges the greatest heroism of the screen's most daring actors
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE, INC.
Encore Pictures
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT.



"We can get married at the first port"

Madge Kennedy

SUPPORTED by a cast of actors whose names are a guarantee of picture quality and box-office returns:

HARRISON FORD

as the fighting, death-defying hero

MARC MacDERMOTT

as the master mind of the bootleggers

IVAN LINOW

brutal chief of crew of rum-runners

Heart-Throbbing Romance

IT'S the romantic story of a society butterfly who defies her parents, refusing to wed the man they selected for her—deserting him at the altar.

She rushes to the vessel of which her real sweetheart is captain, prepared to elope and marry him at a South American port. That is the beginning of

"Three Miles Out"

The girl scorns the advances of her fiance's rival, flies to the aid of her lover when paid tools threaten his life and exposes their frame-up of him.

Finally, out of sheer devotion, this hot-house butterfly turns into a dare-devil and tries to tear to pieces the big bullies who would kill both him and her.

An Irvin Willat Production

Presented by KENMA CORPORATION

ASSOCIATED EXHIBITORS

Arthur S. Kane, President

Physical Distributor: Pathe Exchange, Inc

Action! Action! Action!

Thrills—action—romance! But these alone do not make a great picture. Story—ideas—continuity—are equally essential. And that's why the producer employed the screen's foremost story writers --

John Emerson and Anita Loos

Result: A typical Emerson-Loos story, with many comedy climaxes to relieve the tension of the melodrama—When not shivering with suspense you're convulsed with chuckles.

When, for instance, the supposed bride lifts her veil and reveals the features of—another—your sides fairly shake. Mirthful recreation without slapstick. Fun without roughness.



"I've got as much right to the gal as you have!"



"Oh, please rush this call for help!"

Meets Biggest Competition

The picture has played Broadway and justified itself—with "Ten Commandments", "Covered Wagon", "The White Sister", "Hunchback" and "Great White Way" as opposition.

"Three Miles Out"

Did The Critics Like It? Oh Boy! Listen:

Herald: "Fast and furious and sweeps the spectator with it."

Morning Telegraph: "Amazing, thrilling entertainment."

Daily News: "Thrilling and full of suspense."

Sun: "Full of thrills; very much more than palatable."

And it didn't play in an opera house, or a shooting-gallery, but at the Rialto, the home of screendom's classics.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

Physical Distributor: Pathe Exchange, Inc

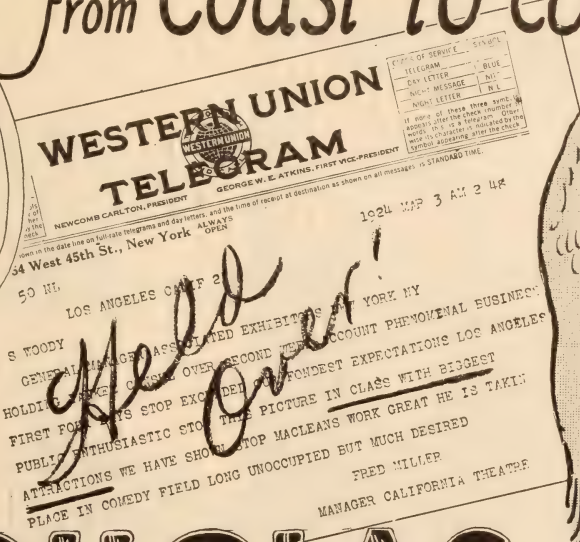


They bound the captain, then tossed him overboard.

A Yankee Doodle Laughburst

from Coast to Coast!







DOUGLAS MAC LEAN

in his Dashing-Screaming Comedy Hit

The YANKEE CONSUL"

"Whale of a laugh producer."—Variety.
"MacLean's new comedy is a whizz."—Los Angeles Times.
"Crowds stormed doors at Central."—Eve. Telegram-Mail.
"Audience in paroxysm of delight."—Detroit Free Press.
"Will be remembered as one of the fastest and best farces of year."—Los Angeles Record.
"MacLean is of the Fairbanks school and at times outdoes the master."—Boston American

N.Y. Fire department stopped ticket sale five times in a day as crowds stormed Central Theatre box-office.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, *President* — PATHE, *Physical Distributors*



It Bubbles Money

JACK HOLT

The Lone

By Louis Josep

An S.E.V. Tayl

Wilton Lackaye
Tyrone Power

Everybody knows
The Lone Wolf

ASSOCIATED

ARTHUR S. KA

And This Is Why!

DOROTHY DALTON

Wolf

Vance

roduction

Charlotte Walker
Lucy Fox

Everybody likes this big cast



EXHIBITORS

PRESIDENT . . .

Entirely in

Technicolor

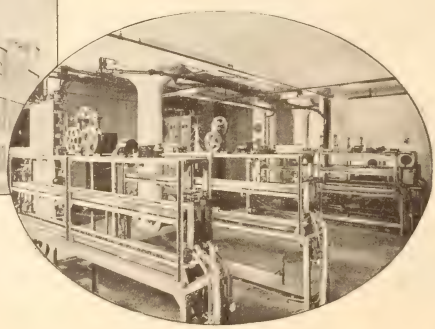
Famous Players-Lasky's Forthcoming Zane Grey Picture

THE photographing of Famous Players-Lasky's next Zane Grey Picture —"The Wanderer of the Wasteland," an Irvin Willat Production— has been completed. Technicolor cameras were used exclusively. Watch for the release date!

For weeks everybody has been talking about the wonderful Technicolor sequence in Cecil B. DeMille's "The Ten Commandments." And they're already talking about the Technicolor undersea scenes in "The Uninvited Guest"—a Williamson Production released through Metro—which opened in Loew's State Theatre, Boston, on March 3rd.

At Hollywood, work is progressing rapidly on Technicolor's new Plant and California Headquarters. The completion of this plant will insure prompt delivery of rush prints.





Interior and exterior views of new Technicolor plant at Boston

Progressive Producers do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

7228 happy exhibitors

7,228 Exhibitors (unheard of in all the history of continued pictures) have applauded F. B. O. for the famous "FIGHTING BLOOD" series.

THINK OF IT. Practically more than half of *ALL* the motion picture theatres in the *entire* United States have thrilled and delighted their audiences with that remarkable series.

And *NOW* comes the simply marvelous H. C. WITWER - COSMOPOLITAN MAGAZINE series —**"THE TELEPHONE GIRL"** following up "FIGHTING BLOOD."

Written by the same author H. S. WITWER with millions of followers,—published in COSMOPOLITAN, with millions of readers and by the same director (Mal St. Clair), who made the "Fighting Blood" series that smashed all records for money making for exhibitors.

WHAT A BREAK FOR THEATRES WHO PLAY THE WINNERS.

Trying to describe this new "TELEPHONE GIRL" series is like trying to gild the lily.

Nothing on the market,—yes, and that includes super specials and huge pictures, that begins to compare with this new series for money making, continuous crowd getting ability.

Never in all the history of the industry, has any Company brought out such a series as F. B. O.'s "Fighting Blood" and then followed it up with another smashing winner such as this new "TELEPHONE GIRL" series.

The first chapters are absolute riots. Genuine knockouts.
Your audiences will just "eat em alive". And there are 12 of them, guaranteeing 12 solid weeks of smashing business.

Millions of fans who saw F. B. O.'s "Fighting Blood" series can't hardly wait for this new "TELEPHONE GIRL" series.

Gorgeously dressed,—smartly produced, they'll make the whole Nation roar with laughter. That means 12 weeks of big money for every theatre that plays them. HAVE YOU SECURED YOUR BOOKING AS YET? If not, take a straight tip and WASTE NO TIME.

If there ever was a clean-up—"THE TELEPHONE GIRL" series is *IT.* Wire, write, phone or call immediately for—



The simply marvelous H.C. Witwer - Cosmopolitan Magazine Stories

The TELEPHONE GIRL series

Produced and Distributed Throughout the World by

FILM BOOKING OFFICES of America, Inc.

723 Seventh Avenue, New York, N. Y.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W: 1, England

"Another Winner on Educational's List"

and a comedy that will bring an uproar of laughter from any audience when the henpecked husband jumps from the frying pan into the fire by joining the Marines.

CLYDE COOK

IN

"THE MISFIT"

"Clyde Cook is coming into his own. * * * this picture * * * certainly gives Cook an opportunity to do some good stunts. Cook has that pathetic quality which is one of Chaplin's chief assets, and he has a droll fashion of miming. In addition to that he has some good gags in his new picture, and a session with the marines which gives him an opportunity to do some trick drilling. This is another winner on Educational's list.—"

N. Y. Morning Telegraph



Funnier than
"THE BRONCHO EXPRESS"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Educational Pictures

For foreign rights address
FAR EAST FILM CORP.
729 Seventh Avenue
New York City





"What a Relief!"

No matter how excellent tne dramatic feature, it needs the "relief" of a good comedy to make a thoroughly pleasing program.

Grace Kingsley, reviewing the program at Clune's Broadway in the Los Angeles Times, says:

"Neal Burns disports himself in a thoroughly delightful Christie Comedy called 'Fool Proof'. ***

"What a relief these bits of nonsense are after the heavy emotion of the 'features'! Why don't the larger houses follow the common sense plan of putting in a snappy two-reel joy-pager, instead of their everlasting grand opera?

"It is always a joy to go to Clune's. You don't have to watch any second-rate steppers prance, any third-rate singers warble, nor get a crick in the neck looking up at the high-brow grand opera tabloids."

No better relief from the "heavy features" than

Christie Comedies



"BUSY BUDDIES"

E. W. Hammons
PRESENTS
NEAL BURNS
IN
"BUSY BUDDIES"
AND
JIMMIE ADAMS
IN
"AGGRAVATING PAPA"



"AGGRAVATING PAPA"

Educational Pictures
THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

FIGURES TALK

ACCORDING to Variety issued March 12th the grosses of three Broadway, New York, theatres for preceding week (first week of Lent) were as follows:

Strand	**$30,000**
Rivoli	**$16,880**
Rialto	**$18,855**

Of course, the picture at the Strand was that phenomenal box office attraction

Daughters of Today

The above comparative figures again prove the drawing power of this remarkable picture.

SELZNICK DISTRIBUTING CORPORATION

TIMES SQUARE DAILY

'SCARAMOUCHE' SMASHES RECORD TOPPING ALL PREVIOUS RECEIPTS BY DRAWING $67,960 AT CAPITOL

Washington's Birthday Pulled $14,520—"Robin Hood" Formerly Held It for Fortnight's Run—Look for Better Than $50,000 on Second Week—Business Good at Other Houses

'AMERICA' SMASH HIT

"Scaramouche," the Metro special, smashed all existing box-office records at the Capitol last week by running up gross receipts of $67,960. The picture on Washington's Birthday alone drew $14,520. That is now the record for one day's taking at the big picture house.

As against "Scaramouche," the Strand held "The Hunchback Notre Dame," the Universal picture, but it did not have the draw that the presentation at the bigger house held. "The Hunchback," however, is also held over for the current week. The Capitol yesterday got another smashing day for the second Sunday, $12,290 gross, with the outlook being that business will be in the neighborhood of $50,000 on the second week.

The record for one week at the house was formerly held by "Robin Hood," while the two weeks' record was recently captured by "Little Old New York."

PETE HARRISON TELLS ABOUT

The most severe snow-storm of the year - the strongest opposition Broadway has ever known - couldn't stop

"SCARAMOUCHE"

from setting a world's record at the CAPITOL New York

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director

A Metro Picture

REG U.S PAT OFF

A Metro Picture

Metro presents REX SCARA



"For Love of a Woman—and to Avenge a Friend!"

Flashing maid and clashing blade—audiences love it!

The madness of a mountebank, the lust of a lord, and the love of a maid are woven into this fiery romance of swords and sedition, royalty and revenge, and terror and tyranny.

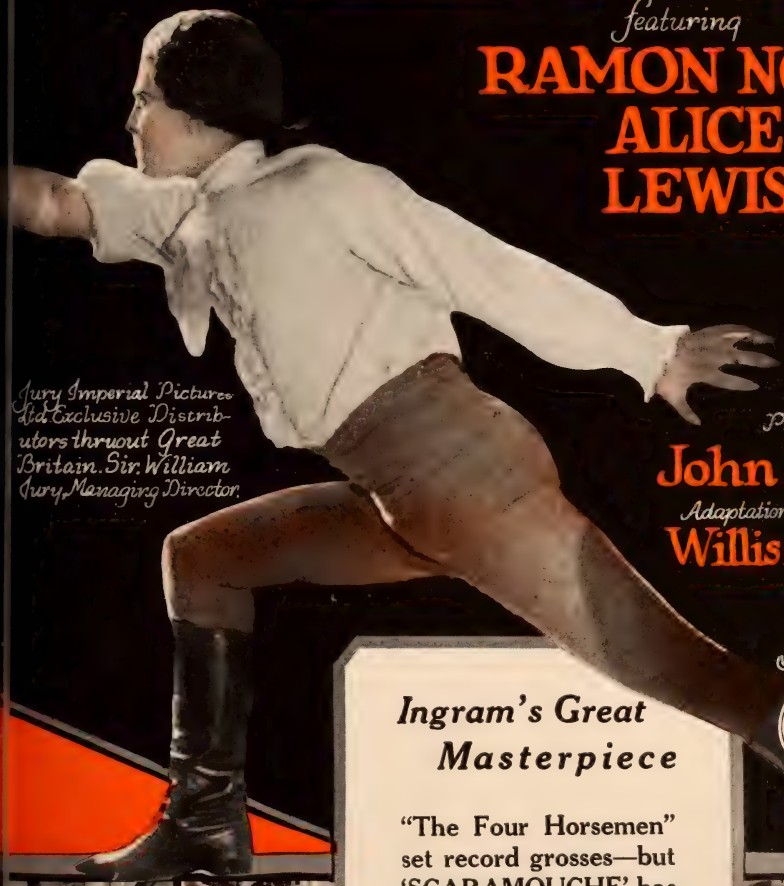
Passions clash and lives smash in "SCARAMOUCHE"—so do box office records!

A Metro Picture

INGRAM'S MOUCHE

From the famous novel of the French Revolution
by **RAFAEL SABATINI**

featuring
RAMON NOVARRO
ALICE TERRY
LEWIS STONE



Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir. William Jury, Managing Director.

Photographed by
John F. Seitz
Adaptation and Continuity by
Willis Goldbeck

A **Metro** Picture

REG. U.S. PAT. OFF.

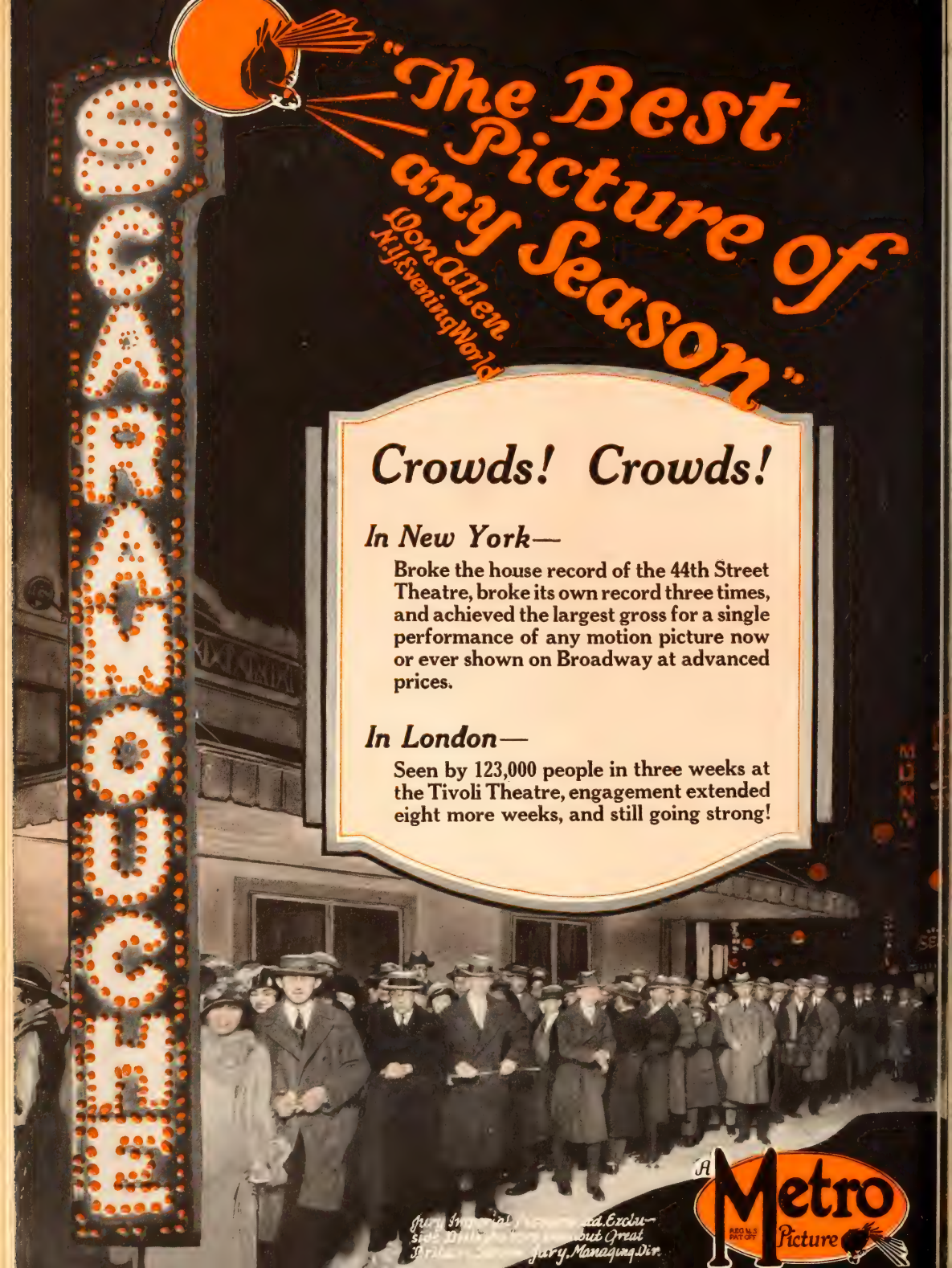
Ingram's Great Masterpiece

"The Four Horsemen" set record grosses—but 'SCARAMOUCHE' has *beaten* them!

It is REX INGRAM'S supreme achievement.






"The Best Picture of any Season"
Won. Allen
N.Y. Evening World
Crowds! Crowds!
In New York—
Broke the house record of the 44th Street Theatre, broke its own record three times, and achieved the largest gross for a single performance of any motion picture now or ever shown on Broadway at advanced prices.
In London—
Seen by 123,000 people in three weeks at the Tivoli Theatre, engagement extended eight more weeks, and still going strong!
A Metro Picture

Jack Pickford's
"THE HILL BILLY"
"Real Entertainment"

"Another good picture is 'The Hill Billy' in which Jack Pickford is starred," declares the New York Herald's film reviewer.

"Well directed, cleverly acted, intelligently cast and brilliantly photographed, it stands up with the very best offerings of the season.

"This is a picture well worth seeing and there is no hesitation in recommending it as genuine photoplay entertainment."

Now Booking
JACK PICKFORD
in "THE HILL BILLY"

Suggested by a John Fox Jr. Story ~ ~ Adaptation by Marion Jackson
Direction by George Hill

Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange



World's Champion all 'round Athlete and Stunt Man

Meet Fred Thomson

The latest and greatest Western Star now flashing across the horizon stars

F.B.O.'s SIX BIG WESTERNS

Produced by Harry J. Brown

NO Western Star in the history of Western pictures looms up as big as FRED THOMSON does in F. B. O.'s BIG SIX SERIES of Western specials directed by Albert Rogell.

No. 1—"The Mask of Lopez"
No. 2—"North of Nevada"
No. 3—"Galloping Gallagher"

No Western pictures now on the market surpass these new offerings from F. B. O. Grab 'em while they're hot. See them at your nearest F. B. O. Exchange.

Presented by

MONOGRAM PICTURES CORP.

Andrew J. Callaghan, Pres.

FILM BOOKING OFFICES of America, Inc.

723 Seventh Avenue, New York City

WARNER BROS.
Classics of the Screen

David Belasco's "DADDIES"

by John L. Hobble

A Delightful Comedy of Bachelor Life with

Mae Marsh

Harry Myers, Claire Adams, Claude Gillingwater, Willard Louis, Craufurd Kent



TWO COMEDY SENSATIONS
A DAVID BELASCO STAGE SUCCESS
A GEORGE M. COHAN STAGE SUCCESS
NOW READY FOR YOUR SCREEN

20th Century Comedy Reminiscent of the days of 76

Directed by
William Seiter

WESLEY BARRY

IN

"George Washington Jr."

From the famous Play by

GEO. M. COHAN

A 100% Audience Picture in which Freckles emerges from knickers into the long-trousered role of a dashing young hero.



Directed by
MAL ST. CLAIR

WARNER BROS.
Classics of the Screen

THANKS—

Theatre Owners From Coast to Coast Have Booked

"AFTER THE BALL"

(THEIR FIRST PICTURE)

With such enthusiasm and dispatch that the big idea of exhibitor co-operation has proven a success beyond the shadow of a doubt

We Thank—

Kunsky of Detroit—Burford of Illinois—Stanley of Philadelphia—Gordon of Boston—Fay of Providence—Ascher of Chicago—Grey of New England—And the

1000 Other Theatre Owners Who Arranged

Bookings and FIXED DATES for their First Great Picture so soon after its release

We Also Thank—

Renco Film Company—Director Dallas Fitzgerald—James Colwell—Gaston Glass—Miriam Cooper—Edna Murphy—Robert Frazer and all who were responsible for this splendid production

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NEW YORK

when you grab



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Galloping Fish

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Louise Fazenda
Chester Conklin
Lucille Ricksen
Ford Sterling

The best in the business

You've made the best comedy catch you've had for your box office since Hector was a ~ pup. It's a whirlwind ~ a perfect gale of fun ~ a real laugh buster. *Jump* for it! Bag it *now*!

One of the First National 20 February to June 1924

Directed by Del Andrews ~ *from the story by* Frank Adams
produced under the personal supervision of Thos. H. Ince ~

Distributed by
Associated First National Pictures

FIRST NATIONAL PICTURES


One of the
First National
20
February to June
1924
"The most appealingly human story I have ever directed...."
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Inspiration Pictures, Inc.
Henry B. Duell, President
Presents
RICHARD BARTHELMESS
in
THE ENCHANTED COTTAGE
From the play by Sir Arthur Wing Pinero
with May McAvoy
Scenario by Josephine Lovett
A John S. Robertson Production
A First National Attraction
Photographed by George Barnes
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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
Wm. McCormack, Los Angeles Representative

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"Again-Prints"

L. B. JONES, who while a prominent executive of the Eastman Company, is also an advertising man, makes this salient contribution to the important subject of prints:

"Whatever tends to give the greatest satisfaction to the ultimate consumer, even if it costs more money at the start, works for the general progress and prosperity of the business."

A true statement! Elementally true, of course. But there's many a business today — and especially the motion picture business — that demands some fundamental business axiom.

* * * *

Prints are the goods we sell to the public. It is by prints alone that we are known to the public; prints make our sole contact with the public. Prints are the entertainment we sell; and the motion picture business will rise or fall by virture of the quality of entertainment it purveys.

It matters not whether Mary Pickford is in the picture; nor whether it is a picturization of a great drama; nor the best work of the best director; nor whether money has been lavished upon sets — if the print shown is too distressingly bad to be enjoyed by the public.

And yet — How much thinking and talking do we do about the condition of prints? How much as compared with the production of the negative? Is it not a fact that all production energy, initiative, finance and hope to the point of hysteria — are centered upon the making of the picture?

And then — How much money, time and consideration are devoted to the picture the public sees — the print — in the several thousand theatres where the public will see it, and judge it by the quality of the print?

* * * *

Prints, we repeat, are the goods we sell to the public. And yet, in all the advertising pages of the trade papers, there is not a word said, nor has there been in our recollection, about the quality of the prints.

That, certainly, is a singular fact.

The advertisements discuss negative value only. Apparently it is assumed that the prints furnish the negative value; that they are alright.

And yet we know that they are not.

That often they are wretched.

Some companies, judging from the questionnaires coming back from exhibitors, pay attention to their prints; others plainly enough, do not. While the advertisements are silent as to print quality, the salesmen in the field are not. They are selling pictures to many theatres by emphasizing print quality above the negative value.

* * * *

We are wondering a good deal these days about the effect of the radio upon picture theatre attendance. When exhibitors like Fred Desberg, Frank Newman, A. H. Blank and others tell us that radio is encroaching, we realize the situation is serious. But, for all that, the question simply simmers down to a matter of competitive entertainment.

If the picture holds its own, if it maintains its appeal, radio won't bother it to any extent. But it must keep up its quality of entertainment, and that means, beyond any argument, that in those several thousand small towns where radio gives that much-desired contact with the outside world, the motion picture must —somehow — be a great deal better than it is — if we regard as essential " the general progress and prosperity of the business."

And it's a matter, apparently, that is equally up to the prosperity of the and concern of exhibitors and producer alike.



PICTURES AND PEOPLE

WHAT numberless letters and telegrams describe as an interesting address was broadcasted from WOR radio station at Newark, N. J., Monday night by William A. Johnston, president and editor of the News.

Mr. Johnston's talk, as he prefers to term it, summed up the idea that salaries paid to stars are simply a result of supply and demand.

"There is one Norma Talmadge and one Mary Pickford. People all over the world want to see them in pictures, hence their services are in demand and the supply being so exceedingly limited, their services are worth a lot of money."

Mr. Johnston explained the case of Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Harold Lloyd, Norma Talmadge, Charles Ray, Jackie Coogan and a number of the other greater stars who are producers.

We furnish a few vital points in Mr. Johnston's address:

"The movie salary is not large in the theatrical world. The Stone family, Fred Stone, Mrs. Stone and their daughter, Dorothy Stone, draw a combined weekly salary of $8,000—paid out of the earnings of a single theatre, whereas in the case of a Chaplin, or Fairbanks, or Lloyd film, it is being played simultaneously, day and night, in several hundred theatres all over the world. By all business logic the film star ought to receive a great deal more than $10,000 a week."

"Stars and their salaries are economically like diamonds—the price is high, keeps going higher, and always will be high because few are to be had and everybody who can afford them wants them."

"It is exactly the same with the lesser stars and feature players. There are some seventy well known actors and actresses whose services are greatly in demand—so much so that they work some seventy odd weeks a year. They work in several pictures at once, and their salaries range from $500 to $2,500 a week."

"The producers are willing to pay, because you, yourself, want to see these favorites at your theatre, and because you want to see them, your exhibitor wants to get pictures that feature them. He makes known his wants to the distributor and the distributor, in turn, demands the pictures from the producer. So there you have your plain case of supply and demand which raises the price of these stars' services.

"It is exactly the same economic law that determines the price of a pair of shoes or a suit of clothes or the food that you eat.

"Most people don't understand the movie and all that goes with it because they still think of the picture as they do of other forms of entertainment. There is a vast difference. The stage is a business, but the motion picture is an industry."

* * *

AFTER viewing the latest James Cruze picture, "The Fighting Coward" and being minded to enthuse ad lib over this most delightful production, we began to write: "Add another triumph to James Cruze" when we found that our own reviewer and still another had opened their appraisals with exactly the same words. So we will begin all over and also take a new tack.

"The Fighting Coward" is a thorough-going delight. Who couldn't be charmed with it? To take a straight drama, keep it popping every moment with action and interest and then deftly satirize it all so that laughter is apt to jump out of any nook and cranny of the play is accomplishment indeed.

James Cruze is a director par excellence, but—and this is the moral we point—James Cruze is making one hit after another today and winning plaudits from every side because James Cruze is an organization director. He can, without losing a bit of his own virile originality, take advantage of all the resources, facilities and brains about him. He is amenable. His is not a one-track mind. He feeds others and lets others feed him back. His eyes and ears—with all his training and experience—remain open and his bump of egotism keeps low.

And that, gentlemen, is our idea of a director of today, because today the public wants organization made pictures. The public demands, say the genius of one man's inspiration, but assuredly finish that comes from many contributing sources.

* * *

MAY M'AVOY has left New York for Los Angeles and Ernest Torrence has left Los Angeles for New York.

* * *

WHEN so conservative and able a showman as Frank Newman comes out for the two-a-day policy with big pictures, it means something. The public wants them, says Mr. Newman; that's enough. The obvious thing to do is to give them to the public in the right way.

Referring to the picture situation in general Mr. Newman isn't worried about radio nearly so much as the renting policy of some distributors. First runs are being placed with vaudeville houses at very much less than the rentals asked from a picture theatre for the same pictures. The vaudeville house gives the picture to the public along with six acts of vaudeville for a less admission price than the prevailing picture theatre admission. "How," asks Mr. Newman "is the picture theatre to maintain prices—and rental prices—against such tactics?" We don't know.

* * *

THE third annual ball of the Paramount Pep Club—which is now in the fifth year of its prosperous existence—was held in the Grand Ballroom of the Hotel Astor last Friday evening. Each succeeding year since the Paramounters started their terpsichorean function, has found it (like the circus) bigger and better than ever—with everything new but the name. The various committees in charge of the ball co-operated with business-like efficiency. The general dancing begun at nine-thirty and continued until twelve o'clock—at which hour a special vaudeville show was presented.

Among the performers were Ann Pennington and Brooks Johns from the Follies, Grace LaRue, Rae Samuels, Van & Schenck, three celebrated pianists of syncopation, Zez Confrey, Victor Arden and Max Kortlander, Vincent Lopez and his orchestra—and other big-time acts from the Keith circuit.

After the entertainment dancing was resumed and continued 'til the wee sma' hours. Among the guests were Adolph Zukor and party, Jesse L. Lasky and party, Robert T. Kane, E. J. Ludvigh, S. R. Kent, Sidney Olcott, John Flinn, Dagmar Godowsky, Bebe Daniels, Richard Dix, Thomas Meighan, Irving Lesser, Fred Warren, Allan Dwan, Hugo Riesenfeld, William Brandt, Louella Parsons, Mel Shauer, H. H. Buxbaum, Charles McCarthy, A. M. Botsford, Claude Saunders, Harold B. Franklin, Victor Shapiro—and hundreds of others associated with the industry and other fields of commerce and art.

* * *

INDEPENDENT producers will appreciate a story told by Ex-Governor Carl Milliken of Maine at the last luncheon of the Independent Producers and Distributors Association; he seemed to hold the opinion that a new crop of produ-

cers was needed each year if independent production were to continue.

"Years ago," said the Governor "an old showman travelled New England with an act the leading feature of which showed a lion and a lamb reclining at ease and in amity. An inquisitive New Englander asked the old showman if he did not have considerable trouble with the two animals. "Oh yes," said the latter, "of course we have to renew the lamb occasionally."

* * *

ADD another theatre to the growing coterie of "two-a-day" show houses. This time a big new one—the Forum, of Hollywood, California. The Forum cost a round million dollars, seats 1,807 people, all in one floor, and has parking space for five hundred autos. The lobby has ten magnificent paintings, size 16 by 21 feet each. It is a splendid addition to the country's finest theatres.

"Of course," says Julian K. Johnson, the Forum's managing director, "we will run two shows a day, reserved seats and all that goes with the big picture presentation. That is what the big picture demands; and the big pictures are with us."

Mr. Johnson, formerly with Finkelstein and Rubin and A. H. Blank, and one of the most prominent theatre directors, was in New York last week. He wires us from Los Angeles that he has secured Griffith's "America" for the opening—and for an indeterminate run.

* * *

WHEN William Murphy, of St. Louis, was tried for robbing a shoe store recently, his defense was an alibi. He couldn't possibly have committed the crime for he was attending a movie that night with another young man and two girls, according to his attorney.

The other young man and the girls confirmed his story. But on cross-examination the prosecutor asked one of the girls what picture she saw at the theatre.

"Charlie Chaplin in 'Safety Last'," she responded.

"Guilty!" the jury decided.

The alibi failed because the jurors knew Harold Lloyd was the star of the film. The moral of this tale is if one wants to establish an alibi concerning attendance at a theatre—one should keep up to date on the pictures and their stars.

* * *

TOM MEIGHAN is a stickler for correct detail. He believes in covering his tracks so that no gaps are discernible. While making scenes for "The Confidence Man" he invited Warden Lewis E. Lawes of Sing Sing the other day to give him several pointers. The warden probably knows more confidence men than any other person in the United States.

* * *

J. STUART BLACKTON has invented a new technical arrangement of lights by which he has procured effects in photography which never before have been shown on the screen. The experiments were conducted upon his arrival in Los Angeles and used for the first time in the studio set of "Between Friends."

Mr. Blackton will acquaint us with the technicalities of his invention just as soon as they are perfected.

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IF the Japanese system of transporting film was adopted in America the firemen would be riding the rattlers as government employes. It's a strikingly original system—to say the least—and the Japs apparently have no knowledge that celluloid is highly inflammable. The film is shipped in a large canvas bag wrapped with straw. Tin containers are unknown. The Imperial Railways will not accept a shipment of film unless it is wrapped in straw.

This system if instituted here would certainly increase heart palpitation among producers, distributors and exhibitors alike.

The ever-present theatre bromide: — Program Subject to Change without Notice—would come into its own.

Imagine an exhibitor announcing to his audience—"We regret to inform you that we are unable to show "The Great Train Robbery" tonight as the film was destroyed by fire during transportation."

* * *

R. G. Liggett, president of the M. P. T. O. of Kansas, tells this one:

"When I owned the old Seventeenth Street theatre in years past, I had an opportunity to sell it one day. I didn't care to sell at that time, but I asked the man who wanted it what he intended to use it for. He confided that he desired to establish an undertaking parlor there. The only thing left for me to do was to tell him that he had picked an ideal location as the theatre had been 'dead' for several years."

* * *

THE National Board of Review in its weekly photoplay guide honors four features with its precious asterisk for the week ending March 8th. For the general audience composed principally of adults the Board selects Warner Brothers' "Beau Brummel," Fox's "A Man's Mate," and Universal's "The Signal Tower." For the general audience and special "family" audience including boys and girls of high school age the Board selects First National's "The Enchanted Cottage."

* * *

DR. Rowland Rogers' class in Motion Picture Production at Columbia University was addressed last Tuesday evening by Mrs. Lotta Wood, scenario writer for Douglas Fairbanks.

* * *

SIR PHILIP GIBBS, the British war correspondent and author, once wrote a book which he called "Now It Can Be Told." Under the same head, and with an eye on the German film invasion that followed the war, let us tell you something interesting about C. L. ("Bill") Yearsley.

On another page of this issue you will find an article by Mr. Yearsley on that same German invasion. He does not tell you, however, because he is too modest, that it was he who insisted upon the featuring of Pola Negri's name in connection with the first German pictures of hers that came over.—In our opinion, Miss Negri in great part owes her present position as a star in American pictures, to Bill's foresight and judgment. It might have come anyway But that is the way it did come. And we think it is due Mr. Yearsley, even at this late date, that the fact should be recorded.

Chicago Exhibitors Aid Music Fight

Join Broadcasters' National Association In New War on American Society

THE Exhibitors' Association of Chicago, at its monthly meeting held on March 7th, at Ridge Masonic Hall, voted one hundred per cent to become Class B associate members of the National Association of Broadcasters, and thus join the broadcasters, hotel men, ball room proprietors and allied interests in their fight on the Society of Authors, Composers and Publishers.

The membership fee was fixed by the theatre men at ten dollars per house and all those present at the meeting, which represented a large proportion of Chicago theatres, paid their dues before adjournment. The Class B membership gives the theatre men the use of the broadcasters' musical library music tax free. The broadcasters guarantee to use the membership fee of Class B members, only for the maintenance of the music library and promotion of the fight in congress to amend the copyright law in such a way that the Society of Authors, Composers and Publishers would be no longer able to collect the so called music tax.

Representatives of the Theatre Service Bureau appeared at the meeting and a committee was appointed to consider their proposition to secure reduction of fire insurance rates on moving picture theatres. According to the report rendered by Business Manager Jack Miller at the meeting, 208 theatres are now members of the Exhibitors' Association of Chicago, and everyone of them is paid up. Mr. Miller's report of the Association's many activities for the last month showed the organization is proving of great benefit to its members and was endorsed by the large crowd at the meeting.

A letter has been sent out to all members of the Illinois Motion Picture Theatre Owners by direction of this organization's board of directors, advocating the use of non taxable music wherever it is possible, and urging members not to utilize the music for which they are forced to pay a tax to the Society of Authors, Composers and Publishers, if they can avoid it. The letter also expresses the hearty sympathy of the board of directors for the fight being waged by the Broadcasters' Association on the music tax.

Building Code Bills Would Mean Big Saving

THERE is a chance of saving the New York State many thousands motion picture theatre owners of of dollars through the passage of two bills already introduced in the legislature and which have for their purpose the exemption of cities from the provisions of the proposed state building code, where cities themselves have their own bureau of buildings. In the Senate, the bill has been introduced by Senator John Knight, while Assemblyman C. P. Miller is fathering the bill in the lower house. The bills are identical and each has been referred to the committee on labor and industries.

The bills, as introduced, provide as follows: "This article (meaning the standard building code) shall not apply to the city of New York or to other cities having a bureau of buildings, which is charged with the duty of enforcing a building code enacted by the legislative body of such city."

In all probability, there will be a public hearing later on in the month on the bills. If the bills are passed and approved, it is generally conceded that they will thwart the drastic demands embodied in the proposed building code as first submitted.

Many New Film Concerns Formed in N. Y.

Motion picture companies incorporating in New York state during the past week showed the following directors and capitalization: Blinderman's Amusement Co., Inc., $5,000, B. Blinderman, Samuel Davis, New York city; S. Blinderman, Brooklyn; American Films and Supplies Corporation, $20,000, Mary Peikon, Harry Juskowitz, Brooklyn; William Hyman, Richmond Hill; Active Finance Corporation, capitalization not stated, J. L. Lindner, Arthur Rosenbaum, Mollie Marmor, Brooklyn; Rhinelander Theatre, Inc., $50,000, T. Capp, Wasyl Mysyk, William Herman, Brooklyn; Rhinelander Theatre, Inc., $50,000, William Salkin, Harry Goldblatt, Joseph Krulick, New York city; Sternerest Theatres Corporation, $15,000, V. Ziebel, Moe Albert, Lee Young, New York; University Press Film Service, Inc., George P. Day, New Haven; Elton Parke, A. H. Brook, New York city; Cobin Amusement Co., Inc., $15,000, M. Malbin, H. Goldschein, Brooklyn; Richard Cohen, Bronx; Goldsam Amusement Co., Inc., $15,000, M. Malbin, H. Goldschein, Richard Cohen, New York; Paul Koch Productions, Inc., $20,000, P. A. Koch, Joseph Trainor, I. I. Schonceit, New York city; Elliot Producing Co., $50,000. Elliot Forman, M. M. Goldstein, Robert Kinoy, New York city.

Warners Adjudged Losers in Suit by Harris

Charles K. Harris was awarded a verdict in the amount of $2,037 against Warner Brothers in the New York City court during the week. The suit was based on a contract made in 1922.

The complainant alleged he gave Warners his story "The Bridge of Sighs" to be made into a film, and the right to select three other scenarios, for which Mr. Harris was to receive $15,000. The latter says "The Bridge of Sighs" was returned to him and he substituted "The Tie That Binds." He alleged that $2,000 was due him under an agreement to pay him $2,000 a month.

Warners contended that none of the scenarios was finished suitable for use by them. They filed a counter claim for $8,000 already paid, but this claim was dismissed.

Chicago Plans Rules for Arbitration Board

An exhibitors' committee, including Ben Berve, Adam Dernbach, Jack Miller, Ludwig Siegel and Aaron Saperstein, are working with a committee from the Film Board of Trade to draw up new rules and by-laws under which the Arbitration Board will work. The committees' aim is not only to improve the procedure of the Arbitration Board, but to harmonize its rules with the state laws in every particular.

Film Censorship Debate at Rochester

BEFORE a large attendance of the City Club at Rochester, N. Y., March 8, the question debated was whether the motion picture censorship law should be repealed or not.

Courtland Smith, secretary to Will Hays, advanced arguments, supported by a mass of evidence, that the law should be repealed, while George H. Cobb, chairman of the New York State Motion Picture Commission, emphatically declared that the present censorship law should not be repealed.

The local newspapers gave columns to the affair.

Stench Bombs in Campaign to Unionize Chicago

The stench bomb campaign alleged to be carried on by organizers attempting to form the Theatre Ushers, Cashiers and Doormen's Union of Chicago, has caused considerable trouble to Chicago theatre men, eleven theatres having suffered from the malodorous bombs, following which police details were placed at these theatres to prevent repetition of the outrages.

The new union claims to be affiliated with the American Federation of Labor but theatre men have been unable to verify this. The stench bomb attacks followed efforts of the union organizers to compel theatre managers to force their employees to join the union, which in every case, met with a refusal from the managers. Investigation among ushers, cashiers and doormen develops the fact that most of them know nothing of the new union and are not interested in joining it.

Cosmopolitan Appointment Surprises Canada

Moving picture men of Canada have been stirred by the announcement at Toronto, Ontario, of the appointment of Jack Arthur, director of music and productions of the Famous Players Canadian Corp., Toronto, to the general-managership of the Cosmopolitan Theatre, New York, owned by William Randolph Hearst. Mr. Arthur is to assume the new position May 1st, it is said.

As general director of music for Famous Players in Canada, Mr. Arthur has had supervision of music and specialty presentations in all of the 60 theatres of the corporation in the Dominion and he has had outstanding success in the producing of novelties, dances, prologues and other features of moving picture performances at the large theatres on the circuit.

December Film Exports Total $778,638

December exports of films totaled $778,638, according to figures made public by the Department of Commerce. The different divisions were:

Sensitized, but not exposed, 4,450,999 ft. valued at $109,761; negatives, 352,540 ft. valued at $121,079; positives, 10,590,922 ft. valued at $547,798. The monthly total is $778,638.

The month's largest shipments included 1,904,291 ft. unexposed film, valued at $51,125, to Japan; 183,404 ft of negatives, valued at $73,722, to England, and 1,654,566 ft. of positives, valued at $70,218, to Canada.

Looking Back on the German Invasion

By C. L. Yearsley, of 1st National

OF all industries ours is by far the most emotional and although it is, as an industry, also one of the most stable, we are one vast nervous organism insofar as major trade movements and influences are concerned. If self-examination and analysis of past events are helpful in fitting the individual to face the future with more confidence it may be equally beneficial for an industry to occasionally take stock of its forgotten ills with an eye to future cries of a possibly similar nature.

On Monday, Dec. 13, 1920, motion picture America was startled and mightily disturbed by the news that a German-made picture, under the title of "Passion" had broken the box office record of the Capitol Theatre, New York.

Following its sensational Sunday opening, the picture ran two weeks at the big Broadway Theatre, being the second production to justify a two weeks run and the theatre had then been open over a year.

Besides breaking box office records, it seriously alarmed some of our hitherto undefeated production champions and worse still, threatened to prove the advance guard of a German invasion that might ruin our production industry financially.

Motion picture annals, picturesque as they are, hold few sensations that equal the advent of Pola Negri in "Passion."

The screen of the world's largest theatre, had not been secured for "Passion" without effort.

History of "Passion"

David P. Howells brought the picture to America. He begged and pleaded with wise exhibitors to look at the production. Having admitted in advance that it was a German made costume picture, it took all of his superb salesmanship to get the big chiefs of First National to even screen it.

Robert Lieber, Harry Schwalbe, J. D. Williams and other of the Circuit's stalwarts first witnessed the Little Milliner's way with a king, in the dark, chilly projection room of the company's old headquarters in the fall of 1920.

Warmed by the fire of Pola Negri, stirred by the genius of Lubitsch, they capitulated. Then followed a test run of the picture at Jacob Fabian's Garden Theatre, Patterson, N. J. and "Passion" made good.

In the meantime, S. L. Rothafel at the New York Capitol had viewed "Passion," re-christened from its original title "DuBarry" by Mr. Williams, and became convinced that the production was worthy a place in his theatre. Critics eulogized it. Pola Negri became a rage in a week. It lifted the ban on costume pictures and started the German invasion with a rush. The public's acceptance of German films on their merits as works of art and entertainment threw our production circles into a near panic. It was obvious that we could not pay American wages and material costs and compete with the Germans, whose labor, studio and laboratory experts, chemicals, building materials of every kind were so much cheaper.

Some of our producers at once planned to make pictures in Germany. It was conceded that a few Americans would have to be taken over to handle certain phases of production but upon the whole Germany was looked upon as a sort of production Klondyke. After four years, so far as is known, the net result of American production in Germany is that one big producer spent a great deal of money on the experiment and gave it up as impractical as well as for reasons to be explained later.



C. L. (Bill) Yearsley.

The early weeks of the invasion were full of promise for importers. A great many films were brought over, edited and titled to fit this market. Exhibitors generally showed little hesitancy about running them because the public had accepted "Passion" with no evidence of war prejudice.

Success and Failure

"The Cabinet of Doctor Caligari" was a success at its Broadway opening. People marveled at its wierd novelty. Highbrows hailed it as the herald of an epoch screen impressionism. Its New York success was repeated in many large cities, largely due to public curiosity. The people in smaller communities apparently cared less for artistic fads.

Generally speaking, the big cities were interested in German pictures while the country at large did not care for them. Historical subjects of other than German national locale were more successful than German stories either historical or modern. Not a single modern German drama received a first run. "Deception," "Henry the Eighth," "The Golem," "Woman Against Woman," "Danton," and other spectacular productions achieved a varied degree of success.

Most popular of all were the Pola Negri—Ernst Lubitsch Productions. "Gypsy Blood," "Carmen," "One Arabian Night," "Sumurun," "Vendetta," and "Sappho," (retitled "Mad Love") all made money for both distributors and exhibitors—especially in the cities. All were truly artistic and gave little or no visual evidence of German origin or atmosphere.

The metropolitan success of the earlier German pictures roused American production workers to the perils of the invasion and national opposition began to crystallize. John Emerson, President of the Equity Association sounded the actors' alarm. American Legion members among Hollywood Studio workers created a street demonstration that forced the management of a Los Angeles theatre to withdraw "The Cabinet of Doctor Caligari" which had just opened to big business. The same picture had to be withdrawn in Dallas, Texas. American picture folk had determined not to submit tamely to the loss of their industry to the Teutons.

Exhibitors' experience the country over was beginning to demonstrate that while the public would accept true art and entertainment from anywhere our people did not really want German pictures, most of which were beginning to fail at the box office.

The public's curiosity had been satisfied, they were quickly tired by so many heavy historical, spectacular subjects no matter how well done. Modern stories of German life and atmosphere would not go at all.

So the German invasion fell of its own weight because the American product, even at higher cost, proved much more acceptable and therefore more profitable.

The influences and circumstances responsible for what success German pictures had in America may be summed up as follows. First, there was the really artistic and entertainment value of the better subjects. Second, the public, already sold on the idea that the Germans do many things exceedingly well, were curious to see how well they could make motion pictures.

Naturally importers brought in the best subjects first. The impetus gained by the few really fine German pictures secured distribution and first runs for the less desirable ones that followed.

Another contributing factor to the brief success of the invasion lay in the exhibitors' resentment at high film rentals caused by what was then considered excessive production costs. Many exhibitors, faced with ever increasing rentals and seriously alarmed by the decreasing attendance due to post war industrial depression, felt themselves forced to welcome anything which promised a reduction in operating expenses.

Having won the war, theatre men saw no reason why they should continue it industrially, especially as the public did not at first show any resentment to German pictures. Exhibitors hoped foreign competition that would lower production costs was at last at hand—and what exhibitor or merchant does not want more profitable merchandise if he can get it?

It was the box office that invited the German invasion and the box office that defeated it. As we look back upon the hysteria that attended Pola's seduction of our industry we may take comfort in the thought that we have met the enemy and they are ours. The effectives of the German invasion were Pola Negri and Ernst Lubitsch and they are now of us. It is also gratifying that art and genius again proved themselves international, for therein lies the security of our own foreign markets. American motion picture supremacy seems secure so long as we can capture the talent of the world.

Smith Again Heads Ohio M. P. T. O.

Attack by Pettijohn on Bunk Publicity Features Annual Banquet of Organization

MARTIN G. Smith, of the East Side Amusement Company, Toledo, was elected for the third time as President of the Motion Picture Owners of Ohio, at the third annual convention of the organization held at the Hotel Chittenden, Columbus, March 6-7.

Other officers are: J. J. Harwood, Cleveland, vice-president-at-large; J. A. Akerman, Cincinnati, first vice-president; William M. James, Columbus, second vice-president; James P. Dunlevy, Akron, third vice-president; George M. Fenberg, Newark, secretary, and J. A. Schwalm, treasurer.

Members of the executive committee are: Fred Tynes, Portsmouth, J. N. Trunk, Youngstown; Henry Bieberson, Jr., Delaware; Isaac Friedman, Akron and George Moore, Bucyrus.

The banquet was featured by the outspoken address of Charles C. Pettijohn, general counsel for the Hays organization, who assailed publicity put out by both exhibitors and producers.

He declared that publicity has been responsible for the producers' and exhibitors' ills. "The publicity bunk being handed out is doing more to hurt your business than anything else," he said. "They have called every piece of cheese a super-special until you must convince the public you have something very much out of the ordinary or they'll stay at home and play with the radio."

A strong declaration in favor of Sunday opening in Ohio was made by Charles L. Thurber, secretary to Mayor James of Columbus, who made the address of welcome to the convention in the Mayor's absence.

"There is no reason why the exhibition of film productions in Ohio on Sunday should not be legalized," said Mr. Thurber. "The motion picture is America's greatest entertainment and there is no valid reason why it should be considered illegal to exhibit them on Sunday. They are a great deal cleaner than most entertainments of the theatrical world."

At the banquet, R. F. Woodhull, of Dover, N. J., President of the Motion Picture Theatre Owners of New Jersey and a director of the national organization, acted as toastmaster. Mrs. Elmer G. Derr, President of the Cleveland Cinema Club, delivered a short address. Robert E. Welsh, editor of *Moving Picture World*, made an interesting talk.

During his speech at the banquet Mr. Pettijohn urged that a referendum be taken on censorship and predicted that if this were done censorship would be wiped out in Ohio. Vernon M. Riegel, Ohio censorship chief, answered Mr. Pettijohn's remarks by the assertion that "censorship has been given the State by the people and we try to give a fair and impartial censorship of films for we are not there to keep society from going to the bow-wows."

C. C. Crabbe, attorney general of Ohio and Speaker H. H. Griswold of the Ohio House of Representatives were other speakers on the program. The attorney general declared that upon investigation he found that in the 14 months he has served not a motion picture exhibitor has had to face his office.

Just before the close of the convention March 7, Governor Donahey addressed the delegates on indirect taxation. He made a plea for the exhibitors of Ohio to exert every effort in the elimination of indirect tax, and explained how it affected them and also asked that they exert all their power toward the abolition of a partisan state assembly, and the minority control, which he asserts, predominates in the legislative bodies.

Outstanding among the resolutions passed at the convention were those which urged support to the fight on taxation, the theatre admission tax, the music license tax and censorship in Ohio, as well as that which calls upon every exhibitor to lend all aid possible in the statewide supervised and conducted "music memory" contest, March 27.

C. C. Perrin, of the Theatre Inter-Insurance Exchange, Philadelphia, discussed on insurance and the music tax was the topic of discussion by George P. Aarons, recording secretary of the M.P.T.O. and counsel for the M.P.T.O. of Eastern Pennsylvania, and Henry M. Staab, Milwaukee, secretary of the Wisconsin organization.

M. J. O'Toole, chairman of the M.P.T.O.A. Public Service Committee, gave a general report of the activities of the national organization. Sydney S. Cohen, president of the national body, was not present and sent a telegram of regret.

Fred Meyer Commended For Truth In Advertising

THE PALACE THEATER, Hamilton, Ohio, of which Fred S. Meyer is managing director, has been commended by the Advertising Club of Hamilton for truth in advertising.

The club awards a trophy annually, and this year honorable mention was given to the Palace. The Hamilton newspapers devoted considerable space to the story. The Hamilton Advertising Club is affiliated with the Associated Advertising Clubs of the World.

Kleine Loser in Tilt on "Deliverance" Suit

Dr. Edwin Leibfreed was the winner in a preliminary tilt in his suit for $13,250 against George Kleine before Supreme Court Justice Geigerich during the week. The action developed in connection with the Helen Keller film "Deliverance."

The decision came on the suit of Dr. Liebfreed to strike out part of the answer. The court left in the answer only denials of the allegations in the complaint.

Dr. Liebfreed alleges that he was receive a salary of $500 a month from Kleine as secretary of the corporation. That part of the Kleine allegations ordered striken out were that in addition to expenses of $13,467, he paid the plaintiff $4,750, making a total of $18,217 which should be repaid to him. Kleine claimed that in all there was $57,902 due him in addition to the expense of handling the picture. He claimed the film had grossed to date $15,163.

"Siegfried" Given Unique Showing in Berlin

THE first screening of the Decla super production of the Ufa, "Siegfried," the first of the two pictures in the Nibelungen production by Fritz Lang, was attended by representatives of the trade press not only of Germany but of Great Britain, France, Italy, Holland, Austria, Czecho Slovakia and Roumania as well. The opening performance took place at the Ufa Palast, Berlin, the largest kino in the German capital, last week.

Amongst the British representatives, who had come to Berlin especially for the occasion, were Mr. Norman-Wright, publisher of the Film Renter, Ernest Fredman, the editor of that paper, Mr. Raymond of the Kinematograph Weekly, Mr. Caborn of the Bioscope, Mr. Barrow of the Tattler, Sir Sidney Low, representing various publications, and Alfred Rose of the London Central News.

The French Trade Press was represented by Raoul de la Bourie, while George Gabrielli attended the performance for the Italian trade papers.

After the show, a banquet took place at the Hotel Adlon, where Dr. Stresemann, formerly the Chancellor of Germany and now German Minister of Foreign Affairs, delivered a speech in which he hailed the film as a medium of peace and better understanding between the nations of the globe.

Delaware Grants Charters For Amusements

Recent charters granted to film and amusement concerns, and related enterprises by the corporation bureau at Dover include, Universal Pictures Corporation of Delaware, Incorporated, motion picture films, etc., capital $10,000. The C. P. Lens Sales Company, Inc., to deal in motion picture films, raw stock, chemicals, photo and camera goods, lenses and supplies etc., was incorporated as a $100,000 concern. The Potomac Photo Supply Company incorporated under similar terms as a $50,000 interest. A capital increase was granted the "International Theatres of America," Incorporated, originally capitalized at $100,000 to a new base of $1,000,000.

Lefcourt Plans New House For Broadway

Broadway is to have a new picture theatre. It is to be built by A. E. Lefcourt, former president of the now defunct Pioneer Film Corp., on the property immediately adjoining the Strand on the north, at Broadway and Forty-Eighth Street.

It has a frontage of 52 feet on Broadway and a depth of 140 feet on Forty-eighth street.

The approximate cost of the land and the proposed building will be in the neighborhood of $5,000,000, it is said.

T. O. C. C. Clubhouse Plans Are Progressing

Plans are progressing with the T.O.C.C. for a clubhouse in the New York film district to take in various classes of membership which will include all phases of the industry. It is said there will be different memberships for exhibitors, exchange men, theatre architects and trade paper men, to all of whom the clubhouse would be accessible.

Public is Entitled to Good Prints

By E.R. Rogers, F.P. Theatre Dept.

I HAVE been greatly interested in the campaign inaugurated by MOTION PICTURE NEWS for better prints. Certainly, there is no phase of this business more important to its welfare or more capable of working great harm, if it is allowed to drift.

In discussing this subject, it seems to me we should direct our attention first, to the obvious responsibility we owe the public. The artistic standards of the screen demand the use of good prints. What is the sense of spending money, time and effort on a production only to have it delivered on the screen to the ultimate consumer—the public—in a slipshod fashion?

The relation of good prints and good projection to dramatic effect and ultimate box-office success ought to be clear to everybody. Five minutes' reflection will convince anybody that no adequate apology can be offered the public for anything that detracts from the pictorial value of the screen. The public is not interested in disputes between exhibitors and exchangemen as to who is to blame for bad prints. But the public is interested in, and has the right to demand, the best possible pictures under the best possible conditions. And the conditions can't be right, if the print isn't.

Now, it seems to me that the subject of bad prints has several angles. If we start out to fix the responsibility, we find that it rests alike upon exhibitor and distributor. It is certainly the duty of the distributor to supply the theatre with adequate prints. Unless he does so, he seriously jeopardies the theatre's standing as a purveyor of entertainment and, incidentally but very importantly, injures the whole industry in the eyes of the public—directly or indirectly.

Reaction on Theatre

But if adequate prints are supplied—and they are in many cases—and these prints are seriously injured or destroyed by poor mechanism, who is to blame? The answer is clear. The exhibitor is to blame but the public suffers most, because the public has paid its money to see good pictures—good as to physical condition as well as good in dramatic and entertaining quality.

The reaction on the theatre is a decline in attendance, and this, in turn reacts on the distributor. It has very often a direct relation to the question of rentals. The exhibitor loses money, not merely on the picture which was in poor condition, but on succeeding pictures. It is a fact, as everyone knows, that once you drive business away from a house, it is no easy matter to get it back. That business has been driven away from the theatre—especially the small town house—by bad prints is just as true. This condition can be cured, and normal business restored—in time—by giving the public good prints. But the theatre has lost prestige in the meantime.

The public suffers, too, if play dates are deferred longer than the life of the prints. The exhibitor has, then, bought shopworn goods; and the public knows they are shopworn. This overworking of prints should be stopped. It is doing the distributor no good and is certainly doing much harm to the exhibitor.

Distributors should discard bad prints long before it becomes an absolute necessity. Sometimes prints never go out of service until they burn in the machines or are sent back to the exchange in such a disconnected condition that it is too much trouble to put them back again.

I am one of those who firmly believe that no distinction should be made, in the matter of prints, between big houses and small exhibitors. The small theatre needs good service as well as the first-run fellows. If anybody thinks the so-called small town public is not discriminating in this matter, he is very much mistaken. They know, and they do not fail to register their displeasure when they are disappointed by being shown a cheap piece of merchandise, which is what a bad print most assuredly is.

In reference to play dates as related to the print question, let me point out that they have a very vital bearing on each other. The popular picture, it stands to reason, is likely to be worn out far more quickly than the subject of lesser appeal. If the print of a popular picture needs to be renewed, the exchange ought to renew it. It is only good business to do so. Good business for the whole industry.

Projection Quality Necessary

If the exhibitor books within reasonable time after release date, he stands a far better chance of getting good prints. And it is clearly up to him to see that he has good equipment, and that the equipment is kept good. An operator who knows his business is a great asset in this business. He is a very important cog in the machine which extends all the way from the studio to the screen.

It is an axiom that no matter how good a picture is, it can be spoiled by poor projection and careless handling of film. And the operator's carelessness or incompetence has far more than a mere local effect. It may spoil the picture for a great number of audiences in other towns, and thus work considerable damage to the industry as a whole.

What we need, in my opinion, is a unity of purpose for the conservation of prints. The projection-booth, and what goes on there, is pretty nearly the final word in the picture's destiny. The director, the players, the author, the laboratory may all have done their work well. If the projection-booth fails to measure up, all the good efforts of the studio and laboratory people may go for naught. You can't have picture quality without projection quality.

In the same way, it is clearly the duty of the exchange to do its part in keeping prints in good condition by careful supervision and inspection. This means, among other things, that prints ought to be withdrawn from circulation and replaced in any instance where that is necessary.

The standards of screen efficiency can only be gained and maintained by unity of purpose and square dealing on the part of both exhibitor and exchange. Good prints are very essential. They are helpful in establishing respect for the business and building goodwill for the exhibitor.

The plain truth is that we are not fulfilling our duty to the public unless we give them entertainment that is as perfect in its physical condition as it is in dramatic and artistic quality. The whole question of prints goes right back to this. And the sooner both exhibitor and distributor make up their minds that the public has a right to good prints—in the case of every picture—the better off we shall all be, not only in business returns but in every other way.

New Guardianship Bill in N. Y. Legislature

WITHOUT any mention of matron or proposed license fee, a bill, much changed from the original pertaining to the admission of unaccompanied children to picture theaters in New York state, has been introduced in the Legislature during the past week, and will no doubt be passed without opposition. The bill was introduced by Senator Reiburn, and embodies many ideas on the part of Samuel I. Berman, of the New York State M. P. T. O., and others interested in the best methods to be employed in handling the unaccompanied children situation

The bill as introduced by Senator Reiburn provides that the governing body of a city, town or village, may adopt an ordinance allowing children between 8 and 16 years to be admitted to a picture theatre at such hours as will not conflict with school duties, but in no event later than 6 o'clock in the evening.

Such an ordinance must carry a provision, however, that no unaccompanied children are to be admitted to a theatre unless provision is made for their segregation on the street level of the house.

Former Governor Milliken Speaks in Penn.

"The Relation of the Motion Picture Industry to the Church," was discussed in an address made by Carl E. Milliken, former Governor of Maine, to the Ministerial Association of York, Pa., in the York Y. M. C. A. The audience included about one hundred ministers and other persons specially interested in religious and educational matters.

The former Governor took a broad-minded view of the industry, spoke of its great influence on the minds of the public and particularly the young, and told the clergy it was their duty to exert their interest and influence in eliminating unwholesome material from the screen.

Mr. Milliken went to York through an arrangement with the Appell theatrical interests and through courtesy of Will H. Hays.

N. Y. Assembly Gets Bills on Miniature Machines

Two bills, apparently identical with those introduced and defeated last year, have been introduced in the New York State Assembly during the past week by Assemblyman Steingut. The first bill seeks to amend the general city law by providing that miniature motion picture apparatus, use of which is permitted, must be of a type approved by the National Board of Fire Underwriters, or the head of a fire prevention bureau of a municipality. This bill has been referred to cities committee.

The second of the Steingut bills amends the general business law as it relates to the requirements for, and the approval of miniature motion picture machines.

Music Tax Cases Heard in Kansas City

Exhibitors Contend Suits Were Not Brought By Real Parties At Interest

THE case of four music companies against six Kansas City exhibitors "went to bat" in the Federal court in Kansas City Monday and a definite ruling now appears inevitable, following months of delay. The case was taken under advisement by Judge Araba S. Van Valkenburgh.

Witnesses for both plaintiffs and defendants were present, the exhibitors being represented by Samuel A. Handy, and, after a brief hearing and examination of witnesses, counsel for the defendants was given ten days by Judge Van Valkenburgh in which to file a brief, following which the plaintiff will be given twenty days in which to file an answer.

The exhibitors are: H. H. Barrett, Colonial theatre; A. M. Eisner, president of the Kansas City Division of the M. P. T. O. A. and owner of the Broadmour theatre; J. T. Wilson, Queen's theatre; J. Stockdale and E. F. Stockdale, Empire theatre; A. H. Boussad, World-in-motion; Gillham Amusement Company, Gillham theatre. The music companies are: Irving Berlin, the Broadway Music Company, Leo Feist and Stark & Cowan.

"A part of the complaint on the part of the music companies alleges certain music was played without the knowledge and consent of the plaintiff," Mr. Eisner said. "It is the contention of exhibitors in the case that circular letters were sent to theatre owners by the music companies, urging them to play the music; that the music could not have been played without knowledge and consent of the music companies under such circumstances."

The exhibitors, through Mr. Handy, will base their defense upon the contention that the suits have not been brought by the real parties at interest, that the interest of the individual music companies have been assigned to the American Society of Authors, Publishers and Composers which according to Mr. Handy, is contrary to Federal statutes.

Maryland Legislature Scene of Sunday Opening Fight

Delegate Sharp, of Baltimore, on March 3 presented before the Maryland Legislature a letter from the Independent Citizens' League of Baltimore urging the Legislature to pass a law legalizing Sunday picture performances.

The League claims to represent 20,000 citizens. Its letter declared that the most progressive cities in the world show pictures on Sunday, and no lessening of church attendance is noted.

A number of petitions from church organizations in various parts of the State have been filed, urging that the present Blue Laws be retained. The result of the battle is in doubt.

Exhibitors In Northwest Conn. Organize

A new organization named the Northwest District Association of Motion Picture Theatres Managers was formed recently in Waterbury, Conn., for the purpose of bringing united action in opposition to the Federal amusement tax.

Nicholas Janele of the Lyric Theatre, Waterbury, was elected chairman and A. Bentino, of the Carroll Theatre, Waterbury, was elected secretary and treasurer. Members of the organization include representatives of picture theatres in the northwestern district of Connecticut.

Radio Injuring Neighborhood Patronage, Says Sidney B. Lust

THAT RADIO is injuring attendance at neighborhood theaters in Washington, D. C., is the belief of Sidney B. Lust, exchangeman and exhibitor of the Capital City. He writes to Motion Picture News as follows:

"I have been reading the different comments as to whether or not the radio is decreasing the patronage of the motion picture business.

"I certainly agree with William Brandt when he says: 'The radio is decreasing the patronage of the movies.' I believe that I can speak with a fair amount of knowledge, having previously been in the radio business in this city, also an exchangeman and exhibitor.

"Since the question became the topic of discussion I have talked with a number ronage decreasing. Surely this time of the year the movies business should be exof our residential exhibitors and they are all complaining about their night patcellent

"As an illustration, at my home I have installed a very fine radio set and on Sunday evenings when Roxy is broadcasting, my wife and a party of friends sit around and listen in, where heretofore they would go to the movies. I am given to understand that there are 75,000 radio sets in this city. What is the conclusion or result? Multiply this by three, which is a low average for the listeners in, and you will have 225,000 people staying away from the movies. While it may not decrease the patronage of the first run houses or the downtown houses, the community houses are suffering. You understand that I have asked a number of exhibitors who conduct community houses and this is also their version of the question. The radio may help the Capitol in New York, since they broadcast their program and at the same time advertise their theater, but this does not help the residential exhibitor

"There should be a solution to the problem. Who will be the genius to uncover it? I might suggest that we are making a mistake by encouraging the radio and the exhibitor is making a mistake by allowing his soloists and musicians to broadcast their talent, when it should be paid for at the box office."

Preliminary Skirmish on Repeal Bill at Albany

THE Walker bill for the repeal of the New York State censorship law will be passed by that body within the next two weeks, and then go to the Assembly for action.

A preliminary skirmish in the Assembly occurred March 12, when the Ways and Means Committee of that body refused to report the Hackenburg repeal bill out of committee. The vote stood 11 to 4. Assemblymen McGinnies, Yale, Hutchinson, Steinburg, Moore, Clayton, Porter, Lord, Lattin, Laidlaw and Cook, all Republicans, voted to keep the measure in committee, while Assemblymen Hamill, Boyle, Kennedy and McDonald, Democrats, voted to report it out.

Repeal advocates contend that the Walker bill, which is the Administration measure, will be passed should it come to a vote in the Assembly.

It is expected the real test will come on that measure, that a public hearing will be held after the passage of the bill in the Senate and that its fate will be known by April 1.

Ottawa Enjoys Capacity Lenten Business

Exhibitors of Ottawa watched with interest the effect that the Lenten Season might have upon theatre attendance by taking the cue from patronage at various local theatres on Ash Wednesday, which is a Government holiday.

All but one of the downtown houses played to capacity business both for matinee and evening performances. Incidentally, there was no decision on the part of any manager to charge night prices for the afternoon shows. On followings days, the leading theatres continued to enjoy excellent patronage. Weather conditions were excellent.

Schad Is Honor Guest At Philly Dinner

H. J. Schad, president of the Eastern Pennsylvania Theatre Owners, was the honor guest at a dinner at the Ritz-Carlton in Philadelphia recently, at which exhibitors, distributors, exchange men and national picture executives were present.

Charles H. Goodwin acted as toastmaster, and among the speakers were Charles Ray, film star; Sydney Cohen, president of the M.P.T.O.A.; W. Freeland, Mayor of Philadelphia; William B. Sharman, Mayor of Reading; Samuel E. Lewis, auditor general of Pennsylvania; R. S. Woodhull, president of the New Jersey M.P.T.O.; M. J. O'Toole and others. All paid warm tribute to the guest of honor.

Urbach and Schottenfels Join M. P. World

Lawrence A. Urbach has resigned as editor of the *Motion Picture Journal* to join the advertising division of *Moving Picture World*. Mr. Urbach has been associated with trade papers for eight years, having formerly been a member of the staffs of MOTION PICTURE NEWS and *Exhibitors Trade Review*.

Clarence Schottenfels, formerly with *Exhibitors Trade Review* and sales manager of the Rex Hedwig Laboratories, has also joined the advertising staff of *Moving Picture World*.

Mary and Doug, Hays, Griffith and other Notables on Program at Naked Truth Dinner, March 29

FOLLOWING the announcement that for the first time in banquet history there would be no speechmaking at The Naked Truth Dinner, annual gathering of the Associated Motion Picture Advertisers, the imposing lineup of those who will tell Bedtime Stories in place of lengthy dissertations at the Hotel Astor, New York, on the night of March 29, is announced today by A. M. Botsford, chairman of the entertainment committee.

These notable Bedtime Story tellers will include: Mary Pickford, Douglas Fairbanks, Will Hays, David Wark Griffith, Samuel Rothafel, Reupert Hughes, A. M. Botsford, and ?, the Big Personality, one placed high in the Federal government, whose name is being withheld as a surprise.

These Bedtime Stories will be broadcast by Station WEAF along with the rest of the entertainment by wireless—to the W.A.M.P.A.S. in Hollywood, to every film club, to England and to the radio fans.

Further these Bedtime Tales will be limited to five minutes each instead of ten as previously announced and each will deal with Naked Truths concerning the motion picture industry.

Mary and Doug will detail some Truths about the films as viewed from the actors standpoint. Will Hays, as director general of the motion picture industry, will lay bare the facts as he sees them. D. W. Griffith will relate the reel dope about directors. Samuel Rothafel will give the showman's angle. Rupert Hughes will give the author's viewpoint. That Big Personality will say something to make his hearers' ears burn. And what The Press Agent, Mr. Botsford, will say will be the sensational surprise of the evening, so they say.

Thus will the program proceed apace smoothly and unruffled from the soup which begins at seven until the dancing that ends at dawn, with Paul Whiteman, the famous orchestra leader, there in person with two jazz bands, one playing where the other leaves off, providing continuous music in the interim between the story telling, the comedy sketch and the other entertainment features arranged for the evening.

Meantime the judging committee selected to pick the best fifteen-minute comedy sketch on the movies offered for production at the dinner is buried to the eyes with more than five hundred manuscripts submitted with a view o winning he $100 prize at stake.

Five hundred tickets to the Naked Truth dinner have been sold already, and as the number is to be limited to 1,000, those who would go are advised to get them now while the getting is good at $15 for doubles and $10 for singles. The sale of tickets is in the hands of S. Charles Einfeld, care First National Pictures, 383 Madison Avenue, New York City.

Ontario Exhibitors Plan Stunts For Rotarians

Two moving picture men of Ottawa, Ontario, are in charge of arrangements by the local Rotary Club for the district convention of International Rotary which is to be held at Syracuse, N.Y., on April 26, when large numbers of Canadian Rotarians from Ontario and Quebec will take part in the proceedings. Those who have charge of the Ottawa programs are Ray Peck, director of the Canadian Government's Moving picture bureau, and Oral Cloakey, manager of the Regent Theater, the Famous Players house in the Canadian Capital. They are planning unusual stunts.

Famous Operating Profits $4,245,783.93

THE FAMOUS PLAYERS-LASKY Corporation in its consolidated statement (which includes the earnings of subsidiary companies), reports for the twelve months ended December 29, 1923, net operating profits of $4,245,783.93 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $15.07 on the common stock outstanding.

On March 10, 1924, the Board of Directors declared the regular quarterly dividend of $2 per share on the preferred stock, payable May 1, 1924, to stockholders of record at the close of business on April 15, 1924. The books will not close



Edwin S. Porter, President of the Precision Machine Company, and Mrs. Porter both of whom are spending several weeks in Bermuda.

San Francisco Starts War On Film Fakirs

San Francisco managers of film exchanges are co-operating with the San Francisco police in helping them rid the city of fake film concerns and fake film promoters who have been practically running wild and taking money away from "would-be" movie stars.

The last film promoter arrested on complaints was one giving the name of James Calnay, who it is claimed, obtained as much as $25,000 by promising to make film stars of certain San Francisco men and women. It is also claimed he promised them big positions. His fees are said to have ranged from $250 to $1,500 and the ages of his customers were from 18 to 58 years. Ten others already have been arrested.

$6,000,000 Charter Granted In Delaware

Among the allied amusement and film charters granted in Dover, Delaware, last week was that of The Montrose Pictures Corporation, Incorporated, for the manufacture of motion pictures, etc., capitalized at $6,000,000. Other concerns included the capital increase from $4,750,000 to the new figure of $5,500,000 granted to The De Forest Films Corporation Inc., parent of the new film and radio enterprises of Dr. Lee DeForest.

The Comerford amusement interests of Pennsylvania secured a Delaware charter for their new "Comerford Construction Company, Inc., as general contractors conducting an engineering and construction business, etc., capital placed at $250,000; Trio Productions, Incorporated, Philadelphia, Wilmington, Washington and Baltimore, incorporated at $30,000 for the manufacture and distribution of motion pictures.

Daylight Saving Repealed in Niagara Falls

THE CITY of Niagara Falls will operate on standard time this spring and summer. The city council has adopted a resolution repealing the daylight saving ordinance. Voters of the city expressed disapproval of the daylight saving plan at a referendum held last fall and in repealing the ordinance the council is merely carrying out the wishes of the voters.

Lockport, N. Y., has also repealed its daylight ordinance and will be on standard time. Buffalo will operate on daylight saving time in spite of efforts of exhibitors to kill the ordinance.

Arbitration Discussed at Luncheon

Governor Milliken Talks at Luncheon of Independent Producers and Distributors

EX-Governor Carl Milliken of Maine, Vincent Gilroy, chairman of the speakers' committee of the Arbitration Society of America and George Blaisdell, editor of the Exhibitors' Trade Review were the guests of honor at the luncheon of the Independent Motion Picture Producers and Distributors Association at the Hotel Astor March 6th.

Vincent Gilroy was the principal speaker of the occasion. He outlined at length the advantage of arbitration over litigation and told of the manner in which the Arbitration Society of America functioned.

Governor Milliken discussed the independent producers and distributors. He said in part:

"There are two points only I want to leave with you. If we are to get along and let a little money come back to the producer, the independent market has got to be running on all cylinders. The trouble with that market is that the territory is not 100 per cent complete. That is a problem in which all independent producers and all exchanges are interested and a situation that needs attention.

"The other matter that I am thinking of now, one that confronts the entire industry, is that of chain theatres, on which, to be perfectly frank, I claim no great wisdom.

"In my humble opinion, I believe the chain theatre is a very awkward situation throughout the country. I have an idea that unless that situation will be handled with great restraint by men who own the chain theatres, there will be a condition of revolt. The fact is that things have moved so fast and people have been so busy trying to keep up with this mushroom situation of ours that the average American has not noticed what is going on—but when he does, he will not stand by and have his entertainment dished out to him. It will not be long before it will be up to one distributor or one theatre to handle this entire situation."

Daylight Saving Battle in Troy, N. Y.

Motion picture theatre owners in Troy are already enlisted in a fight to repeal the daylight saving ordinance in that city. There will be a public hearing in the near future. Similar steps are to be taken by the owners of theatres in Albany and Schenectady.

It is claimed that the theatres in these three cities alone lost many thousands of dollars last summer by reason of the daylight saving act. The loss is perhaps heavier in Schenectady and Troy by reason of the fact that these two cities have Sunday shows, and depend to a considerable extent on this day to tide them through the week with a profit.

Gus Schlesinger On Road To Recovery

Gus Schlesinger, the foreign manager of Warner Brothers, is rapidly recovering at his home after a minor operation at the Fifth Avenue Hospital. He expresses thanks to his many friends for their kind thoughtfulness during his illness.

Urges Projection Inspectors as Aid to Better Prints

PROJECTION inspectors should be sent out by exchanges as an aid to keeping prints in good condition, according to the view of David S. Mayo, projectionist, of Americus, Georgia

In a letter to Motion Picture News, Mr. Mayo declares he believes the exchanges could save money "if they would have a first class projectionist go from one small town to another making inspections of all equipment and telling unfair managers either to fix their equipment" or lose service. "That may sound fooiish," he adds, "but exchanges in Atlanta can vouch what I say to be true. They have to write some managers insulting letters about paying for prints they have torn up before the managers will give their projection rooms a thought.

"Is the projectionist not the man that should know where the trouble lies more clearly than all the rest. I don't mean that he has more brains than all the others combined. But from a common sense standpoint a man who has studied a thing all his life should understand its nature and wearing quality."

Referring to the article by E. V. Richards, Jr., of the Saenger Amusement Co., New Orleans, which followed William A. Johnston's first editorial on Better Prints, Mr. Mayo writes: "Mr. Richards' idea that high amperage causes films to become dry and brittle, is wonderful indeed, as high intensity arc lamps have done a great damage to films as well as produce a great picture on the screen. . .

"That is one point Mr. Richards has scored, but, if you will permit me, I shall try to bring out even more points. The one and greatest cause of wear of films today, next to high amperage, is speed. Not so much in small towns as in large cities. Sprocket holes, after running at one of these first run houses, may not show defects, but after some few days' run afterwards they begin to show undercuts.

"In many large cities they give a projectionist an eight-reel feature, two-reel comedy, one-reel news weekly and twelve-minute overture added, with running time of an hour and forty-five minutes. Eleven thousand feet of film in 93 minutes, and still we wonder why film does not stand up as it once did at sixteen pictures a second.

"In the small towns the causes of extra heavy wear on films are inexperienced men and worn equipment. Theatres in good towns are paying dear for the managers in other towns who fail to keep up their equipment as they should, while others have inexperienced men who cannot keep up equipment for lack of knowledge."

Blank Closes Capitol at Des Moines

THE DES MOINES CAPITOL, owned by A. H. Blank, and one of the largest houses in the middle west, closes its doors Friday of this week because of the general slump in theatrical activities in that section. Mr. Blank is also threatening to close his Des Moines Rialto on April 1 unless there is an improvement in conditions.

The Capitol opened last August as a combination vaudeville and picture house. The Rialto is confined to photoplays. Efforts to stimulate business in many ways have been ineffective.

Illinois M. P. T. O. Fixes Convention Dates

The Illinois Motion Picture Theatre Owners set April 23rd and 24th as the date for the annual convention. The meetings will be held at the Sherman Hotel, Chicago. The convention committee in charge of the event is composed of L. Siegel, Glenn Reynolds, Ben Berve, L. Zaller and Mike Cohn, who are planning a program which will make this convention of interest to all exhibitors in the state.

One of the features already decided upon, is a big get-together dinner which will be attended by exchange men and exhibitors. The following have been named directors to fill the vacancies on the board, Jack Miller, Ike Gumbiner and Ben Coony, all of Chicago.

Child Labor Case Appealed In Pennsylvania

J. B. Curry, of Los Angeles, Cal., who was arrested in Harrisburg, Pa., on February 20, charged by the Pennsylvania Department of Labor & Industry with violating the child labor law in allowing his daughter, Dorabella, to appear as a professional entertainer in motion picture and other theatres of the state, was fined $100 and costs after a hearing before Alderman W. S. Doebler, of Lancaster, in which city the alleged violation took place.

Curry at once appealed from the decision and the case has been listed for trial in the third week of April. It is looked upon as a test case to determine whether children under fourteen years old may legally appear in professional theatrical performances after 8 o'clock in the evening. Deputy Attorney General Brown is representing the state in this case.

Kansas Showdown Due In Unfair Competition

A "showdown" on unfair competition in Kansas appears inevitable. Schools and churches long have been a "thorn in the side" in several sections of the state.

Supreme Court Judge Richard Hopkins, of Kansas, when he was attorney general of Kansas, gave it as his opinion that schools and churches, using motion pictures "commercially," ought to be taxed; that it was unfair for non-taxable institutions to commercialize in an industry in which others were taxed. Should developments in the near future warrant it, exhibitors probably will seek legal protection against such competition, in which case an appeal would be made to Attorney-General Griffith.

Film Stock Sale Halted by Missouri Official

Deputy Finance Commissioner B. T. Hurwitz in charge of the "Blue Sky" department at Jefferson City Mo., revoked on March 7th the permit previously granted General Film Manufacturing Company to sell stock in Missouri. The revocation, it is said, came without the defending company being given a hearing.

Harry F. Tecke, prominent St. Louis contractor and capitalist, is President of General and Romaine Fielding is Director General. Tecke succeeded Fielding as President several weeks ago and both claimed that there was no friction. The company was organized in 1923 to produce pictures.

The first intimation the film men had of the revocation was from newspaper stories. Hurwitz charged that the stock sold was promotion stock but this was denied by officers of the film company who state that the $85,545 sold to the general public had gone into the treasury and was being expended in conducting the company's business affairs.

President Tecke stated that the company had just finished "The Love Power," a feature picture, "A Child's Problem," three reel drama and is now completing "A Dog's Tale," the first of a proposed series of ten two-reel comedies featuring James Douglas and wife.

Industrial, educationals, titles, trailers and art work have also been some of the company's activities. Deputy Hurwitz finally agreed to re-open the case on Wednesday March 12.

Public Utilities Exploit Through Pictures

Public utility companies and other large concerns are turning more and more to moving pictures as a means of disseminating information regarding their progress and needs. Large sums are to be spent in this direction within the next few months, it is said.

Among the concerns which have taken up or are about to take up this method of exploitation are the following:

Mackay Companies, including the Postal Telegraph-Commercial Cable system; the Ohio Power Company, Iowa City Light and Power Company; General Electric Company, Atlantic City Electric Company, American Gas and Electric Company, Westinghouse Lamp Company, United Light and Railways Company, La Porte Gas and Electric Company, Chattanooga Gas Company, Grand Rapids, Grand Haven and Muskegon Railway Company, Alpha Portland Cement Company, Chattanooga Gas Company; Grand Rapids, Locomotive Company, Foamite-Childs Corporation, Lock Joint Pipe Company, McGraw-Hill Company, Reading Iron Company, John A. Robeling's Sons Company, Robins Conveying Belt Company, Tidewater Oil Company, United States Cast Iron Pipe and Foundry Company.

"Gambling Wives" is Sold for New England

Dr. W. E. Shallenberger, president of Arrow Film Corporation, closed a deal in Boston last week with McConville, Patton and Heffron, representing Independent Films, Inc., whereby the latter will handle "Gambling Wives" for New England. The Boston concern has been handling Arrow releases for the past three years.

In and Out of Town

FRED J. Beecroft, advertising manager of Motion Picture News; John S. Spargo, of Exhibitors Herald; and Robert E. Welsh, editor of Moving Picture World, attended the opening of the new Trio Attractions exchange in Washington this week.

SAILING for Europe on the Berengaria, March 10, were J. R. Bray, Myron Selznick, Marjorie Daw, and Francis X. Bushman.

MARCUS LOEW has returned from a vacation of several weeks at Palm Beach.

EDWIN CAREW returned March 10 from Europe. With him came the company which filmed "A Son of Sahara" in Paris and Algiers.

JOHN GRIFFITH WRAY, of the Thomas H. Ince organization, has returned to the Coast.

CHARLES H. DUELL, President of Inspiration Pictures, has returned to the city from Italy.

ARRIVALS from the Coast include Jesse D. Hampton. Charles R. Rogers and John C. Ragland are among recent departures for Hollywood.

AFTER five years doing advance work in the theatrical business, Helen Hoerle has returned to the picture industry as title editor with the National Screen Service.

J. CHARLES DAVIS, ad, advertising and exploitation director for Lowell Film Productions, Inc., is on a ten days' trip to key cities.

JOHN LOWELL RUSSELL, head of Lowell Film Productions, spent the week end at his studio and laboratory in Gloversville, N. Y. Work is going forward on his next production.

HERSCHEL STUART, of the Missouri Theatre, St. Louis, has returned home after attending the convention of Famous Players theatre managers.

ABE WARNER has gone to the Coast to confer with H. M. and J. L. Warner on the new Warner product for the coming season.

BRUCE FOWLER, director of McVickers Theatre, Chicago, accompanied by H. Leopold Spitanly, director of music and production, and Ed. Olmstead, McVickers' publicity manager, were among those who attended the Famous Players theatre meeting.

ROBERT C. BRUCE, who has returned from a tour of Educational exchanges in the East, left this week for a tour of the Western territory.

M. H. HOFFMAN, vice-president and general manager of Truart, left for the Coast this week to confer with the heads of producing units.

E. W. HAMMONS, president of Educational Film Exchanges, Inc., left early this week for his annual early spring visit to Los Angeles where he will confer with the heads of the various units producing Short Subjects for distribution through the organization which he heads.

Kansas Exhibitors Arrange Extensive Program

"The Exhibitors' Midnight Frolic," not only promises to be a feature of the convention of the M.P.T.O. Kansas at Emporia, Kas., April 1 and 2, but may become an annual addition to the convention. An elaborate 30-page program of the convention is being prepared this week by C. E. Cook, business manager, and a new high mark in attendance appears certain.

A "surprise" will be staged in the Strand theatre, Emporia, about Midnight, Tuesday, April 1, exhibitors only participating. Mr. Cook will leave for Emporia in a few days to complete arrangements for the meeting. The business program involves the following:

Discussion of co-operation with the national association of broadcasters in combating the music tax and the appointment of a legislative committee to work towards obtaining an amendment of the copyright act.

A report on the activities of the Kansas City joint board of arbitration during the last six months. Discussion of complaints pertaining to poor prints issued by exchanges. Discussion of amendments to by-daws.

A discussion: "What makes high film rental: competitive bidding or excessive production cost?"

Approval or dissaproval of a central shipping bureau of films and accessories.

Adoption of plans of co-operation with Parent-Teacher associations in aiding in public service work.

Formulation of plans to aid exhibitors in Kansas oil towns where business is greatly depressed.

Urson, Iribe Are Appointed Associate Directors

Frank Urson and Paul Iribe are announced as associate directors at the Lasky studio. According to Cecil B. DeMille, director-general, they will direct Leatrice Joy in her first film venture since her elevation to a rank of increased importance in the Paramount fold. She will have the principal featured role in "Changing Husbands," adapted from Elizabeth Alexander's story, "Roles."

The combination of Urson, Iribe, Joy, Cowan and Higgin presents five people, all of whom are graduates from the productions of Cecil B. DeMille. Frank Urson, who has directed a number of Paramount pictures, recently returned as Mr. DeMille's assistant. Paul Iribe is Mr. DeMille's art director. Sada Cowan wrote several scenarios for Mr. De Mille, while Howard Higgin was for a number of years Cecil B. DeMille's technical director.

Ethel Wales in Cast of "Inside Story"

Ethel Wales has just been signed for an eccentric character role in Mr. de Mille's newest picture, "The Inside Story," according to the announcement by Jesse L. Lasky, first vice-president in charge of production. Clara Beranger is the author and scenarist of "The Inside Story," a mystery comedy.

Fred Jackson To Write Story For Denny

Fred Jackson has been engaged by Universal to write an original story for Reginald Denny. He has chosen the title "You Can't Live on Love."

Pathe Plans Annual Sales Contest

"Storey Pennant Race" Scheduled to Open March 23 and Close July 12

PATHE will launch on March 23rd a $10,000 sales contest, which will involve the sales personnel of the company's thirty-five exchanges in what promises to be the most spirited competition of its kind ever conducted under Pathe auspices. This year Pathe's most important sales event on the annual calendar will be dedicated to J. E. Storey, General Sales Manager of Pathe Exchange, Inc., and will accordingly be known as the "Storey Pennant Race — 1924."

The Race will be divided into two parts, each consisting of eight week periods. During the first eight weeks the competing branches will qualify for positions in the five Leagues into which they will be divided. This qualifying period will begin on March 23rd and will close at midnight of May 17th. The five Leagues and the qualifications required for admission to each group are as follows:

The Champion League, which will contain the seven branches showing the greatest increase in billings on all Pathe subjects during the qualifying period;

The National League, which will include the seven branches showing the next greatest increase during the preliminary period;

The American League, which will have the seven branches recording the third highest increase;

The Capitol League, which will contain the seven branches showing the fourth highest increase during the qualifying period;

The Minor League, which will include those branches not placed in any of the preceding divisions.

In the event that more than the designated number of branches qualify for places in any division or league, all branches so qualifying will be assigned places in such division or league and will be eligible for the division prize.

With the assignment of all thirty-five branches to their positions in the various Leagues, the major term of the contest will begin at midnight of May 18th and end at midnight of July 12th.

In case of ties, each branch so tied will be awarded the full prize provided for the position tied for.

General Sales Manager J. E. Storey, for whom the annual Pathe Sales Contest has been named this year, has been associated with the Pathe organization over a period of many years.

Heretofore, the Pathe sales contests have been usually held during March or November because these months, it was felt, coincided more nearly with the peak periods of the year's business. Officials in the present instance decided that any seasonal advantages that the early spring or late fall might hold could be dispensed with and the sales drive launched so as to extend right into the summer season. Practically the same procedure was adopted last year in the case of the Pearson Pennant Race, which extended throughout the summer season.



J. E. Storey, Pathe General Sales Manager, for whom the annual Pathe Sales Contest has been named this Year.

New Featured Player For "Wandering Husbands"

Margaret Livingston, has been signed by The Regal Pictures Corporation to appear as the feature player opposite James Kirkwood and Lila Lee in "Wandering Husbands" the second production in the series of Kirkwood-Lee pictures to be released by the Hodkinson Corporation.

Carmelita Geraghty Makes Debut in Comedy

Carmelita Geraghty, daughter of Tom Geraghty, the widely known production editor and scenario writer, makes her debut in comedy in "Trouble Brewing," the latest Larry Semon release through Vitagraph. Miss Geraghty is one of the prettiest of the younger recruits of the screen.



PRIZE ORCHID IS NAMED FOR MARY

The grand prize winning bloom of the International Flower Show, in this instance an orchid, has been named for Miss Pickford who, through this signal honor joins the ranks of such notables as Mrs. Florence Kling Harding, widow of the late President Harding; Mrs. Calvin C. Coolidge, wife of President Coolidge; General Pershing, Queen Elizabeth of the Belgians, and Princess Mary of England, now the Viscountess of Lascelles, for all of whom prize winning flowers has been named in very recent years.

Miss Pickford, to whom a bloom from the prize winning orchid was presented as she formally and officially opened the 1924 International Flower Show at the Grand Central Palace, New York City, is the first representative of the motion picture industry ever to be so honored.

The "Cymbedium — Mary Pickford," as the prize winning orchid has been named and under which title it will be registered officially in horticultural records and history, was grown by Joseph Manda, of West Orange, N. J. Mr. Nandis credited with having created more distinct types of orchids than any other grower, and his greenhouses at West Orange constitute one of the most beautiful show places of the kind in the East.

The plant was awarded the prize medal of this year's International Flower Show and will be placed in competition at other flower shows throughout this country and Europe.

F.B.O. To Distribute "Girl Of Limberlost"

The Film Booking Offices announce they will distribute "A Girl of the Limberlost," based on the novel of the same name by Mrs. Gene Stratton Porter. Mrs. Porter personally supervised the direction of the production.

The cast includes Cullen Landis, Gertrude Olmstead, Gloria Grey, Emily Fitzroy, Arthur Currier, Raymond McKee, Alfred Allen, Virginia Boardman, Jack Daugherty, Ruth Stonehouse and others. The picture was directed by James Leo Meehan.

Schertzinger Will Direct Metro's "Bread"

Metro has selected Victor Schertzinger to direct the screen version of Charles G. Norris' novel, "Bread." Production will start this month as soon as Mr. Schertzinger has finished the editing of Jackie Coogan's second Metro picture, "A Boy of Flanders," direction of which he has just completed.

Lenore Coffey and Albert Lewyn are already working on the adaptation and continuity of "Bread." Players are being sought for the leading roles.

de Brullier Engaged For "Ben Hur" Role

Nigel de Brullier is the sixth player selected to act in Goldwyn's picturization of "Ben Hur." He will act the role of Symonides, played on the stage by many of the most prominent players of the age.

Albert Lena has been engaged by the Goldwyn studio executives to act as assistant production manager for "Ben-Hur."

Buster Keaton's "Sherlock Jr." April Release

Metro announces that "Sherlock, Jr.," Buster Keaton's latest feature length comedy, will be released in April and not this month as was reported previously.

"Sherlock, Jr" is now being cut and edited and a print is expected in New York within the next ten days. It is not improbable that Keaton may bring the print East himself and look over the various Broadway shows.

"Tree In Garden" Is Next For Seastrom

THE SECOND picture to be directed for Goldwyn by Victor Seastrom will be "The Tree in the Garden," from the novel by Edward C. Booth, an English writer.

The novel, published a year ago, was highly praised by the American reviewers.

Director Seastrom is enthusiastic about the screen possibilities of this novel, preparatory work upon which has been under way for some time. No announcement has yet been made of any of the players to act in the film.

Rubenstein Gets Rights to "Law of Israel"

S. Rubenstein has acquired the American and Canadian rights to "The Law of Israel" adapted from the famous novel "Judith Trachtenberg" by Karl Emil Franzos. This picture has been released throughout Germany and France with pronounced success and created a sensation in Paris where it enjoyed a lengthy run.

It will be released on the State rights market.

Print Of "Broadway After Dark" On Way East

The print of "Broadway After Dark" has left the Warner Brothers west coast studios and is coming to New York, where it will be released sometime in April.



Gloria Swanson in scnes from the Paramount picture, "A Society Scandal."



Viola Dana is the Star in "Don't Doubt Your Husband," a Metro Picture

Universal Announces Fall Schedule

Carl Laemmle Lists Releases Which Are Due from August to January

UNIVERSAL has definitely lined up its product for next season, and not only has practically completed most of next fall's pictures but is all set on its entire release schedule from August to January. This information comes from Carl Laemmle, president of the Universal Pictures Corporation.

Universal is increasing its Jewel picture output from twelve to thirty-six a year. Next year's product, to be known as the Perfect Thirty-six, is already well under way, many of the pictures having been completed and several of them having already arrived in the East.

Here is a list of next season's product as scheduled beginning with the first of the Perfect Thirty-six, to be released August 4th.

Number One is a Mary Philbin picture adapted from I. A. R. Wylie's Good Housekeeping Magazine story, "The Inheritors". This production was directed by King Baggot.

The second production of the year is the William Dudley Pelley Saturday Evening Post story, "Courtin' Calamity", in which Hoot Gibson is starred.

The third is "The Throw-back", the prize winner of the Laemmle Scenario Scholarship Contest.

The fourth production is a Jack Hoxie, entitled "The Triple Cross for Danger" by Walter J. Coburn. It was directed by Clifford Smith.

Reginald Denny's first contribution to the thirty-six is to be, "The Reckless Age".

Wadsworth Camp's railroad story, "The Signal Tower", in which Virginia Valli is starred, follows the Denny picture.

Baby Peggy's third feature picture, "Editha's Burglar," is the next of the thirty-six.

Jack Hoxie's western picture, "Love's Lariat", directed by Clifford Smith will be followed by Robert H. Davis and Perley Poore Sheehan's story of patriotism, "The Bugler of Algiers," under the direction of Rupert Julian.

The feature of October 5th is Booth Tarkington's novel of midwestern life, "The Turmoil". Hobart Henley directed.

Next a Hoot Gibson attraction will be released, "Broadway or Bust", by Byron Morgan.

Jack Hoxie contributes another western following this, entitled "Claim No. 1" which will be followed by William McHarg's Red Book story, "Wine".

November 2nd. Universal will release Kathlyn Norris's current best seller, "Butterfly".

Lincoln J. Carter's melodrama, "The Tornado", with an all star cast, follows "Butterfly". Jack Hoxie's western picture by Isadore Bernstein, "The White Horseman", will be followed by Mary Philbin in "Mitsi".

This will be followed by Reginald Denny in "The Missourian" by Eugene P. Lyle, Jr., directed by James Horne.

Hoot Gibson's, "The Pony Express", is the first of the December releases, which will include, "Headlights", By Charlotte K. Kunzig, the second of the prize winning stories in the Laemmle Scenario Scholarship Contest; a Jack Hoxie subject entitled "The Purple Rider" and Virginia Valli in Mrs. Mary Roberts Rinehart's "K", directed by Harry Pollard.

Matt Moore Engaged For F.B.O. Production

Matt Moore has been engaged by B. P. Fineman, general manager of the F. B. O. studios, to play the leading role in "Fools in the Dark," work upon which began Monday under the direction of Al. Stantell. It marks the star's first appearance in an F. B. O. production.

The story is an original by Bertram Millhauser and was adapted to the screen by John Grey. Others in the cast are Patsy Ruth Miller, Bertram Grasby, Tom Wilson and Charles Belcher.

"Covered Wagon" Starts Second Year

Event is Fittingly Celebrated at N. Y. Criterion and with Ritz Luncheon

LAST Monday night saw the opening of the second year of the run of "The Covered Wagon" at the Criterion Theatre in New York City. The occasion was marked by a fitting celebration that night, and with a luncheon the following day at the Ritz to those critics who reviewed the production at its opening showing at the Criterion.

To mark the event at the Criterion the big electric signs on the theatre were changed to indicate the opening of the second year's run, the interior of the theatre was decorated with flags and a special musical program which included "Covered Wagon Days" was conducted by Josiah Zuro.

Among the guests were all the theatrical producers who had ever had a production in New York for more than a year. These included: Oliver Morosco, A. H. Woods, David Belasco, W. A. Brady, John L. Golden, Lee Shubert, James Montgomery, Sam H. Harris, Florenz Ziegfeld Jr., Winthrop Ames, Wagenhals and Kemper, Arthur Hammerstein and Ann Nicols. Nicholas Schenck and Marcus Loew were also guests.

The motion picture players present included Ernest Torrence, who played the role of the scout, Bill Jackson, in "The Covered Wagon" and won fame thereby. He delivered a short speech. Others in the audience were Gloria Swanson, Thomas Meighan, Bebe Daniels, Mr. and Mrs. Rudolph Valentino, Richard Dix and Helen Chadwick. Adolph Zukor and Jesse L. Lasky, president and vice-president of the Famous Players-Lasky Corporation, and a number of executives of the company were present also.

The luncheon at the Ritz was attended by John Spargo of the Exhibitor's Herald, B. F. Holzman, formerly of the Evening Mail, R. E. Welsh of the Moving Picture World, Theodore Mitchell of the J. J. McCarthy organization; Quinn Martin of the New York World, Don Allen of the Evening World, David Balch of the Movie Weekly, Joseph Dannenberg of the Film Daily, Susan Brady of the Criterion, Irene Thirer of the Daily News, Adele Fletcher of Motion Picture Magazine, Ernest Torrence, Harriette Underhill of the Tribune, Hugo Riesenfeld, musical director of the Rivoli, Rialto, Criterion and Cohan Theatres; Louella Parsons of the New York American; W. A. Johnston of the Motion Picture News, Rose Pelswick of the Evening Journal; J. R. Quirk o fPhotoplay, Helen Klumph of Picture Play, F. W. M. Hall of the Times, E. V. Durling, of the New York Herald; C. E. Gatchell of Picture Play, C. P. Sawyer of the Evening Post, Stephen Rathbun of the Sun, Thomas Hanly of the Telegraph, Kelcey Allen of Women's Wear, R. G. Welch of the Telegram, George Blaisdell of the Exhibitors' Trade Review and Mr. Zukor, Mr. Lasky, E. J. Ludvigh, S. R. Kent, A. M. Botsford, C. E. McCarthy, and H. B. Franklin of the Famous-Players Lasky Corporation.

Grand-Asher Offices Take New Quarters

The Grand-Asher Distributing Corporation, which was formerly located at 15 West Forty-Fourth Street, has just moved its offices to 1650 Broadway, New York City, where, with much larger and finer space, they will be better able carry through their plan to enlarge the eastern offices, increase the publicity and advertising departments and move the book-keeping department from the main Boston office, where it is now, to New York City.



Action stills from "A Girl Of The Limberlost," based on the Gene Stratton Porter novel and to be released by F.B.O.

Emmett Flynn Will Make "Man Who Came Back"

PLANS for the immediate production of the stage plays and books purchased by William Fox for the screen are now well under way. The most important announcement of the week coming from Fox Film Corporation was that Emmett Flynn has signed to make "The Man Who Came Back." The film adaptation of the Jules Eckert Goodman stage success will go into production at once at the West Coast studios.

Dorothy Mackaill has been signed for the leading feminine role. George O'Brien will play the title role. The other principals in the cast selected so far include: Cyril Chadwick, Ralph Lewis, Emily Fitzroy, Harvey Clark, Edward Piel, David Kirby, Walter Wilkinson and Brother Miller.

"If Winter Comes" Subject Of Winning Essay

"If Winter Comes," the William Fox screen version of the A. S. M. Hutchinson novel, was taken as the subject of the winning essay in the recent Motion Picture Book Week Contest conducted by Mrs. Myrtle Whitney Snell, amusement inspector of Birmingham, Ala.

Following is a part of the essay which was written by Marguerite Matlock, a second year high school student:

"I like this picture because it is clean, wholesome and uplifting with just a touch of humor to brighten it. This picture brings before your mind the deep things of life. It inspires you with a longing to do right, to be just and kind. It also brings out in you a love for your fellowmen, for the keynote of this picture is love; 'the love that suffereth long and is kind.'"

Publishers See Marion Davies In "Yolanda"

Two hundred and fifty leading sellers and publishers of greater New York attended a performance during the week of "Yolanda," in which Marion Davies is starring, at the Cosmopolitan Theatre. They were the guests of Grosset and Dunlap, publishers of the special Marion Davies edition of Charles Major's romantic story from which "Yolanda" was adapted.

Hodkinson Employees Will Hold Supper-Dance

The Hodkinson employees will hold a supper-dance on the evening of March 22nd, at the Seventy-Seventh Division Club House, 27 West 25th street, New York.

The committee in charge have promised the jazziest of jazz bands and an abundance of epicurean delights commingled with amateur, pro and semi-pro entertainment.

Edwin Carewe Company is Back from Algiers

One of the longest foreign "location" trips ever undertaken, was ended last week when, after five months spent in Algiers and Paris, Edwin Carewe and his company of American players returned to New York with the completed negative of "A Son of the Sahara." This will be a First National picture, and is scheduled for released by that company in April.

May McAvoy Has Featured Role in "Tarnish"

IN THE Samuel Goldwyn-George Fitzmaurice film production of "Tarnish," to be started immediately after the completion of "Cytherea," May McAvoy will play the female lead of Naticia Tevis now being performed by Ann Harding in the Broadway stage version

First National will undoubtedly release "Tarnish." No date has yet been set, but it is understood that it will be placed on schedule as one of the big fall productions

Eleanor Boardman To Have "Mary Third" Lead

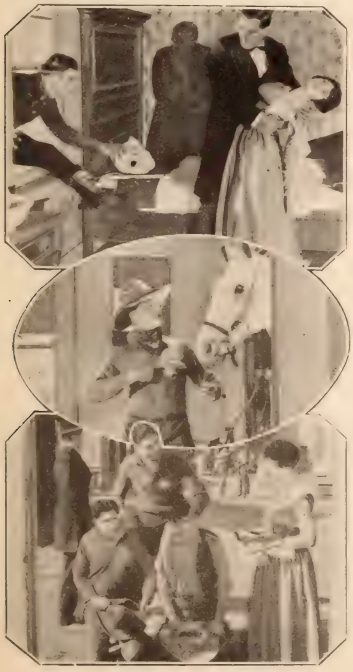
The leading role in King Vidor's third Goldwyn picture, will be portrayed by Eleanor Boardman. She will be the Mary in Vidor's film version of Rachel Crothers' stage play, "Mary the Third." The title will be changed, it is announced, in order not to give the impression that the picture is a historical or costume production.

The continuity for "Mary the Third" has been completed and Vidor is about ready to begin photography.

Complete Cast Named For "Desert Rose"

The complete cast of the Harry Carey feature "Desert Rose" now in production for early Hodkinson release includes Virginia Browne Faire, Thomas G. Lingham, Francis Ross and Leon Barry.

The picture is an adaptation of the Shannon Fife story. Hunt Stromberg is personally supervising the production.



Scenes from "Galloping Gallagher" one of a series of Westerns starring Fred Thomson, released through F.B.O.



Action stills from "Stolen Secrets" a Universal production in which Herbert Rawlinson is featured.

F. B. O. Announces Release Schedule

Plans For Distribution Of One Picture Weekly For Coming Three Months

"A GIRL of the Limberlost," a special production from the Gene Stratton-Porter novel, and the fifth Emory Johnson production, tentatively titled "Swords and Plowshares," co-starring Mary Carr and Johnnie Walker, are on the Film Booking Offices spring release schedule. There will be one release each week.

"Damaged Hearts," a T. Hayes Hunter production written by Basil King, ushered in the month of March. This is followed by the third Fred Thomson western, "Galloping Gallagher," which is to be released March 17. Other March releases are "Money to Burn," the third chapter of "The Telephone Girl" series, and the Charles Seling production "Yankee Madness," written by George Plympton, with Billie Dove, Walter Long, George Larkin and others in the cast.

A number of productions are scheduled for release in April, the first, being "His Forgotten Wife," a Palmer Photoplay Corporation production starring Madge Bellamy. The release date being April 14. The fourth episode of "The Telephone Girl" series, "Sherlock's Home," will be released on the same date. April 21 will see the next Fred Thomson western, "The Silent Stranger." This is followed by the fifth episode of "The Telephone Girl," titled "William Tells," to be released April 27.

"A Girl of the Limberlost," directed by J. Leo Meehan, and produced under the supervision of the famous authoress, Gene Stratton-Porter, is set for release on April 28.

May will introduce the sixth episode of the new Witwer series, "Love and Learn," set for release on May 11. This will be followed by the new Emory Johnson production tentatively called "Swords and Plowshares" starring Mary Carr and Johnnie Walker.

May 19 is the release date for the F. B. O. feature "Untamed Youth." The seventh episode of "The Telephone Girl" series will be released May 25, "King Leary" being the title. May 26 will bring forth the fifth Fred Thomson western, now in production.

"Fools in the Dark" will be released June 8. It marks the first appearance of Matt Moore in an F. B. O. production. The story is an original by Bertram Millhauser and has been adapted to the screen by John Grey.

Jeanie Macpherson Signs Paramount Contract

Jeanie Macpherson has signed a new contract with Paramount according to an announcement by Cecil B. DeMille, director-general, of that organization.

Miss Macpherson has written exclusively for Mr. DeMille for nearly ten years, and her success as a writer has been closely yoked with the achievements of the producer and director-general. The new contract calls for a series of stories exclusively for Cecil B. DeMille production.

Critics Luncheon Guests Of Albert Smith

Critics of Los Angeles newspapers and representatives of trade journals were guests of President Albert E. Smith and J. Stuart Blackton at a luncheon at the Hotel Biltmore in that city, Friday, March 7. The preview of "Let Not Man Put Asunder," in which Pauline Frederick and Lou Tellegen have leading roles, was the feature of the occasion. Miss Frederick and Mr. Tellegen joined Mr. Smith and Mr. Blackton in receiving the guests.

Raymond Hatton In Rupert Hughes Picture

Raymond Hatton is to play a dandy of the Revolutionary War period in a "flash-back" to that time, in the Rupert Hughes' Goldwyn production, "True As Steel." Hatton has just joined the cast.

Arliss Pictures Through Selznick

Releasing Agreement Is Signed With Distinctive Pictures Corporation

BY the terms of an agreement just concluded, Distinctive Pictures Corporation will release future George Arliss pictures through the Selznick Distributing Corporation. The first of these will be a comedy drama, "Twenty Dollars a Week," which will be ready about the first of April.

This story is based on the Edgar Franklin novel "The Adopted Father." Supporting Mr. Arliss in this production are Edith Roberts, Taylor Holmes and Ronald Colman. Harmon Weight, who directed the previous Arliss pictures with the exception of "The Green Goddess" is responsible for this production.

The agreement was signed by Henry M. Hobart for Distinctive and W. C. J. Doolittle for Selznick. Negotiations have been under way between Mr. Doolittle and Mr. Hobart for the last six weeks.

The contract will not change in any way the existing relations between Distinctive and the Goldwyn-Cosmopolitan Corporation, it is said, by which the latter distributes certain other feature productions of Distinctive.

In discussing the acquisition of the new product, President Doolittle, of the Selznick company said:

"The addition of 'Twenty Dollars A Week' to the Selznick releases is in line with the policy of the company to distribute only the best of motion-picture product. Nothing further is necessary to indicate the importance of the move and the quality of the acquired product than the fact that it is a Distinctive picture."

"Second Youth" Goldwyn April Release

"Second Youth," the comedy drama adapted from the novel by Allan Updegraff, and produced by Distinctive Pictures Corporation is scheduled for release through Goldwyn Cosmopolitan in April.

The cast includes Alfred Lunt, Walter Catlett, Herbert Corthell, Jobyna Howland and Lynn Fontanne. Mimi Palmeri is also featured. Albert Parker directed.



D. I. BROSSEAU

Talks on Merchandising

Properly applied and supervised business principals are the necessary essentials for the material reduction of operating costs, according to D. I. Brosseau, business counsellor for First National, who has made an exhaustive study of conditions.

He says, in part;

"Taking into consideration the mushroom-like growth of the Motion Picture Industry, it is only natural that certain basic principles of business have been neglected in the marketing of motion pictures. Of course this same state of affairs is one which all new industries pass through before they eventually cut excessive costs, and work on solid business principles, and with sound business tactics. There is not a single merchandising principle that is used in other businesses which cannot be applied to motion picture business, and if these principles are applied properly, and with proper supervision, the net result must be a material reduction in the operating costs as well as in the cost of accessories, both from the investment standpoint, as well as from the quantity necessary to waste.

"There is no other business that is known where such heavy investments are made with so little turnover, a turnover as understood by merchants, and after all motion picture business, is nothing more nor less than a merchandising proposition.

"A turnover can be increased in two ways; first, by actually increasing the sales over a certain period with the same investments, or else decreasing the initial investment with no decrease in the sales. Until Motion Picture Companies realize that the business in which they are interested is no different from any other business, and the sooner they realize that the same principles of other businesses must be observed to meet competition, the sooner will this great business be looked upon with favorable consideration by both bankers and investors and other people whom all businesses depend for their capital and support.

"Standardization is another very important function, which older business has realized as being an essential and potential business builder and has adopted. Motion picture business requires this at present, when cost consideration is so vital a factor. Standardization of effort, of routine, of handling accessories, of print inspection, of accounting methods, etc., all would mean economy in a big way."

"Lone Wolf" Is Due For Early N. Y. Run

"THE LONE WOLF," starring Dorothy Dalton and Jack Holt, which is to have its official release March 23rd, already has been booked by many of the leading theatres of the country, an announcement by Associated Exhibitors states. The picture is to have an early run at the Rialto Theatre, New York, while March 22nd has been set as the tentative date for its start at McVicker's theatre, Chicago, and March 29th at the Metropolitan, Los Angeles.

Charley Chaplin Signs New Leading Woman

Charles Chaplin has chosen a leading woman for his new comedy. In a wire to United Artists Corp. the comedian announces Lita Grey as the girl who is to play opposite him in the Alaskan "gold rush" story, for which he has already made preliminary scenes.

Lita Grey is a discovery of Chaplin dating from a minor role which she played in his "The Kid." She is a native daughter of California.

Miss Grey enters the cast at once and the picture will be pressed to early completion for release through United Artists as a feature length.

Russell Reports Sale On "Floodgates"

John Lowell Russell, President of Lowell Film Productions, Inc., announces that he has closed a contract with Robert Lynch, President of the American Feature Film Company, Phila., Pa. whereby that company secures the Lowell Production "Floodgates" for the territory of Eastern Pennsylvania and Southern New Jersey.

Mr. Lynch plans to release Floodgates at once.

Mike Donlin Will Appear in Fox Pictures

Mike Donlin, whose brilliant playing won him a lasting place in baseball history, has felt the lure of the movies and has been cast to support Tom Mix in "The Trouble Shooter" now being made at the William Fox West Coast Studios. The engagement will be the former Giant's initial movie experience.

Alyce Mills Engaged For Fox Production

Alyce Mills, who just recently returned from the coast where she played the lead in a series of feature productions, has just attached her signature to a Fox contract. Miss Mills is to play the lead in Elmer Clinton's special production the final title of which has not been decided upon by the Fox offices.

Frances Marion Signed by Samuel Goldwyn

Samuel Goldwyn has signed Frances Marion to do the adaptation of Montague Glass' play, "Business Before Pleasure" to be titled, "Potash and Perlmutter in Hollywood."

Altoona Strand Winner of MacLean Prize

DOUGLAS MacLEAN PRODUCTIONS announced this week the results of the contest for best decorated theater fronts, in connection with showings of Douglas MacLean's "Going Up." Mr. McLean offered five prizes. There were many entries and competition was keen.

The judges—the exploitation editors—L. H. Moen of Motion Picture News; Epes W. Sargent, Moving Picture World, and L. A. Morgan, Exhibitors Trade Review, selected the five winners, as follows:

First, Strand Theater, Altoona, Pa.; second, Strand Theater, Independence, Kas.; third, Barcli, Schenectady, N. Y.; fourth, Capitol, Oklahoma City; fifth, Colonial, Tacoma, Wash.

Viola Dana Finishes "Don't Doubt Your Husband"

Viola Dana has completed "Don't Doubt Your Husband," her fifth Metro starring picture for this season. It is now being cut and edited and a print will be rushed East this week. Metro will release it on the 24th of this month.

Miss Dana is supported by Alan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson, Robert Dunbar.

"Don't Doubt Your Husband" is an original story by Sada Cowan and Howard Higgin, written especially for Miss Dana. It was directed by Harry Beaumont and photographed by John Arnold.

Miss Dana will soon begin production on a new Metro starring picture for next season. This is "Along Came Ruth," the Broadway stage success with Ruth Chatterton, which Henry Savage produced in New York. Eddie Cline will direct and in supporting cast will be Walter Hiers, Tully Marshall, Raymond McKee, Victor Potel, Gale Henry, Nelson McDowell, DeWitt Jennings, Adele Farrington and Brenda Lane.

James Cruze Starts Work on "Enemy Sex"

"The Enemy Sex," James Cruze's current production, was begun during the week according to an announcement by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation.

"The Enemy Sex," which was adapted by Walter Woods and Harvey Thew from a novel by Owen Johnson, features Betty Compson Heading the cast are Percy Marmont, Kathlyn Williams, Huntly Gordon and De Witt Jennings, while others included are, Sheldon Lewis, Dot Farley, Pauline Bush, Frank Bonner, Pauline French, Ed. Squadrille, Kate Toncray, Will H. Turner, Ed. Brady, John Roche, William Austin, J. Morris Foster and Walter Wills.

Beulah Marie Dix to Adapt "Feet of Clay"

Beulah Marie Dix will adapt Cecil B. DeMille's next Paramount picture, which is to be a screen version of "Feet of Clay," by Margaretta Tuttle.

Jeannie Macpherson, Mr. DeMille's special scenario writer, will be at work on the production to follow "Feet of Clay," while this latter story is being filmed.



The above action stills are taken from "The Phantom Horseman" a Universal release featuring Jack Hoxie

Original Stories Out, Says Goldwyn

Producer Declares Public Wants Only Well Established Stories or Plays

THE original story for the screen is a thing of the past. So says Samuel Goldwyn, who for years sponsored the original story written expressly for the screen and who perhaps brought more well known authors into the film world than any other individual producer.

"Following a careful survey in which hundreds of theatre owners were consulted and an analysis of the successful productions during the past three months, I can safely say that the public today demands only well known stories or plays and that competition among producers for subjects of this type will be greater than ever during the next six months," says Mr. Goldwyn.

"What the public wants are stories they know about. Subjects that they have read, seen on the stage or have learned enough about through the newspapers and word-of-mouth advertising. Then they want to see these characters and climaxes relived in pictures.

"Sometimes a play or a book has a situation that is talked about all over the country. Perhaps it is the title. In any event there is at least one outstanding factor that creates a genuine desire on the part of motion picture patrons to see the picture.

"For years I have been the champion of the original story. I have in the past induced many authors to write for the screen. I have experimented and invested considerable money in the idea. I am convinced however, that the situation today has changed.

"Another change in the trend of the public demand, strongly favors the modern story. With the exception of one or two stories now in production and which are of a standard of merit that will win them tremendous success, the costume or period play is a thing of the past. It is silly to say that all costume plays will fail. Some of our greatest successes to come will be such productions. They will however—at least the successful ones—be very few and far between. The producer of a costume play starts off with a handicap at this time and unless he is able to offer a human story that will carry on its sheer strength of plot, its exceptional characterizations and its beauty, he will never overcome this handicap."

Paramount Starts Work on Mystery Drama

"The Guilty One," a mystery drama featuring Agnes Ayres has just gone into production at Paramount's West Coast studio with Joseph Henabery directing. In support of Miss Ayres are Edward Burns, Cyril Ring, Crauford Kent and Clarence Burton.

"The Guilty One," was a stage success when it was produced with Pauline Frederick in the star role. The story and play came from the pen of Michael Morton and Peter Traill. "The Guilty One," was adapted for the screen by C. Anthony Coldeway.

Principal Schedules Five For Release

FIVE STATES RIGHTS productions are announced for immediate release, the distribution being through Principal Pictures Corporation. They are:

"Daring Youth," produced and presented by B. F. Zeidman. In the cast are Bebe Daniels and Norman Kerry, Lee Moran, Lillian Langdon and Arthur Hoyt.

"The Good Bad Boy," another B. F. Zeidman production. The principals are Forrest Robinson, Joe Butterworth, Mary Jane Irving and Brownie, the famous "dog star."

"Listen Lester," presented by the Sacramento Picture Corporation. In the cast are Louise Fazenda, Eva Novak, Harry Myers, George O'Hara, Alec Francis, Lee Moran and Dot Farley.

"The Masked Dancer," produced by Eastern Productions, Inc., with Helene Chadwick and Lowell Sherman.

"Beggars on Horseback," a B. F. Zeidman production, starring Monte Blue and Marie Prevost.

Fleming Company in S. F. for Water Scenes

Departure of Director Victor Fleming for San Francisco, with a company of thirty screen players signalized the start of production on "Code of the Sea," in which Rod La Rocque and Jacqueline Logan are co-featured.

Other members of the supporting cast as announced by Jesse L. Lasky, first vice-president of Paramount in charge of production, are Maurice Flynn, George Fawcett, Luke Cosgrove, Lydia Knott and Sam Appell.

At San Francisco a fleet of ships has been assembled for use in the numerous water scenes which are to be filmed. "Code of the Sea" is an original story for Paramount written by Byron Morgan and was scenarized by Bertram Millhauser.

Rawlinson Feature Title Is Changed

Herbert Rawlinson's "Clay O' Ca'lina" picture has been changed in title to "The Dancing Cheat." Alice Lake, Robert Walker and Edwin J. Brady have the principal supporting roles.

F.B.O. Starts New Program Of Production

SIGNALIZING the beginning of F. B. O.'s new program of production, which will embrace a cycle of photoplays produced at the F. B. O. Hollywood studios under the general supervision of B. P. Fineman, general manager, work has started on "Fools in the Dark."

Directed by Al Santell and based on the original story by Bertram Millhauser, the new production will have as its central character a scenario writer who becomes involved in adventures said to be both humorous and thrilling. As the scenarist, Matt Moore will have the leading role. Others in the cast will be Patsy Ruth Miller, Charles Belcher, Tom Wilson and Bertram Grasby. The continuity was prepared by John Grey.

J. R. Bray to Picturize "Outline of History"

Plans are rapidly taking shape, according to an announcement this week, for the picturization of the "Outline of History," H. G. Wells' epic of the growth of civilization. Part of the production will be made in England, it is said, in order to make the suggestions and counsel of Mr. Wells more readily available, but the bulk of this picture will be made here.

Production work will be carried on under the direction and supervision of J. R. Bray, president of Bray Productions Inc., who controls the world screen rights to the "Outline." Mr. Bray has gone to England to confer with the author.

In conjuction with the picture production of the "Outline" arrangements will be made to photograph specially selected scenes to be made immediately available for use on the Brayeo, a new type of projector, invented by Mr. Bray, and designed to project still pictures on the screen.

Norma Talmadge's "Secrets" to Open at Astor

The opening of Norma Talmadge's "Secrets," has been definitely set for March 24th at the Astor Theatre, New York, where it will play for an indefinite run. The motion picture adaptation from this Sam H. Harris play, was made by Frances Marion and directed by Frank Brozage.

A special prologue will be arranged for "Secrets" by S. L. Rothafel, and special music has been written by Al Sobler and Haven Ballestyne. "Secrets" is not a picture with lavish sets or hundreds of people in the cast.

MacLean Productions Are Sold for England

Contracts were signed during the week by Harry Rowson, president of the Ideal Films, Ltd., and J. S. Woody, general manager of Associated Exhibitors, Inc., by which the British rights to all Douglas MacLean productions were taken over by the Ideal.

Mr. Rowson arrived in this country some weeks ago and started checking up the independent market. His negotiations were suddenly nipped in the bud when he was stricken with illness which confined him to his room at the Astor Hotel. He signed the contract immediately upon recovery.

"Yankee Madness" Due For Early Release

The Charles Seeling Production "Yankee Madness," with cast, including Billie Dove, Walter Long, George Larkin and others, has been accepted by F. B. O. and scheduled for early release, according to announcement by vice-president J. I. Schnitzer.

"Yankee Madness" was written by George Plympton and filmed by Seling at the F. B. O. studios.

"Tess Of D'Urbervilles" Cast Increased

Stuart Holmes and Raymond Griffith have been added to the cast of "Tess of the D'Urbervilles," Thomas Hardy's novel which Marshall Neilan is now making into a photoplay at the Goldwyn studios. Holmes will act the part of Alec D'Urberville. Griffith will act the role of Dick.

Production Humming on Paramount Lot

SPRING production activities at the Famous Players Long Island studio are being increased by leaps and bounds. Three productions are now under way and within the next week two others will be commenced.

Rudolph Valentino in "Monsieur Beaucaire," is half finished with the production.

Thomas Meighan is just completing his new picture, "The Confidence Man," with Victor Heerman directing and with Virginia Valli in the leading feminine role, and Gloria Swanson has begun her newest Paramount picture, "Manhandled," under the guiding hand of Allan Dwan. Tom Moore is her leading man.

Herbert Brenon is finishing up the preliminary preparations for his next production, "The Mountebank," which will be started this week with Ernest Torrence and Anna Q. Nilsson.

Another new production to be started March 17 will be "The Man Who Sold Himself." In this picture Richard Dix will have the featured role and Alan Crosland will direct.

Fox Makes Additions to Tom Mix Cast

Dolores Rousse, Charles McHugh and Al Freemont have been added to the cast of "The Trouble Shooter," the latest Tom Mix vehicle which is under production at the William Fox West Coast Studios.

Jack Conway is directing this western drama from the story and scenario by Frederick and Fanny Hatton. Kathleen Key has the leading feminine role and the others in the cast are: Earl Fox, J. Cunnis Davis, Howard Truesdale, Frank Currier and Mike Donlin.

Scientists go to Bahamas with Williamson

J. E. Williamson, who is responsible for the undersea pictures in Metro's "The Uninvited Guest," left last week for the Bahama Islands accompanied by two scientists of the staff of the American Museum of Natural History. They will take undersea pictures of large coral growths and submarine vegatation. Mr. Williamson returned to the Bahamas at the request of the museum.

Alice Joyce Will Make Series In England

ALICE JOYCE is sailing for England within the next two weeks, to assume the starring role in "The Passionate Adventurer," the first of a series of productions to be made in England under the supervision of Myron Selznick for release through the Selznick Distributing Corporation.

"The Passionate Adventurer" is to be a film adaptation of Frank Stayton's melodrama of the same name, and the picture will be filmed on the original locations called for in the story.

Mr. Selznick sailed last Saturday to make preliminary arrangements for starting production immediately. Marjorie Daw, who will be one of the featured players in "The Pationate Adventure," is also on the way abroad

Christie Signs Gil Pratt as Director

The latest director engaged by the Christie organization is Gil Pratt. Mr. Pratt will be at once assigned to the direction of the next Bobby Vernon comedy which goes into work this week. The story is now being written by Pratt, in collaboration with Frank R. Conklin, Walter Graham, and Keene Thompson. The latter has also been added to the Christie staff as scenario writer and gag man.

Archie Mayo, another Chirstie director recently added to the forces, is directing Neal Burns' next comedy.

Natalie Joyce, recently addd as a leading lady, plays her first lead with Neal Burns in the new comedy. Others in the cast include Jay Belasco, Lila Leslie, Ward Caulfield, George French, Budd Fine, Bob North and George Burton.

Shirley Mason Signs New Fox Contract

Shirley Mason has affixed her signature to a new William Fox contract and has started work in "The Strange Woman" at the West Coast Fox studios.

This new picture, which is adapted from W. J. Hulbert's stage success in which Elsie Ferguson was starred on Broadway. Edmund Mortimer will direct this production. Miss Mason's support includes Theodore Von Eltz, leading man, and Harold Goodwin, juvenile.

"Gambling Wives" Premier In Providence

"Gambling Wives," the Arrow special, featuring Marjorie Daw, Edward Earle, Hedda Hopper and Ward Crane, had its premiere at the Rialto Theatre, Providence, R. I., the week of Febuary 25, and according to Manager William Mahoney, was enthusiasti ally received.



Standard Cinema Corporation's latest comedy for Selznick distribution is "The Lunatic" with Jimmy Aubrey

C. B. C. Productions to Be Columbia Pictures

THE C. B. C. Film Sales Corporation will in future call their own productions Columbia pictures. The decision was made by Joe Brandt and Jack Cohn. The name Columbia will distinguish C. B. C. pictures from those the concern handles for other producers

Scott Dunlap Will Direct Jackie Coogan's Next

Although Jackie is now in the midst of his second Metro picture, "A Boy of Flanders," Jack Coogan, Senior, announces that he has already signed Scott Dunlap to direct Jackie in Willard Mack's original story, the purchase of which was announced a week ago.

This picture, as yet unnamed, will be original also in that it will lack huge sets, mob scenes and all the other accessories to a "sumptuous" production. Instead it will include the homely atmosphere of the San Francisco water front, the United States Marines who are stationed there and the San Francisco police force.

Mr. Mack will be present all through the period of production in an advisory capacity, it is said. The entire personnel now assisting in the production of "A Boy of Flanders" will be retained for the new picture which will go into production after Jackie has had a few weeks rest.

"Rejected Woman" Release Is Due Soon

"The Rejected Woman," Distinctive's feature starring Alma Rubens and Conrad Nagel, will be ready for release in the near future through Goldwyn Cosmopolitan. This is the picture which was filmed under the working title of "Blood and Gold."

Albert Parker, who directed, annuonces that the cutting and titling have been completed. The story is by John Lynch.

Dawn Completes Work on "Lure of Yukon"

Norman Dawn, producer and director has about completed "Lure of the Yukon", upon which he has been working for the past year. He went as far north as Point Barrow for some of his scenes.

Arrangements are now being completed with a large distributing organization to handle the picture.



Laurette Taylor is shown in scenes from "Happiness," a Metro picture.

Parker Announces "Broken Barriers" Cast

REGINALD BARKER has announced his cast for his next Metro-Louis B. Mayer picture, "Broken Barriers." His announcement carries the names of James Kirkwood, Adolphe Menjou, George Fawcett, Mae Busch, Norma Shearer, Robert Frazer, Walter Hiers, Robert Agnew, Ruth Stonehouse, Magaret McWade, Anna Q. Nilsson and Mary Carr.

"Broken Barriers" is from the novel by Meredith Nicholson which appeared as a serial in Cosmopolitan Magazine before publication in book form.

Sada Cowan and Howard Higgins are now busy adapting the story. It is expected that Mr. Barker will begin actual production in a week or so. Metro will release the picture next season.

Olga Printzlau Completes Original For Screen

Olga Printzlau has completed an original screen story entitled "My Lady's Lips" to be included on B. P. Schulberg's program of Preferred Pictures to be produced this spring.

Miss Printzlau's recent work in the field of screen writing includes the adaptations of "Daughters of the Rich," "Maytime" and "The Breath of Scandal."

"Pal o' Mine" to Feature Pauline Garon

Following the announcement made by the C. B. C. Film Sales Corporation last week that Irene Rich would have the lead in their new picture "Pal O' Mine," another report has been received from Harry Cohn on the coast that Pauline Garon will be featured in the same picture.

Miss Garon has already made two successful productions for C. B. C.: "The Marriage Market," and "Forgive and Forget."

F.B.O. Asks Exhibitors To Select Title

The Film Booking Office have mailed over 500 exhibitors copies of the script of Emory Johnson's new production, tentatively called "Swords and Plowshares," in hopes of securing a suitable title.

Nearly four thousand titles have been submitted, over two hundred considered, but none accepted. Therefore F. B. O. have passed the problem to exhibitors. The producers are willing to pay as high as $1,000 for an appropriate title.

Darmour Named Assistant To Selznick Chief

W. C. J. Doolittle, President of the Selznick Distributing Corporation, announces the appointment of L. J. Darmour as Assistant to the President. In accordance with the policy of the company, the appointment was made from within the organization, as Mr. Darmour has been connected with the Selznick company for a number of years.

In his new position, Mr. Darmour will work with all departments of the organization, at the same time giving special attention to the acquisition of new product.

Mr. Darmour has had an association of more than ten years with the motion picture industry, and is thoroughly familiar with every phase of the production of pictures. For seven years before he joined Selznick, he was with the Gaumont Company. Among other posts he held in the Selznick organizations were those of associate editor, then editor, of the Selznick News reel.

Careful Casting for F. B. O. Series

Declaring that the proper casting is a very vital factor in producing each of the two-reel subjects in its Telephone Girl series, based on H. C. Witwer's current stories in Cosmopolitan Magazine, F. B. O. officials promise players of prominence.

One of the most recent to be chosen was Mario Carillo, who has played "heavy" parts with stars of the screen.

Tom Wilson, prominent character actor; Eddie Hearn, leading man, George O'Hara; Douglas Gerrard and others appear in the various episodes, of which there will be twelve in the series.

Harry Rapf Is Signed By Louis B. Mayer

With the completion of "Broadway After Dark" Harry Rapf also completed his contract with Warner Brothers. He has been signed by Louis B. Mayer to direct a series of pictures, the first of which is now in preparation. Monta Bell, who directed "Broadway After Dark," will continue with Rapf, it is said.

Distinctive Will Produce "The Weavers"

"The Weavers," Sir Gilbert Parker's romance, will be the next feature picture on the production schedule of Distinctive Pictures Corporation.

"The Weavers" will call for a cast of about eight principal players, half a dozen minor parts and quite a number of specialty bits.

Lloyd's "Girl Shy" for Release April 20

"GIRL SHY," the new Harold Lloyd comedy, will be released on Easter Sunday, April 20.

This marks Lloyd's debut as an independent producer.

"Girl Shy" is described as a comedy drama embodying a unique character study. Harold Lloyd appears as a "girl shy" youth. Jobyna Ralston is seen again opposite Mr. Lloyd, and Richard Daniels and Carlton Griffin are prominently cast in the support. "Girl Shy" was directed by Fred Newmeyer and Sam Taylor from a story by Mr. Taylor, assisted by Ted Wilde, Tim Whelan and Tommy Gray.

"Broken Barriers" Scenario being Prepared

Sada Cowan and Howard Higgin are making the screen adaptation of "Broken Barriers" which will be Reginald Barker's next production. Mr. Barker recently completed "Women who Give" which Metro releases this month.

Work on the sets for "Broken Barriers" is being rushed and Mr. Barker is now casting the exacting parts of the story.

"Why Men Leave Home" is Due Next Month

"Why Men Leave Home," a John M. Stahl production presented by Louis B. Mayer, has taken its place among the "1924 Twenty" of the Associated First National Pictures, Inc. The screen adaptation of the New York stage success by Avery Hopwood will be distributed to first run theatres during the coming month.

Lubitsch Decides on Next Story for Warners

ERNST LUBITSCH has finally decided upon his next story for Warner Brothers, which will be his last before he is loaned by that concern to Famous Players-Lasky for a picture with Pola Negri.

The coming Warner production will not be an adaptation, but an original story by the director and his staff writer, Hans Kraely. It is said that it will be a dramatic modern story with an American background. The title of the story and the cast have not yet been decided upon.



Highlights from a current Universal production "The Storm Daughter" featuring Priscilla Dean.

"Beau Brummel" Has World Premiere On Coast

"BEAU BRUMMEL," Warner Bros. screen version of the Clyde Fitch play, with John Barrymore in the starring role, went into the California theater, Los Angeles, last week for its world and western premiere, and was enthusiastically received. Warners have arranged for an extended run of the picture in the Miller theater, following the first showing at the California.

Harry Beaumont's direction, and Barrymore's performance elicited high praise from the critics

"Heart Trouble" Discarded As Talmadge Vehicle

Work on "Heart Trouble," a vehicle for Constance Talmadge, was ordered stopped last week in Los Angeles by Joseph M. Schenck, because the story was found to be inferior, according to advices from the Coast.

The company was dismissed and work on the selection of a new story begun.

Universal Appoints New Exploitation Chief

Oral D. Cloakey, who for some time past has been manager of the Regent Theatre at Ottawa has resigned that position to assume new duties as director of exploitation for Universal Pictures on the west coast. His headquarters will be in Los Angeles.

Stewart Succeeds Kearney With Famous

Famous Players-Lasky has again appointed Lem Stewart manager of the theatre advertising department. The opening was made for Stewart when Pat Kearney tendered his resignation.



View of "Miami," an Alan. Crosland Production. Distributed by W. W. Hodkinson Corp.

Selznick Off to England for Production

MYRON SELZNICK left for England last Saturday on the steamship Berengaria, to supervise the production of the first of a series of pictures to be filmed in England for release through the Selznick Distributing Corporation.

Accompanying him are Miss Marjorie Daw and a number of other leading American players who are to appear in these productions. The first production is to be a film adaptation of Frank Stayton's melodrama, "The Passionate Adventurer." The story is laid in England, and the picture will be filmed in its original locale.

Louis B. Mayer Enlarges Production Plans

Louis B. Mayer is more firmly establishing himself as one of the most progressive independent producers in the industry.

With a courage similar to that he displayed in New England when he paid a record price for "The Birth of A Nation," he has shown rare judgment in his production tieups.

With the recent acquisition of Elinor Glyn who this week signed a contract with Mr. Mayer to produce a series of specials, the Mayer units now number six, the others being Fred Niblo, Reginald Barker, John M. Stahl, Harry Rapf and Hobart Henley.

The contract with Mrs. Glyn was signed on her arrival in New York on the Aquitania from London early in the week. After a brief rest in the Metropolis she will start for Hollywood and take up production work at once. "His Hour" will be her first production under the new affiliation. Details of casting and directing have not yet been determined, but Mrs. Glyn will prepare her own continuity and supervise the production.



Scenes from "Why Get Married," An Associated Exhibitors Release, with Andree Lafayette

Both Cohen and Davis Retire From T. O. D. C.

THROUGH the incorporation of Theatre Owners Distributing Corporation in New York with papers filed at Albany on March 7th, it became known that both Sydney S. Cohen and Harry Davis are not connected with the organization and that Wm. A True is president.

The advisory board of the newly organized Theatre Owners Distributing Corporation includes among others the following well known officials of State exhibitor organizations: Martin G. Smith of Toledo, Eli W. Collins of Jonesboro, Ark.; J. W. Walsh, Hartford, Conn.; John A. Schwalm, Hamilton, Ohio; W W. Watts, Springfield, Ill.; Fred C. Seegart, Milwaukee, Wis.; Fred J. Dolle, Louisville, Ky.; Lawrence E. Goldman, Kansas City, Mo.; Charles T. Sears. Nevada, Mo.; Joseph Phillips of Fort Worth, Texas; and Thomas Arthur of Lansing, Mich. All are presidents or national committee men of State exhibitor bodies.

YOUR IDEA

SOME sound advice to exhibitors is given in the current issue of "The Close-up," Paramount's publication for its theatre managers. That advice is simply, "Politics and running a theatre don't mix." The example is cited of a large theatre which recently used throwaways on a picture which bore a campaign message for local political candidates on one side, and advertising for the picture on the other.

Around election time, such throwaways will doubtless attract attention—but where the political candidate appeals to his party, the exhibitor must reach every class, Republicans, Democrats, and all. To quote "Close-up":

"But don't play with politics in the theatre. It's worse than shouting 'Fire' during a matinee performance. Stand absolutely neutral on political questions and political campaigns. There may be only one strong party in your town, but that party may not be strong at the State capital. Politics are fairly evenly divided. For every friend you make for your theatre by politics, count on losing a friend you've had."

Pretty sound stuff, this. In the small community, of course, the exhibitor's party affiliation will be known, and he may even be personally involved in politics—but so long as he does not use his theatre, or mix his politics and his business, it will not affect his patronage.



One of the first decorated fronts used in Italy, at the Corso theatre, Rome, during the run of "Douglas Fairbanks in Robin Hood" (United Artists).

On the other hand, election time often provides the opportunity for clever and appropriate advertising. As was told in these pages some time ago, the elections were on in Ottawa when "Little Old New York" played at the Regent. Manager O. D. Cloakey got out a special 24-sheet for the occasion, in the style of a political poster, with copy along the line of: Vote for Marion Davies in, etc. A stunt of this sort capitalizes on the local political fever, without showing any partisan slant whatever.

* * *

COUPON books, as a means of stimulating business, give the theatre a chance to sell tickets on the same basis that department stores base most of their advertising—the cut price. At the same time, while taking advantage of the desire for "something for nothing," the theatre profits, because holders of coupon books are likely to attend a show oftener than those who haven't them. Also, it tends to encourage making that particular theatre a regular "habit," since the coupon book holder is likely to go to that theatre in preference to another, attractions being reasonably equal.

Manager Willard C. Patterson of the Metropolitan theatre, Atlanta, believes in doing things right, and he put over the coupon book idea with a smash in Atlanta, not so long ago. The plan, which was worked out by Sig Samuels and Patterson consisted in the printing of the two kinds of coupon books for admissions at the Metropolitan. One contained $3 admission for $2.50 and the other $6 worth for $5.

The best part of it all is that the theatre did not have to rely on its own efforts to get these books over. A tie-up was made for all the United Cigar stores to put them on sale and advertise them prominently in the windows and on the stands. The tie-up was arranged through J. A. Davis, southeastern representative for the United Stores. The cards put in the stores were arranged so that they not only advertised the books but arranged for a changeable space to carry the title of the current attraction at the Metropolitan. The United Stores sold the books to their customers at cost, five dollars; but in return for this courtesy every advertisement run by the Metropolitan theatre carried the line that the coupon books were on sale at the United stores. This was also used on the screen and on the program.

It gave the stores good publicity and more than compensated the theatre by bringing the books prominently to the attention of the 5,000 or more customers who pass through the stores daily.

An even far more reaching tie-up was effected with the Atlanta Georgian and the American. The three dollars book featured this campaign and 2,000 books were sold to the paper for $2.40 each. With a 23,000 circulation to rely upon, the journals were able to further the distribution immensely. Each one of their 268 carriers were enlisted in the campaign. They were given announcement cards from the Georgian's manager, telling about the proposition. This offered a book to every reader who secured four new six months' subscriptions. Subscription blanks were enclosed with the advertising matter.

The carriers themselves were offered inducements to push the campaign. A season pass was given to the five on whose routes the largest percentage of subscriptions were reported. The next ten received twenty-five tickets each, the next twenty received fifteen, the next thirty got ten and the next thirty five.

It is important to note that before going through with his plan, Manager Patterson submitted it to the income tax collector. The admission problem was solved by the ruling that coupons covered by the discount were regarded as "Complimentaries."

* * *

LOCAL events on the screen are a sure-fire audience builder, as exhibitors who have tried it know. Not every theatre can do it regularly, but there are many theatres where it could be used as an occasional stunt to good advantage.

In Detroit, Mich., the Capitol and Madison theatres have used their own local news reel for some time as a regular feature. This reel has been run on the logical basis, i. e., in conjunction with a local daily, in this case the Detroit News.

The News advertises the reel prominently, and the list of events advertised in the current issue illustrates the type of material to be had in the average American city. The list is as follows:

Detroit's New 3-Car Train — Will Detroit's new 3-car type of train solve the rush hour problem? Four men operate it. Passengers can pass from one car to another even while turning corners. See this train tested for Detroit officials.

Detroit's Little Hollywood Revealed — The Detroit Motion Picture Company now threatened by creditors is the center of much interest. See its Grosse Pointe studio, its president, Frank F. Talbot, the star and heroine of "Mary," the company's only picture now awaiting release.

Dry Sleuths Burn Beer Barrels — It made a merry looking bonfire when Detroit prohibition officers burned a whole stack of confiscated beer barrels. An unusual picture!

Farmers Stage Fox Hunt — Lapeer County farmers had the time of their lives when they set out to catch wiley Mr. Fox. See how the trail was laid, the excitement when the scent grew hot, the street race down Main Street.

Amateurs Act for Charity — Some beautiful scenes were enacted by Junior League members to raise money for charity — The Yama-Yama Girls, A Pirate Bold, Alice in Wonderland, Mother Goose, Humpty Dumpty, Jack and Jill, Little Bo Peep, etc.

Coasters Enjoy Heaviest Snow — See Bloomfield Hills Country Club members enjoying the exciting sport of coasting. Some funny "spills" occur! A good laugh!

AND OURS

USING special artwork directly under the marquee is a fairly common procedure, but Leroy V. Johnson, manager of the Liberty theatre, Seattle, has been using an improvement on this of late. This idea, which he has consistently followed out from week



Electrically lighted display sign on "Twenty-One" (First Nat'l) used by Manager Jeroy V. Johnson at Liberty theatre, Seattle.

to week, is that of a combination electric sign and hand painted display under the marquee.

The accompanying illustration shows the arrangement used on "Twenty-One," and illustrates the general type. As will be seen, he used electric lights to work out the name of the star and title above the entrance. The effect was further heightened by the illuminated frame around the portrait of Barthelmess and the two panels done in green lamps with a chasing border. The entire affair was 32 feet long and created an effect that could not be overlooked.

While it is a good bit of work to place the sockets and wire the bulbs, the result is worthwhile. Such a display is equally valuable by day or by night, and greatly overshadows the effectiveness of either the electric sign or the art display alone.

* * *

BROADWAY isn't the only place that can have midnight shows. An extract from the Rangoon Gazette, Rangoon, India, which follows, shows that Edwin A. Fernandez, director of the Independent Associated Cinemas there, is not behind American exhibitors when it comes to live showmanship. Says the Gazette:

"The changing of the Hippodrome to a feature house after the long run of revivals of old serials, Burmese plays, Indian melodramas and mythological films is a most welcome one, particularly as the house has been thoroughly renovated, inside and out, and is now one of the trio of Independent Associated Cinemas under the direction of Edwin A. Fernandez, the other members of the trio being Majestic and the Olympia.

"This does not mean that Mrs. M. and the Messrs. Ashruff have given up the proprietorship of the Majestic and Hippodrome or that Mr. Fernandez has relinquished any of his rights in the Olympia, but they are co-operating under new title and are showing the best feature films at the Ashruff theatres, and serials at the Olympia.

"On Friday night the new Director inaugurated a new scheme in Rangoon, the holding of a midnight show. From 9.30 p.m. to 10.30 p.m. the Rangoon Town Police Band under Mr. Connoly gave a promenade concert, the picture programme starting at 10.30 p.m. and closing at 12.45 a.m. on Saturday. During the interval the Vienna Cafe catered for the very large audience. The theatre was packed to the doors and many could not find seating accommodation, the admission being free, Mr. Fernandez inviting all communities of Rangoon to visit the theatre.

SCENTING possibilities of an unusual newspaper tie-up when he booked a short subject based on a daily comic strip, Sid Smith's "The Gumps," Manager J. Tubman of the Palace theatre, Calgary, Alta., worked out an idea that brought the picture before the attention of all the readers of the comics.

He published a "Gumps" cartoon strip in the Calgary Herald showing the familiar characters in their usual situations, but with the dialogue omitted from the "baloons." Readers of the Herald were called upon to supply the text for the series of pictures, based on the idea expressed in them. Passbooks and general passes were used as prizes for the best lines submitted.

Curiously enough, a national humorous weekly is running a contest at the present time in which a cartoon illustration is published, together with one line of the accompanying joke. Prizes are offered each week for the best second line for the joke.

This would offer a novel stunt for the exhibitor on a comedy or comedy feature. An action still from the production, or one conveying a humorous situation, might be run with any sort of a suitable "feeder" line, such as "Mabel, why is father up so early this morning?", or anything appropriate, with prizes offered for the best second line to

* * *

SOMETHING of an extraordinary arrangement has been effected at Toronto, Ontario, in an agreement drawn up between a dozen of the large downtown theaters of Toronto and the Toronto Transportation Commission to facilitate the handling of crowds during the rush hours of the late afternoon and evening.

The effect of the agreement is that the managers of the theaters have entered into an arrangement whereby matinee performances are held at hours that will enable all patrons to board street cars for outlying districts before 5 p. m. Hours arranged by practically all of the important theaters for the regular afternoon shows enable the performances to close at 4.30, the openings for deluxe programmes being around 2 o'clock.

The theaters co-operated in making formal announcements regarding the schedule agreement under the heading of "For Your Convenience" as follows:

"Cordially co-operating with the Commission in the interest of better street car service, managers of the principal theaters have made arrangements so that their afternoon performances will be over in time to allow patrons to get on street cars before the 5 o'clock rush begins.

"In most cases, this will mean that the afternoon programmes will begin promptly at 2 or 2.15 p. m. and end by 4.30 p. m. at the latest.

"You can add to the pleasure of your matinee outings by being in your seat at the theater before 2.15 p. m., by boarding a street car for home before the rush begins and by riding home in comfort.

"Please leave the rush hours' cars free to carry the homeward-bound workers, who will appreciate your kindly thought for their comfort."

The theaters which have signed the agreement include the Hippodrome, Regent, Tivoli, Uptown, York, Pantages, Massey Music Hall, Shea's, **Princess, Royal Alexandra,** Loew's Yonge Street, Grand, Empire Theater.

* * *

ANOTHER national tie-up, and an unusually appropriate one is that, comes to light this week, with the announcement that Metro has hooked up its late release, "Happiness," with the Happiness candy stores.

Special candy boxes are being made up with Laurette Taylor's picture on the cover and her autograph under it. A display card is also being printed, carrying a still from the production, Miss Taylor's endorsement, and space for the theatre imprint.

This tie-up will be of value mainly in the bigger cities, of course, although in towns where there is no Happiness candy store, the local United Cigar store will handle the proposition, which makes it applicable in most of the larger communities.

At the same time the Metro exploitation department announces that tie-ups on "The Uninvited Guest" have been effected with the Royal Baking Powder people, Del Monte canned fruits, Pond's extract, Gainsborough powder puffs, Swift and Company, National Biscuit company, Beech-Nut, Monarch coffee, Campbell's soups, and Vivaudou. A formidable list, this, and one which shows that motion picture exploitation is being more and more recognized as a legitiate mmeans of commercial promotion.

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Great White Way (Cosmopolitan), Capitol Magazine (Selected).
Musical Program—"Great White Way" (Overture), Recessional (Organ).

Rivoli Theatre—
Film Numbers — Society Scandal (Paramount), Rivoli Pictorial (Selected), Memories of Lincoln (Phonofilm), Rapid Transit (Iris), Mother Goose Land (Cartoon).
Musical Program—"Il Guarany," (Overture), "Covered Wagon Days" (Classical Jazz), Paul Oscard and La Torrecilla (Divertissement), Aria from "The Pearl Fisher" (Vocal Solo).

Rialto Theatre—
Film Numbers—Happiness (Metro), Rialto Magazine (Selected), The Fraidy Cat (Pathe).
Musical Program—"Mignoni," (Overture), "Covered Wagon Days" (Classical Jazz), Aria from "Martha" (Tenor Solo), "Album Leaf" (Dance).

Mark Strand Theatre—
Film Numbers — Flowing Gold (First Nat'l), Mark Strand Topical Review (Selected), Why Mice Leave Home (Pathe).
Musical Program—Schubert program, including Excerpts from "Rosamunde" (Orchestra), "Moment Musical" (Dance), "Serenade" (Soprano Solo), "Marche Militaire" (Ballet); "Little Grey Home in the West" (Vocal Prologue), Recessional (Organ).

Cameo Theatre—
Film Numbers—Love's Whirlpool (Hodkinson), Cameo News (Selected), An All Star Cast (Pathe), The Frontier Woman (Pathe).
Musical Program—"Song of India" (Overture), "Give Me all of You" (Vocal Solo), Recessional (Organ).

Broadway Theatre—
Film Numbers—The Hill Billy (Allied P. & D.).
Musical Program—Vaudeville.



Art ad used in Kansas City, Mo., on "Rosita" (United Artists) at the Liberty theatre.



Unusual three column ad on "Fool's Highway" (Universal), during its showing at the Cameo theatre, Pittsburgh.

Lyric Theatre—
Film Numbers—Thy Name is Woman (Metro), premiere.

Cosmopolitan Theatre —
Film Numbers—Yolanda (Cosmopolitan), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers—Icebound (Paramount) Scaremuch (Pathe).
Musical Program — "Carmen" (Overture) "Kitten on the Keys" (Novelty).

Loew's State Theatre—
Film Numbers — Flowing Gold (First National) Film Foolish (Educational) Pictorial Review.
Musical Program—"Light Calvary" (Overture) Minstrels of 1924 with Knickerbocker Syncopators (Novelty Musical Comedy).

Hillstreet Theatre—
Film Numbers — Modern Matrimony (Selznick) Rice and Old Shoes (F.B.O.) Cap'n Kidd (Serial) Aesop Fable (Pathe) International News.
Musical Program—Vaudeville.

Tally's Theatre—
Film Numbers—Twenty One (First National) Uncle Sam (Educational).
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—Loving Lies (Allied P&D).
Musical Program—Vaudeville.

Clune's Theatre—
Film Numbers—The Man From Brodneys (Vitagraph) International News, Soreen Snap shots (C.B.C.) Fun From The Press (Hodkinson).

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount) continued.

Grauman's Million Dollar Theatre—
Film Numbers — The Humming Bird (Paramount) continued.
Musical Program—Overture from "Mignon" and Film.

Grauman's Rialto Theatre—
Film Numbers—The Marriage Circle (Warner Bros.) continued.

Criterion Theatre—
Film Numbers — Scaramouche (Metro) continued.

Mission Theatre—
Film Numbers—The White Sister (Metro) continued.
Musical Program—"Kamenoi Ostrow" (Orchestra).

Miller's Theatre—
Film Numbers—The Great White Way (Cosmo).
Musical Program—"Mademoiselle Modiste" (Overture).

California Theatre—
Film Numbers—The Yankee Consul (Asso. Exhib.) Pathe Comedy, News Weekly.
Musical Program—"Mandolinata" (Specialty) "In Old California With You" (Specialty).

CHICAGO

Chicago Theatre—
Film Numbers—Why Men Leave Home (First National) Fun from the Press (Hodkinson) News Weekly.
Musical Program—"A Hunting Scene," (Overture) "Only A Butterfly," (Specialty). "The Swan," and "A Smile Will Go A Long, Long Way, (Organ) "Valse de L'Opera," (Specialty).

Tivoli Theatre—
Film Numbers—The Eternal City, (First National) Fun from the Press (Hodkinson) weekly.
Musical Program—"Red Mill," (Overture) "An Arabian Night," (Presentation) "Andantino" (Organ Solo) "I'm Going South," (Specialty).

Riviera Theatre—
Film Numbers—The Wanters (First National).
Musical Program—Syncopation Week. 1. Marion Harris and Lou Landman; 2. Irving and Jack Kaufman; ballads and comedy songs; 3. Rita Owin, eccentric dancer; 4. Jimmy Dunn, singing comedian; 5. 1924 American beauty ballet; 6. Tivoli Syncopators; 7. Mack & Long, dancers; 8. Chicago Theatre Symphony Orchestra; 9. Special Organ Solo.

Stratford Theatre—
Film Numbers—Pied Piper Malone, (Paramount) News Weeklies, The Perfect Lady, (Pathe).
Musical Program—"Second Hungarian Rhapsody," (Overture) "Hula Lou," (Organ) "When You And I Were Young," (Presentation).

McVicker's Theatre—
Film Numbers—Our Hospitality, (Metro) Fun from the Press Strike Breaker, (Hodkinson).
Musical Program—"Il Guarany," (Overture) "Silhouette," (Presentation) C. Sharpe Minor, (Organist Entertainer) Eva Shirley, musical comedy star, (Specialty).

Woodlawn Theatre—
Film Numbers—News Weekly, (Pathe) Review (Pathe) Oh Captain (Educational) "Pied Piper Malone (Paramount).

Randolph Theatre—
Film Numbers—Fool's Highway, (Universal) International News (Universal) Should Poker Players Marry (Universal).

Orpheum Theatre—
Film Numbers—The Marriage Circle (Warner Brothers).

Monroe Theatre—
Film Numbers — The Blizzard (Fox).

CLEVELAND

Stillman Theatre—
Film Numbers—Hunchback of Notre Dame (Universal) continued.
Musical Program—Special Hunchback score.

Allen Theatre—
Film Numbers — The Stranger (Paramount) Getting Gertie's Goat (Educational). Fun from the Press (Hodkinson) Pathe News.
Musical Program—Largo and Finale from "The New World Symphony" (Overture).

State Theatre—
Film Numbers — Flowing Gold (First National) Fun from the Press (Hodkinson) International News.
Musical Program—"California Here I Come," (vocal) "A Kiss in the Dark" (dance solo).

Park Theatre—
Film Numbers—Don't Call It Love (Paramount) Southbound Limited (S. R.). Fun From The Press (Hodkinson) Kinograms.
Musical Program—"Prelude" by Rachmaninoff (overture) Jazz; "Pretty Peggy," "Dream Daddy" and "Lula Lou." (Jazz)

Reade's Hippodrome—
Film Numbers—This Freedom (Fox) Andy Gump Cartoon—(Universal) Pathe News.
Musical Program—Selections from "Vanities" (overture) — vaudeville.



"The Hunchback of Notre Dame" (Universal) was advertised in this manner by the Adams theatre, Detroit.

Standard Theatre—
Film Numbers — The Phantom Horseman (Universal) Such Is Life (Universal). International News.

NEWARK

Rialto Theatre—
Film Numbers—Scaramouche (Metro), Rialto World Visions (Kinogram). Fun from the Press (Hodkinson), Bargain Day (Educational).
Musical Program — "Minuette," "Marseilles," (Dancing Girls and Barotone soloist) "Robespierre" (Overture).

SEATTLE

Blue Mouse Theatre—
Film Numbers — The Rendezvous (Goldwyn), Horseshoes (Vitagraph), The All Star Cast (Pathe), Fox News.
Musical Program — "Before You Go" (Overture), Popular Medley (Organ), Russian Song and Dance Fantasy.

Coliseum Theatre—
Film Numbers—The Fighting Blade (First National), Fun From The Press (Hodkinson), Kinograms and Pathe News.
Musical Program—"Whip Poor Will" (Overture), "Somebody's Wrong (Specialty).

Columbia Theatre—
Film Numbers—Loving Lies (Allied P&D), A Midshipman's Cruise (S. R.), A Society Sensation (Universal), International News.
Musical Program—"Roses of the South" (Overture), "Maid of The West" (Specialty).

Heilig Theatre—
Film Numbers—The Lullaby (F. B. O.), Topics of The Day (Pathe), Checking Out (Universal), International News.
Musical Program—"Mighty Like A Rose" (Overture), "The Hunting Scene (Specialty).

Liberty Theatre—
Film Numbers—Flowing Gold (First National), Pathe Review, Smile Please (Pathe), International and Liberty News.
Musical Program—"Flowing Gold" (Overture).

Strand Theatre—
Film Numbers—Thy Name Is Woman (Metro), The National Rash (Pathe) Kinograms.
Musical Program—Selections from "Wildflower" (Overture).

Winter Garden Theatre—
Film Numbers—What No Man Knows (S. R.), Urban Classic (Vitagraph), Jollywood (Universal), Fox News.



Attractive ad on "The Humming Bird" (Paramount) by A. S. Rittenberg of the Fulton theatre, Jersey City, N. J.

SAN FRANCISCO

California Theatre—
Film Numbers—The Stranger (Paramount), The Midnight Cabaret (Vitagraph), International News.
Musical Program—"An Oriental Fantasy," including "Maritana" (Overture), "Canhonetta" (Violin Solo), Medley of Ernest Ball's Song Hits, "In The Soudan" (Oriental Dance), "When Ma is Playing Mah Jongg" (Vocal).

Loew's Warfield Theatre—
Film Numbers—Flowing Gold (First National), Lodge Night (Pathe), Kinograms (Educational), Pathe News.
Musical Program—Art Landry's Band with Kelly Sisters.

Granada Theatre—
Film Numbers—Pied Piper Malone (Paramount), She Supes to Conquer (F.B.O.), Fox News.
Musical Program — "The Surprise Concert" (Singing and Dancing).

Cameo Theatre—
Film Numbers—Ride For Your Life (Universal), Swingbad The Sailor (Universal), International News.
Musical Program—Orchestra.

Imperial Theatre—
Film Numbers—The Marriage Circle (Warner Bros.), continued.

Strand Theatre—
Film Numbers—The Great White Way (Cosmo), continued.

BUFFALO

Shea's Hippodrome—
Film Numbers — The Dangerous Maid (First National), Our Hospitality (Metro), Current Events (Pathe and International News).
Musical Program—"Military Polonaise" (orchestra and the Duo-Art piano), vocal selections by Fred Hughes, concert tenor.

Lafayette Square Theatre—
Film Numbers—Anna Christie (First National), Pathe comedy, Current Events (Fox News).
Musical Program—Selections by The Kentucky Serenaders, "Norma" (organ solo).

Loew's State Theatre—
Film Numbers—The Acquittal (Universal), Peg of the Mounted (Universal), Current Events (Pathe News).
Musical Program—Emmett Luedeke and His Harmonists in selections from grand opera.

New Olympic Theatre—
Film Numbers—The Phantom Horseman (Universal), A Society Sensation (Universal), Round Two, the New Leather Pushers, Current Events (International News).
Musical Program—Selections from "The Ermine Girl" (Organ Solo).



When "Rendezvous" (Goldwyn) played at Loew's Valentine theatre, Cincinnati, this four column ad was run.

Shea's North Park Theatre—
Film Numbers—Scaramouche (Metro) Frogland (Fox), Current Events (Pathe and International News).

Palace Theatre—
Film Numbers—Through the Flames (S. R.), Help One Another (Pathe), Current Events (International News).

SALT LAKE CITY

American Theatre—
Film Numbers—Unseeing Eyes (Cosmo), He Loops to Conquer (Universal), Fun From The Press (Hodkinson), Fox News.

Pantages Theatre—
Film Numbers—Pleasure Mad (Metro).

Paramount-Empress Theatre—
Film Numbers—The Next Corner (Paramount), About Face (Educational), Pathe News.

Victory Theatre—
Film Numbers—Pioneer Trails (Vitagraph), Aggravatin' Papa (Educational), Pathe News.

Salt Lake Theatre—
Film Numbers—Columbus (Pathe), Jamestown (Pathe).

ATLANTA

Howard Theatre—
Film Numbers—Monks A La Mode (Comedy), Pied Piper Malone (Paramount).
Musical Program—"The Only Birl" (Orchestra), "The Charmer" (Cornet Solo), Warner's Seven Aces, Local Jazz Orchestra with Lillian O'Neill, Oriental Dancer.

Metropolitan Theatre—
Film Numbers—Unseeing Eyes, Metropolitan News, Fun From The Press (Hodkinson).
Musical Program—"Tannhauser Overture" (Metropolitan Symphony Orchestra and The Rainbow Orchestra) "Shake Your Feet" "Sobbin Blues" "Linger Awhile" (Orchestra), Dance Interpretations by Marian Robertson.

INDIANAPOLIS

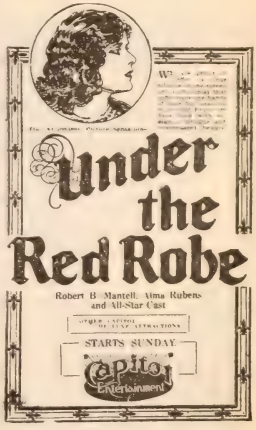
Circle Theatre—
Film Numbers—Painted People (First National), Wide Open (Educational), Out of the Ink-Well (S. R.), Fun From the Press (Hodkinson), International News.
Musical Program — "The Merry Widow" (Orchestra), "I Love You" (Orchestra and Organ).

Apollo Theatre—
Film Numbers—Drums of Jeopardy (S. R.), Mothers' Joy (Pathe), Fox News Weekly.
Musical Program—"You're In Kentucky" and "Who's Issy Is He" (Vocal).

Colonial Theatre—
Film Numbers—Shadows of Paris (Paramount), The All-Star Cast (Pathe), Pathe News.
Musical Program—American Harmonists and Liberty Sextette, playing popular Selections.

OMAHA

Rialto Theatre—
Film Numbers - Flowing Gold (First National), Lonesome (Educational), Current Events (Kinograms).



Manager Harry S. Dahn of the Capitol theatre, Montreal, used this effective display ad on "Under the Red Robe (Cosmopolitan).

Musical Program—"The Song of Songs" (Organ Solo), Selections from "Carman" and "Linger Awhile" (Overture), "Jack Tar" (Exit March).

Strand Theatre—
Film Numbers—West of the Water Tower (Paramount), The New Sheriff (Educational), Current Events (Fox News).
Musical Program—"Zampa" (Overture), "In the Town Where I Was Born" (Organ Solo).

Sun Theatre—
Film Numbers—Judgment of the Storm (F. O. B.), A Society Sensation (Universal), The Feather Pushers (Educational), Local Laffs (in connection with The Omaha Bee).

Moon Theatre—
Film Numbers—Ladies to Board (Fox), Sons-in-Law (Universal), Current Events (Moon Topical Review).

World Theatre—
Film Numbers—Daytime Wives (F. B. O.), Keep Going (Universal), Hot Shots (Educational).
Musical Program—Six acts of Vaudeville.

DES MOINES

Des Moines Theatre—
Film Numbers—The Stranger (Paramount), Horseshoes (Vitagraph), News (International).
Musical Program—"Light Cavalry" (Overture).

Strand Theatre—
Film Numbers—Tiger Rose (Warner Brothers), Busy Buddies (Educational), Kinograms (Educational).
Musical Program—Egbert Van Alstine, composer, assisted by Clem Daicey.

Rialto Theatre—
Film Numbers—Sporting Youth (Universal), Darkest Hour (Pathe).

Capitol Theatre—
Film Numbers—Broken Hearts of Broadway (S. R.).

Capitol Theatre—
Film Numbers—Slave of Desire (Goldwyn).



Art ad used to announce "Mile-a-Minute Romeo" (Fox) at the Apollo, Indianapolis.

ST. LOUIS

Grand Central Theatre—
Film Numbers—The Greatest Love of All, with George Behan and Company in combined screen and stage presentation, Pathe News.
Musical Program—"Meditation" and "Waitin' For the Evenin' Mail" (Organ Solo) and Orchestral numbers.

Missouri Theatre—
Film Numbers—Singer Jim McKee (Paramount), Smile Please (Pathe), Missouri Magazine.
Musical Program—Symphony Orchestra, on stage, Victor Record Orchestra playing "Linger Awhile," "Wonderful One," California Here I Come," "Walk Jenny Walk," Sascha Jacobson, violinist, in "Souvenir de Moscow" and "Love's Joy" (Violin Solo).

Kings Theatre—
Film Numbers—Hoosier Schoolmaster (Hodkinson), Monks ala Mode (Fox), International News, Felix Cat Cartoon (Fine Arts S. R.).
Musical Program—Orchestral and Organ numbers, on stage, "A 1930 Schoolroom."

West End Lyric and Capitol Theatres—
Film Numbers—The Virginian (Preferred Pict.), Pathe News and views, Aesop Fable (Pathe).
Musical Program—"I Love Mizzouura" and "I'm Going South"



The Gifts theatre, Cincinnati, used this hand drawn ad recently on "Woman to Woman" (Selznick)

(Orchestra), "Mother Machree," Fred Opperman on Saxophone at Capitol.

Delmonte Theatre—
Film Numbers—The Fool's Awakening (Metro), Fun From the Press (Hodkinson), International News.
Musical Program—Dorothy Bush in person with her Cinema Girls and Jazz Band, Orchestral numbers.
Film Numbers:—Ride For Your Life (Universal) International News. Fun from the Press Hodkinson) Felix Cat Cartoon (Fine Arts S. R.) Urban topics (Vitagraph).
Musical Program:—Orchestra numbers.

William Fox Liberty Theatre—
Film Numbers—Luck (S. R.), Monks a la Mode (Fox), Fox News and Educational.
Musical Program—Orchestral and Organ numbers.

Rivoli Theatre—
Film Numbers—Ride For Your Life (Universal), International News, Fun from the Press (Hodkinson), Felix Cat Cartoon (Fine Arts S. R.), Urban topics (Vitagraph).
Musical Program—Orchestral numbers.

KANSAS CITY

Newman Theatre—
Film Numbers—Shadows of Paris (Paramount), Exit Caesar (Educational), Newman News and Views (Pathe and Kinograms).
Musical Program—Special numbers in conjunction with "Shadows of Paris" (atmospheric prologue), Novelty Singing Orchestra, Macy and Scott (Aces of Harmony), Maurice and Mae Humphrey (Vocal Numbers), Recessional (Organ Solos).



Newspaper ad used by Loew's theatre, Newark, on "Flaming Barriers" (Metro) recently.

Liberty Theatre—
Film Numbers—Fool's Highway (Universal), Watch Papa (Universal), International News Pictorial.
Musical Program—Selections in conjunction with the old time song hits (Prologue), the Universal Quartet (Vocal Numbers), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Her Temporary Husband (First National), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Selections by Royal Syncopators, Recessional (Organ Solos).

Main Street Theatre—
Film Numbers—Flaming Barriers (Paramount), Pathe and Fox News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—The Social Code (Metro), Pathe and Fox News.
Musical Program—Selections (Overture), Recessional (Organ Solos).

ROCHESTER

Eastman Theatre—
Film Numbers—A Woman of Paris (United Artists), Uncensored Movies (Pathe), Eastman. The-



Out of the ordinary ad on "The Hunchback of Notre Dame" (Universal) at the Stillman, Cleveland.

atre Current Events (selected).
Musical Program—"The Carnival at Paris" (Overture), "Toccata," "A Day In Venice" suite, March from "The Queen of Sheba" (Organ Solo), "Sweethearts" (Soprano Solo), Organ Exit.

NEWARK

Branford Theatre—
Film Numbers—Twenty-One (First National), Topics of the Day (Pathe), Getting Gertie's Goat (Educational). Branford Review of Events (Selected).
Musical Program—The Volga Quartette, Selections from "45 minutes from Broadway" (Overture).

ST. PAUL

Capitol Theatre—
Film Numbers—The Marriage Circle (Warner Bros.), Capitol Digest (Selected), Capitol Local laffs (Selected).
Musical Program—"Forge in the Forest" (Overture), Selection of popular numbers (Special Orchestra), "Elsa's Bridal Procession" (Organ Solo).

CINCINNATI

Capitol Theatre—
Film Numbers—Shadows of Paris (Paramount) Capitol News (Selected).
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Judgment of The Storm (F. B. O.), Fun From The Press (Hodkinson).

Walnut Theatre—
Film Numbers—The Courtship of Myles Standish (Asso. Exhib.), Pathe News, Aesop Fable (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—You Are Guilty (S. R.), Pathe News, Aesop Fable (Pathe).

Lyric Theatre—
Film Numbers—Defying Destiny (Selznick) International News.

Yale University Press

presents

Wolfe and Montcalm

A Stirring Account of the Fall of Quebec

3 parts

See these immortals live again!

Everybody who has gone to school knows the story of Wolfe and Montcalm,—the great-spirited conqueror and the gallant vanquished. No more romantic and appealing story appears in history.

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Each Chronicles of America picture is patriotic, inspiring, unique, accurate, dramatic and entertaining.

The houses showing them are certain to get the good-will of their communities; to hold their old patronage and interest new.

A Chronicles of America Picture

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National Film Corporation of America

presents

Indian Frontier Series

The white boy who became an In dian

Each Indian Frontier Series picture has a story that surely gets you and that is absolutely true.

For instance, you see how and why a white boy became an Indian chief,—and you see the man himself in the picture. Can't you imagine how such a story will appeal to your audiences?

The real Indians themselves enact their own stories. You have color, realism, educational value, thrill.

Look over these titles; just see the audience appeal: "The Man Who Would Not Die"; "The Man Who Smiled"; "The White Man Who Turned Indian"; "The Mandan's Oath"; "The Dirty Little Half-Breed"; "The Medicine Hat."

Each picture is a perfect little feature in itself.

Pathépicture

TRADE MARK



HAROLD LLOYD

in

GIRL SHY

will be released

APRIL 20

Hold the date open!

A PATHE PICTURE

Exhibitors Box-Office Reports

GOLDWYN-COSMO.

Reno—
The attendance with this one was about up to the usual average. (Middle West.)

Great White Way—
Great picture. Drew big crowd and receipts big. Held second week. (West.)

The Green Goddess—
This picture did very good business. Popular story. (Middle West.)

SELZNICK

Woman to Woman—
Patrons seem to like Betty Compson, and this picture has been very well received here. Picture itself is quite good. Business has been about average. (West.)
Did poor business on second week. (Middle West.)
Very good picture of its type. Had good week. (South West.)

PARAMOUNT

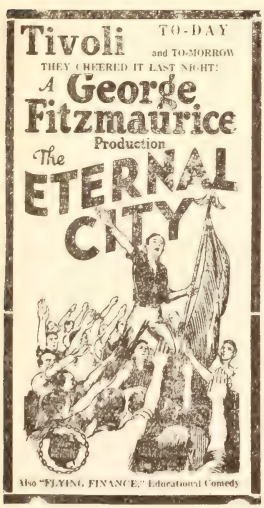
Icebound—
A good picture for ordinary people. (East.)

Heritage of the Desert
This feature had fair amount of entertainment value but we did not consider it big feature. Did fair business. (Middle West.)

The Call of the Canyon—
This picture had good appeal. It did a fine week's business. Show it anywhere. (Middle West.)

Big Brother—
A picture filled with many points of appeal. Its situations reach the heart. Some fine acting by Tom Moore and Mickey Bennett. Box office receipts very satisfactory. (East.)

Don't Call It Love—
A good picture well done. (East.)



The Tivoli theatre, Michigan City, Mich., used this unusual ad on "The Eternal City" (First Nat'l).

Shadows of Paris—
A good box office picture. Business fair. (Middle West.)
Star well liked but the play was panned. Business was fairly good, due to star's popularity. (Middle West.)
We regard this as Poli Negri's best American made picture. Interesting, lots of action and good acting. Business good. (Middle West.)

The Stranger—
Fair business on this one. Fairly well liked by those who saw it. (Middle West.)

Pied Piper Malone—
Jammed the house during bad weather. (East.)
Tom Meighan scores again in a real bit of film entertainment. Packed them in for week. (East.)

Next Corner—
Good pictures. No complaint on week's business with it. (Middle West.)

FOX

When Odds Are Even—
Typical William Russell offering. (East.)

North of Hudson Bay—
Business only medium. Fairly good melodrama. (Middle West.)

Cunid's Fireman—
Rather light, but liked. (East.)

Ladies to Board—
Shows Mix in somewhat different role. Did good with it. (Middle West.)

PREFERRED

Maytime—
A very pretty picture, entertaining and refreshing. It did very well for us. (Middle West.)
Wonderful picture, box receipts exceptionally large due to value of picture and extra advertising, scenery especially well liked. (West.)

Mothers-in-Law—
More society stuff, but fairly well acted and produced. Attracted good business because of strong supplementary program. (East.)

WARNER BROS.

Conductor 1492—
The best box office attraction in several months. (Middle West.)
A comical hit that took the crowd. (East.)

Lucretia Lombard—
Won high praise from patrons and press. Did nice business. (Middle West.)

George Washington, Jr.—
A decided improvement over former Wesley Barry vehicles. Has some good comedy. Business excellent. (East.)

Daddies—
Fair picture, advertising helped bring receipts. Disappointment to crowds. (West.)

Marriage Circle—
Good picture, receipts good, the plot well liked, held over. (West.)

UNIVERSAL

Sporting Youth—
The title attracted good attendance, but the picture did not live up to expectations. (Middle West.)

Fool's Highway—
A very good picture. The title has seemed to have been somewhat against it, but business has been pretty good and picture was held over for a second week. (West.)

Stolen Moments—
A thriller of better than average merit that appealed to our transient trade. (Middle West.)

Hunchback of Notre Dame—
A tremendous hit. Turned 'em away for every performance at $1.65. Big advance sale of seats. (Middle West.)
Going strong on the third week. (East.)

Man from Wyoming—
Fair picture, receipts fair, not considered for first class house. (West.)

FIRST NATIONAL

Painted People—
A good picture. Business good. (Middle West.)
Considered good picture and although big crowds the picture was better than expected by these crowds. (West.)
Business fairly good. Seemed rather exaggerated. (Middle West.)
Not quite up to the standard of other pictures of this type. Colleen Moore pleased, but was not up to her performance in "Flaming Youth." Business was good. (West.)

Twenty-One—
An appealing picture that brought the business. (East.)

The Eternal City—
Heralded as a big one, but not especially strong, according to the audiences. The principal comment is that too much importance was put on the staging and settings, and not enough on other details of the production. Business has been pretty good. (West.)

Lilies of the Field—
Very good. Lots of entertainment in this one. Business big. (Middle West.)

The Wanters—
In connection with special jazz week, turned them away all week. Is good picture. (Middle West.)

Song of Love—
Drew big attendance all week, Norma Talmadge being a big favorite here. (Middle West.)

F. B. O.

Phantom Justice—
This one didn't go so good here, and was pulled off in the middle of the week. (West.)

ALLIED P. & D.

Paddy the Next Best Thing—
The name has been rather against this picture, the production itself being pretty well received by those that came to see it. Business has been only fairly good. (West.)

VITAGRAPH

Let Not Man Put Asunder—
Another complicated marriage picture thatpulled only on account of the big names on the program (East.)

Man From Brodney's—
Proved one of the best attractions of the year and set new box office receipts. Should prove winner anywhere. (Middle West.)

STATE RIGHTS

Don't Marry for Money—
Patrons seemed to like it. (Middle West.)

Drums of Jeopardy—
A good picture, but rather hard to understand. Business quiet. (Middle West.)

Last Hour—
Unusually good attraction with splendid cast. It pulled big with us. (Middle West.)

METRO.

Thy Name Is Woman—
Played to good houses all week. (Middle West.)
Strong dramatically, but it did only fair business, for some reason. (Middle West.)

Heart Bandit—
Fairly good. Receipts averaged up. (Middle West.)

Scaramouche—
On its third and last week this picture did a very satisfactory business. Has showed 126 times, and aggregate business for the three weeks was very good. (West.)
Capacity business. (East.)

Fool's Awakening—
Just an average picture, with no particular merit. It did not do so well here. (Middle West.)



Artistic pen-and-ink ad on "Pied Piper Malone" (Paramount) at the Strand theatre, Des Moines.

Exhibitors Service Bureau



Strikingly effective lobby display at the Princess theatre, Denver, during the recent showing at that house of "The Mail Man" (F. B. O.).

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre Sandusky.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Nathan Gordon Circuit, Boston, Mass.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News — first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Humming Bird, The	—	—	2	12	96	7 reels
West of the Water Tower	1	1	8	2	68	7 reels
FIRST NATIONAL						
Eternal City, The	—	2	5	4	75	7,929 ft.
Twenty One	—	1	9	2	72	7 reels
FOX						
Cupid's Fireman	—	3	8	—	62	5 reels
Eyes of the Forest	—	—	5	5	85	4,408 ft
METRO						
In Search of a Thrill	2	3	5	1	55	6 reels
UNIVERSAL						
His Mystery Girl	—	2	8	—	64	5 reels
Hook and Ladder	1	—	5	4	77	6 reels
Pure Grit	—	2	6	2	70	5 reels
White Tiger, The	—	6	7	1	59	7 reels
VITAGRAPH						
Man From Brodneys, The	—	—	5	6	86	7,100 ft

Sidney Grauman, Grauman's theatres, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Boston "Puritan Passions" Aids

Appeal Made To Music Lovers; Radio Announcement Broadcast; Other Ideas

EFFECTIVE exploitation for the showing of "Puritan Passions" at the Beacon and Modern theatres, Boston, resulted in unusual publicity for the attraction.

In co-operation with Manager Lourie, Joseph O'Sullivan, special Hodkinson exploitation man, worked out a campaign based on the dramatic appeal of the picture and the possibilities for appealing to the lovers of good music afforded by the music score especially composed for "Puritan Passions" by Frederick S. Converse.

In the New England Conservatory of Music cards announcing that the first original photoplay-symphony ever written would be played in conjunction with the showing. These cards were also placed in five music stores handling the music of Oliver Ditson Co., who published excerpts from the score. Announcement cards were placed in the lobby, to the same effect. The result of this play on the unusual musical score played with "Puritan Passions" was the interest of the music lovers of Boston in the showing.

The day before the opening, Mr. Converse talked over the radio, Station WNAC broadcasting, his subject being "Music and the Photoplay," with special reference to the score for "Puritan Passions."

The ushers at both the Beacon and Modern were costumed in Puritan dress, lending a quaint atmosphere in keeping with the presentation.

During the week of the showing a man and woman, dressed as Puritans, covered the business section of Boston, the man carrying a hand bag on which was lettered: "Puritan Passions Now Playing At The Beacon And Modern Theatres. See us There."

On the day following the opening the Hodkinson exploitation representative assembled the ushers and the ballyhoo people in front of the Beacon theatre and had photographs taken. The stunt attracted a large crowd which became so dense that traffic was stopped for the time being, the crowd being under the impression that some movie scene was being "shot."

Italian Angle Featured in "Eternal City" Campaign

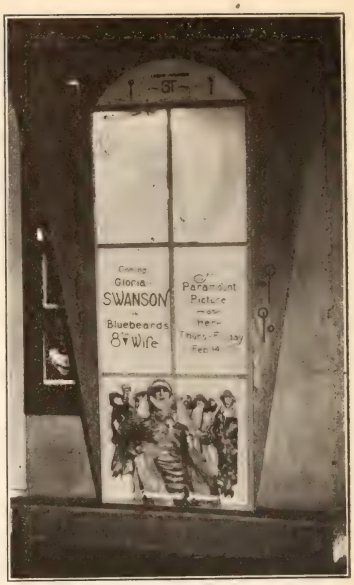
H. M. (Tod) Browning scored with his campaign on "The Eternal City" at the Olympia, New Haven, Conn. He evolved a new angle by taking advantage of the location of the story and picture and appealing to the Italian element in the city. Philip Troup, former postmaster and editor of the New Haven Union was allowed to sponsor a special showing to the officers and members of the Italian societies of the city.

Pasquale De Cicco, Italian consular agent, headed the foreign delegation which gave the picture considerable word of mouth advertising. The fact that the story had been modernized to bring in the Fascisti crisis made it of timely interest. Browning's audience was divided in its opinions on the political development and argued long and vociferously on the story action as propounded in the picture. It all meant good publicity for "The Eternal City."

The second line of campaign instituted by Browning is applicable to any picture. The New Haven Union printed ten automobile license numbers daily in its classified page. Owners were asked to identify themselves as the proprietors of the "hidden" license numbers and receive two orchestra seats for "The Eternal City." The Union used display space to advertise this plan and gave the theatre, picture and cast an equal break in the space.



When "Name the Man" (Goldwyn) played at the Allen theatre, Cleveland, these lobby decorations carried out the idea used in much of the advertising.



Highly effective lobby piece on "Bluebeard's Eighth Wife" (Paramount) by John W. Creamer of the Strand, Chillicothe, Mo. News print, in the shape of Bluebeard, was pasted behind the tissue paper front, with a flasher socket.

Striking Miniatures Built for "The Hunchback"

Albert Allard, a Minneapolis young man, completed the difficult task of building a Paris scene of two centuries ago out of pasteboard and sugar candy. The scene is a replica of one of the scenes in "The Hunchback of Notre Dame." The finished product was revealed in a downtown department store window in a most effective manner and attracted much attention when the picture played at the Garrick theatre.

Allard recently joined the staff of Finkelstein and Reuben and hopes some day in the near future to be a designer and model-maker of motion picture "sets." Meantime he uses an original medium to demonstrate his talent by reproducing attractive scenes that come under his eye. He discovered ordinary cardboard as an inexpensive medium of artistic expression while he was in the Central High School. Since his graduation last year he has been constantly experimenting by copying attractive stage and picture "sets."

Fifty sheets of cardboard of the quality used in the cards tacked everyday on the fences and telegraph poles announcing this or that attraction were used in the model. Even the frame work is of cardboard painstakingly glued to its compoboard foundation. When finally completed he covered the buildings and his carefully placed layer of tiny candies—chosen because they are shaped like cobblestones of the olden days—with kalsomine used by scenic artists to give their work body. He then painted the minature in various colors. His final step was to tack a piece of velvet around his base and install his concealed minature lighting effects.

The Minneapolis Journal devoted much space to Allard's work and commented on it editorially on its front page.

Musical Prologue Put Over on "Marriage Circle"

An usually beautiful prologue was presented last week by Manager Edward L. Hyman of the Brooklyn Mark Strand theatre, with "The Marriage Circle."

Eight dancers, nine singers and three instrumentalists were used. The number was programed as "Viennese Impressions," opening with "The Old Refrain" sung by the Mark Strand Ensemble. This was followed by "Paradise," an instrumental number by the Viennese Trio—violin, cello and accordeon. "Vienna Beauties" was a dance number by eight girls. The presentation closed with "Auf Wiedersehn" sung by the ensemble with interpolated dances.

Hyman used as a setting the exterior piazza of a fashionable country home, showing a set consisting of a house, two trees and some rustic furniture, with vines twining through arbors on each side. The numbers were specially arranged and orchestrated. Mr. Hyman worked out a special color lighting harmony. This prologue lasted ten minutes.

Teaser Stunt is Worked on "Tea With a Kick"

A teaser envelope stunt, based on the line, "How to make tea with a kick," was used by Manager W. T. Murray of the Rialto, Atlanta, on "Tea With a Kick."

Four thousand envelopes with inserts were distributed. The envelopes bore the line "How to Make Tea With a Kick," but upon opening the envelopes you were referred to a certain telephone number for further particulars. The number happened to be the theatre, although no mention was made of the Rialto.

The biggest kick in the stunt came from the police department, where several of the envelopes had been mailed. The police 'phoned.



Unusual overhead lobby display at Loew's Vendome theatre, Nashville, during the showing of "Long Live the King" (Metro). It was put in ten days before play date and caused much comment.

"When a Man's a Man" in New Haven

Player Makes Personal Appearance Varied Exploitation Is Put Across

AIDED by the personal appearance of George Hackathorne, one of the cast, a strong exploitation campaign was put over on the New Haven showing of "When a Man's a Man" at the Olympia theatre. Manager Tod Browning, aided by H. L. Royster, exploitation man, and M. H. Kelleher, local manager for First National, handled the details of the effective campaign.

First a contest was arranged with the New Haven Union, which offered prizes for the best essay on "When is a Man a Man?" Long articles were published by the Union, each one referring to the opening at the Olympia.

Manager Browning went strong on the billboard displays, using 100 24-sheet stands and 300 one-sheets. These were of the block and colored drawing varieties. One-sheets of the indorsement of the picture by Harold Bell Wright also were used. Personal letters were sent to the faculty and students of Yale University calling their attention to the fact that this was one motion picture which faithfully followed the written novel, and that it was adapted from one of the world's best sellers. This proved a good angle for a university city. Cards reading "When a Man's a Man he gives his seat to a woman" were distributed in the cars of the local traction company, which gave co-operation on the stunt.

Two walking books were used, and they attracted much attention. These were similar to the "walking book" stunt worked during the Cameo theatre showing in New York City.

Manager Browning went in heavily on newspaper advertising. His lobby and marquee displays were unusually attractive.



Attractive banners and display material on "Circus Days" (First Nat'l) at the Strand theatre, Milwaukee.

Paris Gown Displayed for "A Woman of Paris"

A Paris Gown, Poiret's latest creation, displayed under glass, drew an admiring crowd of women into the lobby of the Rex theatre, Sumter.

"A Woman of Paris" was the occasion. Oscar White borrowed the gown from Sumter's smart shop, Schwartz Bros. He built around the gown a subordinate display which was very effective at night. It accented the gown, which was the high note in the lobby.

"Black Oxen" Hooked Into Timely Exploitation

Manager Charles M. Pincus of the Warfield theatre, San Francisco, Calif., presented "Black Oxen" with a prologue of nine harpits and one living harp, lighted in impressive manner. The selection was from "Naughty Marietta."

Despite the fact that the serialization of "Black Oxen" had run its course, the picture was given exceptional co-operation by all the San Francisco newspapers.

The Call tied up with a four column shopping story on two different occasions, the story and incidental advertising featuring garments worn by Miss Griffith in the production. Three different stores co-operated in the featuring of gowns and books. The Daily News staged an essay competition to determine how much Clavering really was interested in the young flapper whom he assumedly courted after Madam Zittiany's departure for Europe.

The biggest and most sensational news angle, however, came in the simultaneous opening of Dr. Clayton E. Wheeler's free glandular clinic. This was an entirely legitimate and scientific enterprise dedicated to Mrs. Gertrude Atherton, who took an intense personal interest in it. The resulting publicity was so great that during the first five days of its operation Dr. Wheeler rejuvenated more than 200 poor, elderly people without charge. While it was too early to make any statement of the results, the clinic was followed by the press and medical profession with unbounded interest.

"Fashion Row" Showing is Extensively Exploited

"Fashion Row," played an engagement at the Astor theatre in St. Paul recently following an effective city-wide exploitation campaign by Morris Abrams, Metro's exploitation representative there and Len S. Brown, manager of the Astor theatre.

Mr. Brown started off the campaign with a Mae Murray contest in his theatre publication which has a circulation well into the thousands and which is very popular. More than seven hundred people participated in the contest which gave the picture a good advance send-off.

Extra space was taken in all the St. Paul papers. A week in advance a score of twenty-four sheet stands were posted and the down town section was fully covered with three and six sheets. Emphasis was laid in the advertising that Miss Murray wore her most costliest gowns and the picture came in for a great deal of attention as a Mae Murray Style Show. About half a hundred window cards were placed.

Mr. Brown arranged a beautiful lobby, showing many enlarged heads of Miss Murray taken from the three sheets. Stills from the picture massed around by art work covered the walls of the lobby and over the marquis Mr. Brown set one of the twenty-four sheets illuminated by a strong amber light, an effect that was carried out all through the lobby with great brilliancy and effectiveness.

As a prologue Mr. Brown had four girls, one pianist, two violins, and one cello. They sang, played, danced and acted engagingly. These were billed as Mae Murray's Melody Maids.



Lobby decoration on "Zaza" (Paramount) by Herschel Stuart, at the Missouri, St. Louis.

Newsboys' Contest Boosts "Long Live the King"

The Modjeska theatre, Augusta, Georgia, used an excellent campaign on "Long Live the King." With the aid of C. D. Haug, Metro exploiteer, the Modjeska put over a Jackie Coogan "King of the Newsboys Contest," with over a hundred newsies of the *Augusta Herald* competing for the six prizes offered, that ranged from a suit of Jackie Coogan clothes donated by an Augusta merchant in return for the publicity of his store, to passes to the theatre. In addition, Master Coogan wrote a personal letter to the first prize winner.

The Herald co-operated on a large scale, opening its news columns to the contest, and in addition to daily stories running contest blanks, each worth ten points with which the Herald readers were urged to vote for their favorite newsboy. Every newsie was designated by a number, which was marked on a tag he wore.

All the contestants were photographed in front of the Herald building, and the winner of the first prize had his picture sent to Jackie. The newsies were all invited to the Modjeska showing of "Long Live the King."

The popularity contest among the newsies was a new thing in Augusta, and proved a winner for the theatre, with the paper benefitting from the publicity as well.

Children's Matinee Boosts "Ladies to Board" Run

The Capitol theatre, Moose Jaw, Canada, recently obtained some unusual publicity with a special children's Saturday morning matinee for the benefit of the Children's Home of that city. Admission was five cents and a potato. The Children's home had sent out a call for potatoes.

"Ladies to Board" was chosen as the feature attraction for the special performance. More than twenty bushels of potatoes were obtained as the result of this matinee.

This special matinee was arranged by E. P. Fields, the manager of the Capitol theatre, who has given several other special performances for children this season.



Picturesque prologue with male quartet used at Loew's Warfield theatre, San Francisco, during the recent showing of "The Dangerous Maid" (First National).

Capitalizes on Nearby Run of "Merry Go Round"

How a manager can take advantage of the first run of a picture in a nearby large city was shown recently by Manager F. N. Harris of the Amuse theatre, Hart, Mich. Mr. Harris recently presented "Merry Go Round" and "A Lady of Quality," and instead of being handicapped by the fact that both pictures had been shown a few weeks before in Detroit, he took advantage of the situation.

Simultaneously with the Detroit run on these pictures, Harris displayed in his lobby advertisements on the two productions as they appeared in the Detroit dailies. Slides describing the character of the productions and their previous successful runs in other communities were projected there weeks before the pictures came to Hart.

One-sheets, photos, press-matter, window cards and heralds were distributed and posted four days before play date, not only locally but also in two adjacent towns. Heralds were placed in all parked automobiles, and distributed among all the Hart business houses.

An advertisement of considerable size was run in the local newspaper a week in advance, and a large banner, painted by the artist, was displayed two days before the showing.

Toilet Preparation Tie-up on "Painted People"

Through the fact that the Melba people, makers of cosmetics, became interested in the still and cutout of Colleen Moore powdering her nose, "Painted People" was able to get a good break in drug store windows when the picture played the Chicago theatre, Chicago. About twenty-five window displays were arranged inside and outside the loop district.

According to the story sent by W. K. Hollander, publicity, advertising and exploitation director for Balaban and Katz, the druggists were more than enthusiastic over the tie-up. They went out of their way to give the picture more than a 50-50 break in the windows through cutouts, stills, sign cards and hand painted posters. In each case, of course, the tie-up was cemented by advertising some article that that particular store specialized in.



Novel miniture setting used in a Minneapolis store window when "The Hunchback of Notre Dame" (Universal) showed at the Garrick. Albert Allard built it of cardboard and rock candy.

Unusually Large Billboard Stand on "Hunchback"

"The Hunchback of Notre Dame" recentlyopened a run at the Shubert Crescent theatre, Brooklyn.

One of the many exploitation stunts used for this run might be referred to as "Greatest Stand Advertises Greatest Picture in Greatest City's Greatest Borough." George Brown, who is the brains for the "Hunchback" advertising, publicity and exploitation devised, in bill-posting parlance, "a five double decker" or 240-sheet poster. Being forty seven feet high and forty-two feet wide it covers an area of 1,974 square feet. The two "human flies," Harry Irving and Dolly Grey, braved the fury of a bitter cold gale that blew at the rate of 72 miles per hour, to put this huge poster in place where it can be seen for miles. It is below the Brooklyn approach to the Manhattan Bridge.

Another feature of the exploitation was the co-operation extended by the band of St. John's College, Brooklyn educational institution for men and boys. They played several popular pieces in front of the theatre.

Contest Parade Is Held On "Long Live The King"

One of the most ingenious "Jackie Coogan Contests" on record is that carried out by Arthur W. Pinkham, manager of the Park theatre, Bangor, Maine, when he played "Long Live the King."

Over 500 contestants took part and the winner received a suit of Jackie Coogan clothes, with excitement running high and the whole city vastly amused over the contest.

In putting the stunt over Mr. Pinkham held nightly parades of the contestants in makeup, this being an entirely new angle to the "Jackie Coogan Contest" idea, and a plan that gained a vast amount of extra publicity for the theatre and picture.

Other stunts that Mr. Pinkham put over in connection with "Long Live the King" were window displays in the most prominent clothing concerns of Bangor and a street ballyhoo consisting of a pony cart with three 3-sheet cut-outs which was driven about town during the run. In addition, and as part of the contest, two dozen pails of Jackie Coogan Peanuts were given out as prizes to those who were not quite entitled to the first prize but presented remarkable likenesses of the well known Jackie.

Inexpensive "Circus Days" Front Used by Schade

George Schade got all the effect of "Circus Days" but cut his expense in half when he played the attraction at the Sandusky theatre bearing his name. All he used was a striped awning in triangular shape on both sides of the theatre marquee. This draped from directly under the electric light sign above the marquee to the bottom of the marquee.

It got over the circus idea and was inexpensive. It carried the necessary lettering but minimized the cost. It told Sandusky of the extra attraction at the Schade but it didn't make them pay extra for it.



This snappy lobby display, with plenty of action, was used at the Palace theatre, El Paso, of which J. M. Edgar Hart is manager, during the re-showing of "Zaza" (Paramount).

Seattle "Fool's Highway" Stunts

Title Contest, Telegram Idea Among Features of Bender's Novel Campaign

VARIOUS unusual stunts were used in Seattle recently by Manager Robert W. Bender of the Columbia theatre in putting over an engagement of "Fool's Highway."

The first plan used by Mr. Bender was the sending of ten thousand large telegrams to a selected list of patrons of the house. The telegrams were prepared in Seattle, shipped to Hollywood, and mailed individually from there to the names on the outside. The wire, when opened, was a brief message from Mary Philbin, urging the recipient to see her latest and best picture, "Fool's Highway," when it came to their city.

During the run of the picture, Mr. Bender put over a title contest which was good for much publicity in the daily press of the city, Stories published by the theatre declared that the title "Fool's Highway" was believed by some persons to be misleading, so accordingly the theatre was instigating a contest to select a better name. Seattle residents were entitled to suggest another title that they believed would be more pertinent. All titles were to be sent to the Universal studios, where a number of winners were to be selected. First prize in the contest was a season pass to the house, and a number of cash prizes and sets of weekly passes were also offered.

The Seattle civic elections were just in progress at the time of the showing, and Mr. Bender took advantage of the fact to gain some more publicity. He arranged with T. G. Randolph, International News photographer in Seattle, to take screen tests in front of the theatre on one of the opening nights, and built a large platform about a foot from the ground for that purpose. The platform was rigged up with curtains, lights, etc., and on that evening movie "tests" were made of all persons that had turned in their names to the management. As a special added attraction, Mayor Edwin J. Brown was prevailed upon by Mr. Bender to enter the contest, and his photograph, along with the many others, was shown on the screen the second week of the run. The picture of the Mayor, also, was good for space in the daily newspapers, thus winning more publicity for the Columbia.

A fourth stunt used by Mr. Bender was the photographing of a large street parade and charity dance staged by the Seattle Elks during the second week's run of "Fool's Highway." The photographer's car and camera prominently announced that the pictures were to be shown the following week at the Columbia, and this stunt, in conjunction with other good publicity furnished through this tie-up with the Elks, brought good returns.

Catchlines From Subtitles In "Bad Man" Lobby

Display cards that handed patrons entering the lobby a good laugh were used by Manager Weider of the Rivoli theatre, Portland, Ore., on "The Bad Man."

The cards were unusual in make-up. They were constructed in the form of a shadow bo with a mottled background. The photos were mounted on beaver board cut in odd shapes, with an outline of gilt around them. These stills, after mounting, were raised and placed about two inches from the back of the shadow box.

The head used at the top of the display board, was a three sheet cutout. The card suspended from the ears carried the picture title and name of the star.

Effective use was made of the humorous subtitles in small cards on the side of the display. Such subtitles as "You tak her, my frien', for what is one woman among frien's" were used to good purpose in drawing a laugh from passersby.



Electrical and pictorial art material used in the lobby of the Liberty theatre, Portland, Ore., on "Anna Christie" (First Nat'l) was being played



Stuffed eagle display by Manager Charles Creslein of the Rialto, Augusta, Ga., on "Eagle's Feather" (Metro).

Tie-Up With Local Fair is Aid to "The Hunchback"

Just as A. J. Sharrick, Universal exploiteer, was opening his campaign for the showing of "The Hunchback of Notre Dame" at the Wallace theatre in Bradentown, Florida, the county fair opened in the same city. Sharrick seized upon this opportunity to get his message across to the vast number of people, from neighboring towns who flocked in Bradentown for the fair. He left no stone unturned to impress upon them the fact that "The Hunchback" played an important part in the festivities.

His first step was to have two replicas of the book constructed and mounted on a truck which, carrying two pretty girls as pages, was one of the outstanding features of the street parade. Two forty foot signs floated down the river on pontoons, with electric lights for night. The active co-operation of every woman's club and civic organization within a radius of thirty miles was enlisted and the adjacent country was billed like a circus.

"Darling of New York" is Put Over in Holyoke

When "The Darling of New York" showed at the Suffolk theatre, Holyoke, Mass., an intensive campaign was put over by the management, with the assistance of George A. Miller, Universal exploiteer.

He tied up the Baby Peggy waltz and plastered the whole town with covers of the song as well as sending out pluggers who told about the showing at the Suffolk theatre while they were pushing the song. He also tied-up with the town's two big department stores that were handling the Baby Peggy doll and in this connection secured several fine windows decorated with photos from the production and signs advertising the showing.

Title Teaser Campaign for "West of Water Tower"

In communities where the novel, "West of the Water Tower," is not well known in advance of the showing of the picture, exhibitors may well follow the lead of Manager Howard Price Kingsmore of the Howard theatre, Atlanta.

It seems that Atlanta was one of the few towns of importance where the Homer Croy novel had not been actively pushed in the bookstores, so Kingsmore used teasers as the basis of his drive to popularize the picture's title. For three days he ran six short, snappy teaser ads in each paper each day. All were different, and "What Happened West of the Water Tower?" is a fair sample. On the third day, each paper carried the line, "For Information on 'West of the Water Tower' Call Ivy 5593." That is the Howard's number, and the curiosity of readers had been so aroused by that time that the 'phone was busy all day long, telling them of the stars in the picture and an inkling of the story.

Meanwhile, many window tie-ups had been effected and the usual advance lobby display has attracted a world of attention. Co-incident with the close of the teaser campaign, 4,000 homes were circularized with a snappy sales talk on the picture. A special screening for five hundred guests on Sunday afternoon furnished the climax of the campaign.

Elaborate Fashion Show is Presented in Dallas

The Melba theatre, Dallas, recently put on its Spring Style show in conjunction with A. Harris & Company, performances being given twice daily.

The presentation, entitled "The Symphony of Fashions," divided into three scenes at which costumes appropriate for certain occasions were displayed. The first scene, billed "The Book of Fashions" showed sport wear, which is in high favor for spring wear. The newest of suits, one-piece sports dresses, hats, top coats and foot wear were displayed. The "Book of Fashions" was prepared especially for the occasion by Ike Lorch of A. Harris & Co.

The second scene, entitled, "A Mah Jong Tea," arranged for the showing of afternoon frocks, tea gowns and dressy sports wear suitable for such a gathering. Hats and footwear appropriate for each costume were displayed.

The third scene showed reception-room where the models displayed dinner-dresses and evening gowns with hats for evening wear and wraps.

Twelve models especially selected to represent the many types of women who are interested in fashion shows, display and garments were employed

The scenery for the "Symphony of Fashions" was constructed for the presentation in order to carry out the original ideas of those who conceived the plan of the presentation. Many of the garments were selected in New York by A. Harris & Co.'s buyer, who recently returned with the latest models from the East. F. H. Bishop directed the show.



"Hell's Hole" (Fox) display by Manager H. C. Farley of the Strand, Montgomery, Ala.

Star Resemblance Stunt is Used to Boost "Rosita"

Through a Mary Pickford resemblance contest on "Rosita," Raymond B. Jones, publicity man for the Howard theatre, Atlanta, obtained heavy space in the conservative Atlanta Constitution. It was a triangular affair, worked out like this:

The theatre offered prizes ranging from twenty-five dollars down, to the five girls in Atlanta who most resembled Mary Pickford as she appears in "Rosita." For the sake of the advertising, a prominent photographer agreed to make all the pictures of the girls.

He didn't lose anything, because every girl that had a picture made for the contest, ordered a couple of prints for herself. The paper took the stunt for its circulation value.

The contest opened with a picture of Mary under the headline "America's Sweetheart," followed by the question "Who will be Atlanta's sweetheart?" All that the contestants had to do was call at the photographers with a copy of the Constitution in their hands, and sit for the pictures. The paper took the photographs every day, and ran them with a story. The contest closed at the Howard the day the picture opened, and the winners were announced from the stage.

Open Book Display Worked on "Ashes of Vengeance"

The Capitol theatre, Reading, Pa., managed by Joel Levy, used an open book for its advance lobby advertising on "Ashes of Vengeance." The same platform that housed the display for "Circus Days" was used for "Ashes of Vengeance."

A huge book was opened on the platform. The blank pages had been hand lettered with the name of the star and title on one side and descriptive selling copy on the other.

One of the most valuable features about this kind of a display lies in its variation. Fans who sought the unusual came and read the lines of these pages as eagerly and as completely as if they were devouring the works of a novelist.



Residents of Portland, Ore., couldn't overlook this display on "The Wanters" First Nat'l. used during the showing at the Peoples theatre.

Automobile Show Tie-Up on "Six Cylinder Love"

Ray Deusern, manager of Fox's Terminal theatre, Newark, N. J., with the help of an exploitation man from the home office of Fox, arranged a very effective advertising campaign for "Six Cylinder Love," which recently played that house.

The week preceding the run, the annual automobile show was the greatest thing in the minds of the Newark public. The theatre tied up with the committee having charge of the show and obtained permission to place several lobby frames in the entrance to the armory where the show was held.

Permission was granted by the Chief of Police to tie trick summons tags on the steering wheels of automobiles parked in the downtown district. About 10,000 tags were used starting at the Auto Show and including the chief business streets. The tags, printed in red and distributed five days in advance of the opening carried the usual message.

An important part of the campaign was the street parade arranged in co-operation with the Newark agent for the Stephens car which is used by Truex in the picture. A pretty girl sat in the car which carried banners advertising the picture and the machine was seen on all the main streets of the city for three days before the opening of the picture.

The automobile agent took a half page advertisement with the theatre in the Newark *Ledger* and the paper devoted the other half of the page to stories about "Six Cylinder Love." The chief selling angle of this ad was the following message to the Newark public: "The Stephens definition of 'Six Cylinder Love'—The Six she loves to drive—It's a Stephens." The fact that the Stephens was used in making the picture and that the car could be seen every day in front of the theatre was prominently displayed. At night the car stood in front of the theatre and was illuminated by a reflector light placed at the right of the lobby.

In addition to the automobile tie-up one of the largest bakers distributed 25,000 slips on top of his bread which were easily seen through the wax wrappers advertising the picture and his product jointly.



Marine Corps tieup on "When a Man's a Man" (First Nat'l) at the Strand Theatre, Cincinnati.

Fire Engine Ballyhoos Run of "Hook and Ladder"

Manager C. E. Williams of the Majestic theatre, Buffalo, N. Y., put over some simple but effective exploitation recently on "Hook and Ladder."

Mr. Williams and his assistant, J. V. Carney, obtained a fire engine from the city department officials, and used it as a ballyhoo for their showing. Besides driving through all the important business and residential sections, the engine was on exhibition before the theatre. Suitable banners, advertising the showing, were displayed on the vehicle.

"Black Oxen" Lobby Given Strong Drawing Power

Unusual effectiveness was demonstrated in the artistic design for the lobby of the Strand theatre, Seattle, Wash., during the run of "Black Oxen." Vivid, contrasting black and orange decorations were used.

A beautiful silhouette effect was used at the extreme right of the lobby. With the lights in the rear of the shadow glass the central figure which forms the symbolic theme of the story, stood out boldly against the night darkness of the street.

The door panels were beautified with artistic, hand worked, 8 by 10 stills. In the center over the box office Corinne Griffith's picture was worked in with green foliage on each side. Two buried spot lamps brought this out strongly during the evening performances.

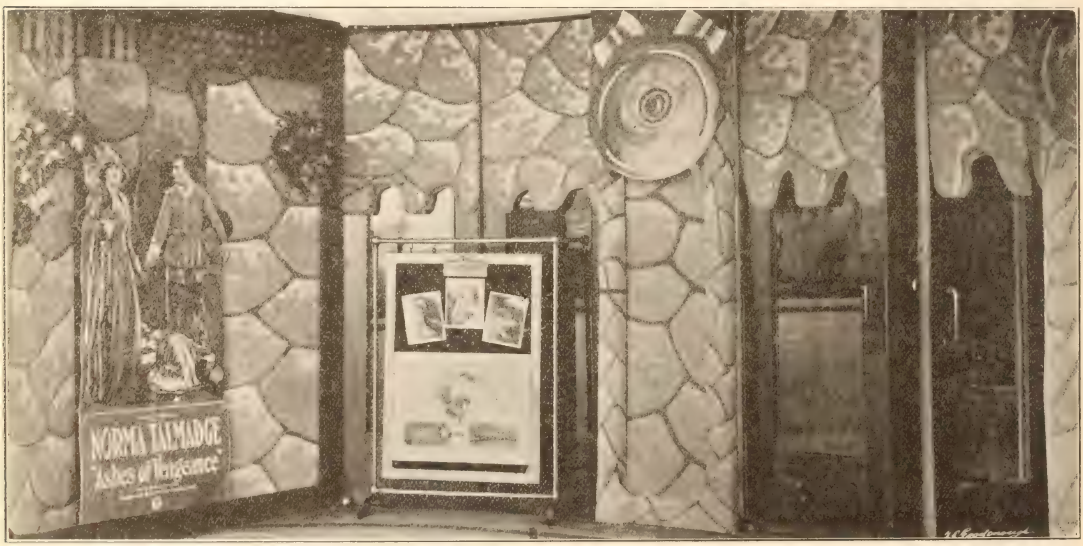
In front of and above the marquee another silhouette effect was used in a large metal sign board encircled by electric lights. This carried out the idea of "Black Oxen" and again introduced the symbolic figure with which the story has been associated.

Local Girl Exploited for "The Fighting Blade"

Because Manager Tod Browning remembered that Allyn King, who played in "The Fighting Blade" was a New Haven girl, he got an extra break when the picture was shown at the Olympia theatre in that city.

Unfortunately Miss King was working on a picture at the time of the run and had to decline an invitation to make a personal appearance. Nothing daunted Manager Browning scouted up all of Miss King's classmates at school and had them make a party at the theatre.

The popularity of Miss King given public significance in this way meant added business for the theatre.



A simple modification of the castle front idea in the lobby of the Royal Victoria theatre, Victoria, B. C., during the showing of "Ashes of Vengeance" (First Nat'l) Manager Clif Denham was responsible.



Appropriate prologue, with male quartet, staged by Chris J. Behrens of the Family theatre, Davenport, Iowa, on "The Way of a Man" (Pathe).

Novel "Humming Bird" Campaign

Memphis Manager Puts Over Variety Of Stunts to Boost Showing of Film

HOWARD WAUGH, manager of Loew's Palace, Memphis, went after the exploitation of "The Humming Bird" in thorough and workmanlike manner, and what he left undone was hardly worth doing. His campaign offers many ideas for any exhibitor when "The Humming Bird" comes along to his house.

Waugh is a great believer in window tie-ups if they are good, and those he got for "The Humming Bird" had all Memphis looking. The first thing he did was to hop on the Humming Bird Hosiery tie-up, and got a wonderful window in B. Lowenstein & Bros. store. Then he arranged with that firm to help him in his lobby display. In connection with a big cut-out of Gloria Swanson, Waugh built a special screen with an aperture in the center, in which the lower extremities of a wax figure of a woman were revealed, giving the effect of a woman standing behind the screen. The legs were dressed in Humming Bird Hosiery, "from Lowenstein's," and a card alongside said so.

In a fashionable millinery shop featuring an exclusive line of tailored hats, a large lobby frame was placed, calling the attention of passersby that "Andrea Hats Are Worn Exclusively by Gloria Swanson in 'The Humming Bird'—At Loew's Palace." A number of hat boxes were attractively decorated with stills from the picture.

In the Cinderella Shoe Shop a similar frame was placed, with the display featuring "Gloria Swanson Pumps."

Sheet Music Displayed

In the island show case at the entrance of one of the city's biggest department stores was an artistic display of copies of the song, "The Humming Bird," with a placard reading, "Hear 'The Humming Bird' Here and See the Picture with Gloria Swanson at Loew's Palace."

A dignified street ballyhoo was furnished by the local Chalmers Motor Car agency which donated a fine new demonstrator sedan which, laden with pretty girls, told the world, via a sign on each running board, that "Gloria Swanson in 'The Humming Bird' Drives a Chalmers."

Then there was the direct window hook-up with Waugh's biggest stunt. In the window of a leading jewelry store was displayed a silver cup, announced as "Purchased by Gloria Swanson for the Best Dancer in Memphis, to be awarded at the Shrine Roof Restaurant in honor of her new Paramount picture, 'The Humming Bird.'"

The Shrine Roof, the biggest and most popular restaurant and cabaret, made the week preceding the opening of the picture "Gloria Swanson Week." To nearly 2,500 customers a day the message that the picture was coming to the Palace was carried on a card clipped to the menu. This card served to exploit also the Shrine Roof's own Gloria Swanson week and announced the presentation of the Swanson cup on Saturday night. The menu cards were dotted with the names of such dishes as "Filet Mignon Gloria Swanson," "Humming Bird Salad," "Gloria Swanson Parfait," etc. And every night a souvenir was given to each lady in the form of a "Gloria Swanson Hair Net."

Real Circus Wagons Found for "Circus Days"

Two real circus wagons, used in the circus season by a traveling circus, were used to exploit "Circus Days" at the Hippodrome Theatre, York, Pa. The wagons were drawn through the principal streets of the city, accompanied by a brass band.

On each wagon were several Jackie Coogan impersonators who threw away heralds and

GREAT TITLE

It Gets Them in *Now* and Always

"RESTLESS WIVES"

will get 'em in—and keep them coming in.

Story read by hundreds of thousands in Ainslee's Magazine



UNUSUAL CAST
TIMELY THEME
BIG SETS

Packed to the brim with exploitation angles and backed by a big publicity and advertising campaign that starts now.

BOOK BURR'S NATIONALLY ADVERTISED BIG 4 NOW

"RESTLESS WIVES"
"YOUTH TO SELL"
"The AVERAGE WOMAN"
"LEND ME YOUR HUSBAND"

Have you booked the Burr Specials

"Three O'clock in The Morning"
and
"The New School Teacher"

BURR PICTURES Inc.
133-135-137 WEST 44th ST.
NEW YORK CITY

Released by the best Independent Exchanges everywhere!

Los Angeles Campaign for "When a Man's a Man"

A thorough and intensive exploitation was put over in Los Angeles for the premiere of "When a Man's a Man," at the State theatre, Los Angeles.

Two weeks prior to the opening, teaser newspaper slugs appeared in all dailies. A teaser campaign was utilized also with billboards. One week ahead of the showing, a block twenty-four sheet was put up and several days prior to the opening, the Associated First National pictorial lithos were placed over the block sheets.

Full sheet cards were seldom used in advertising. Two thousand of these were printed in three colors and sniped on all available buildings, fences, and important locations about the city.

A huge book, representing Wright's "When a Man's a Man" was built at the studio and placed on a small truck. This paraded through the busy streets of Los Angeles for a week, and was seen by countless thousands of people.

For the first time in a year and a half, a banner was strung across the busiest corner of Los Angeles — 7th and Broadway. The banner was 8 feet high by a length of 60 feet and was seen by thousands of people every hour. It remained up a week.

Motion picture stars sent wires of congratulations to the producers and West Coast Theatres, Inc., and these in turn were placed in frames on display in the theatre lobbies.

Tie-ups were made with the Cinderella Roof — the largest ball room west of Chicago. Banners were placed on the building and a special "When a Man's a Man" night was held. This obtained unusual publicity. A radio night was arranged for with a local newspaper and all of the players appeared and broadcasted messages over the air. The space given the stunt which was called "Man's a Man" night was unusual.

Tie-ups were made with book stores, using window streamers, special jackets, etc., on the book. Over twelve stores were represented in this stunt. Special ads were taken the day preceding the opening. The ads were of a personal nature — in newspaper type — telling the public of Los Angeles what they had in store for them in "When a Man's a Man."



Street ballyhoo and display on "West of the Water Tower" (Paramount) by Howard Waugh, manager of Loew's Palace, Memphis

Swanke Designs Attractive "Flaming Youth" Lobby

Arthur Swanke, who designs all his own lobbies at the Ria to and Mission theatres, El Dorado, Ark., put over another smashing display during the run of "Flaming Youth."

The completed design gave the impression of the title in flaming letters on the panels on each side of the entrance. The design was portrayed with a pale yellow background with the title letters in small roto cut-outs. The lady in the glass was painted in black. The flaming effect on the title was done in red, yellow and white.

Cut-Outs Effectively Used on "Palace of the King"

J. Fotheringham, manager of B. S. Moss' Franklin theatre in New York, aroused a lot of preliminary interest in the showing of "In the Palace of the King," as well as much comment among his patrons, by using cut-outs from the posters for his lobby display.

He mounted a cut-out, life size, of a man in warrior costume riding a white horse with the figure of a woman standing by the horse. These were painted a very bright scarlet and blue and were visible for a block in either direction. They gave a good flash and were inexpensive to make. The cut-outs were modeled on the poster drawings painted on cardboard.

Over the entrance to the theatre was another large cut-out to show the life size picture of a kneeling warrior and a Moorish woman also modeled on one of the posters. The background of this cut-out was a bright red and the costumes were in blue and gold. Mr. Fotheringham says that this lobby display is one of the most striking that the theatre has had recently. He is a firm believer in the drawing power of the lobby display.

A week ahead of the showing, Mr. Fotheringham used 20 small pennants of various colors in various parts of the lobby and theatre. On one side of the pennant was the word "Coming" and on the other side the title of the picture, "In the Place of the King."

Stuffed Eagle in Lobby on "The Eagle's Feather"

During the showing of "The Eagle's Feather," Manager Charles Creslein of the Rialto theatre, Augusta, Ga., borrowed the biggest eagle in captivity south of Washington. It happened to be stuffed, but there was nothing the matter with its wing-spread, six feet seven inches.

As the bird was already mounted on a tree limb, it was easy for Creslein to pattern a card on the outline of a feather, and attach it to the bird's perch, with the title "Eagle's Feather" lettered on the card.

Since birds of this size are seldom seen in Augusta, there was a continuous crowd in the lobby of the Rialto.



Effective lobby dressing used at the Palace theatre, El Paso, Texas, by Manager J. M. Edgar Hart during the showing of "The Cheat" (Paramount).

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

COLORADO

FOR SALE picture show in good Colorado town; cheap. Address L. B., Box 1453 Motion Picture News.

ILLINOIS

CHICAGO theatre for sale; 600 seats; long lease. Address W. S., Box 1628, Motion Picture News, New York.

IOWA

MOVIES WANTED—Can use several movies and leases. W. J. Miller—Theatre Broker, 427 Good Block, Des Moines, Ia.

NEW YORK

PARTNER wanted in moving picture business in live town near Buffalo; requires investment of $5,000; money secured. Address L. M., Box 1625, Motion Picture News, New York.

THEATRE WANTED. New York or Vermont State. To lease, option to purchase. Reply, with full particulars. Apartment 36, 340 Claremont Avenue, Montreal, Canada.

FOR SALE, motion picture theatre. Modern, first class. 2 Simplex machines, Westinghouse motor generator; 1065 seats, pipe organ; large city in New York State. Cash, $50,000; balance terms. Address N. R., Box 1626, Motion Picture News, New York.

SALE or rent, motion picture theatre, 400 seats; in thickly populated and growing section of Schenectady; complete modern equipment; rent $125 a month. Address H. S., Box 1627, Motion Picture News, New York.

ORGANIST—Thoroughly high class solo and experienced Picture Organist at liberty. Choicest references. Fine instrument essential. House catering to good clientelle only. Address Real Organist, Motion Picture News, New York City.

MR. OPERATOR. Are you troubled with the cork sticking and breaking in your Film Cement Bottle, and causing your cement to become thick? If so, secure one of our New Idea Cement Bottles and stop your troubles. Sent postpaid including cement brush for $1.00. E. D. Hilsinger, Marathon, N. Y.

PROJECTIONIST want position in film exchange, studio or projection room. Long experience. Any machine. Address Box 460, Motion Picture News.

MR. THEATRE OWNER, Manager of theatre desires to make change. Young, married, and reliable with eleven years' experience, managing motion picture theatres; at present manager of one thousand seat theatre using pictures and extra attraction acts. If your house needs a live manager, write Box 470, Motion Picture News, New York City.

GOING out of business; building sold. Have two Simplexes, screen, 450 chairs, ticket machine and miscellaneous equipment for sale. Must be moved quickly. Price right for immediate sale. Address T. P., Box 1521, Motion Picture News.

MANAGER wants position. Eight years' experience in good houses. Clean record and best of references. Thoroughly familiar with all details of house management. Prefer a house in town of at least 20,000; high class house. Can go anywhere. Immediate. Address M. N., Box 1522, Motion Picture News.

PARTNER wanted in high grade theatre in live town. Now making money, but a little added capital and improvements in house would increase possibilities tremendously. No serious competition. Good pictures booked. Theatre has excellent standing locally. A great chance for somebody with $3,000 to $5,000 to put in a real proposition. Can't lose. Address I. W., Box 1523, Motion Picture News.

ORGANIST, young, with five years' picture experience, would like connection with high grade house, where careful cueing of picture and sound musicianship will be appreciated. Anything from jazz to highbrow stuff. Large library. Will go anywhere if the proposition is right. Send full details concerning theatre, organ, salary, etc. Address Y. B., Box 1524, Motion Picture News.

FOR SALE, theatre in factory town. Big payroll and steady employment. A good house for the town. Has been badly managed and needs building up, but offers a good chance for the right man to put it on its feet. Needs a good live showman and will repay hard work. Address C. T., Box 1525, Motion Picture News.

WANT to buy theatre; looking for a fair sized proposition in a good, small city, say 5,000 to 10,000. Must be favorably situated and doing good business, or capable of being built up. No lemons. Will pay cash, or if proposition is too big, cash and balance on notes. Prefer middle Western states. Address P. D., Box 1526, Motion Picture News.

STUDIO position wanted by young man with considerable experience in theatre and exchange end of business. Willing to start in any capacity which may lead to technical staff work. Salary no object. Strong references. Some knowledge of photography and electricity. Address B. E., Box 1528, Motion Picture News.

NEW JERSEY

LEASE of large theatre wanted in New Jersey, New York City or Eastern Pennsylvania. State rental, equipment, seating capacity, etc. Address Box 475, Motion Picture News, New York City.

THEATRE for sale in Newark; business clearing $100 a week; will sell complete for $2,500; 5-year lease. Address S. P. Box 1623, Motion Picture News, New York.

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MANAGER wants theatre (Sunday town preferred) on profit sharing basis. Twenty years experience, married, wife assists, plays piano. My publicity, stunts, original exploitation always gets money. Don't fear competition. Am managing and booking in locality I don't like—yet am making money. Want to change. Wire or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

ORGANIST at liberty. Expert picture player and soloist. Union. Splendid library. Good salary and instrument essential. State make and size of organ, salary and working hours. Wire or write Barbara Schaeffer, 2518 Monroe St., Toledo, Ohio.

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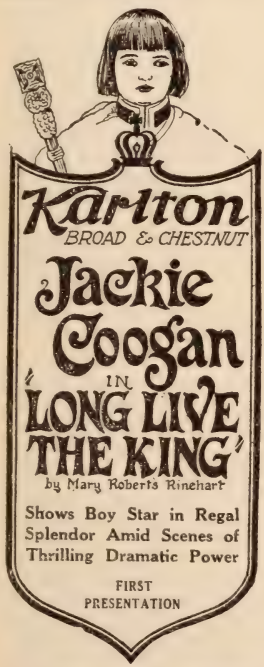
TOWN of 5,000, only two houses; one for sale because of dissolving partnership. Address P. L., Box 1629, Motion Picture News, New York.

FOR SALE: the only two moving picture theatres in town of five thousand. Reason for selling dissolving partnership. Address: Prop. Moving Picture Theatre, Oconto, Wisconsin.

Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City



The Karlton theatre, Philadelphia, used this effective small space ad on "Long Live the King" (Metro).

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Studio Briefs

Marmont With Cruze

Percy Marmont will play the leading male character in James Cruze's forthcoming production of "The Enemy Sex." Betty Compson will head the cast of featured players which will include several other well-known individuals to be announced later. Walter Woods and Harvey Thew wrote the scenario from a novel by Owen Johnston.

Maurice (Lefty) Flynn and George Fawcett have been added to the cast of "Code of the Sea" which Victor Fleming will produce in San Francisco. Rod La Rocque and Jacqueline Logan head the list of featured players in this Paramount picture which was written for the screen by Byron Morgan and scenarized by Bertram Millhauser.

Irvin Willat and the members of the company engaged in the making of Zane Grey's "Wanderer of the Wasteland" returned to Paramount's West Coast Studio after an absence of five weeks on location in Arizona and Eastern California.

Ernst Lubitsch will begin work at Paramount's West Coast Studio in June following the completion of Miss Negri's next picture "A Woman of the Night" which is to be directed by Dimitri Buchowetzki following Mr. Buchowwetzki's present picture "Men."

Production has started on the Joseph Henabery production "The Guilty One" in which Agnes Ayres is featured. Cyril Ring, Crawford Kent and Clarence Burton have been selected for important parts. "The Guilty One" was adapted by Anthony Coldeway from the stage play by Michael Morton and Peter Traill.

Estelle Taylor has been signed by Paramount to play one of the two featured roles in the forthcoming George Melford production, "The Wildcat".

"Icebound" Staff Back

William DeMille and the members of his staff returned to Paramount's West Coast studio after an extended stay in and about New York City where they completed Owen Davis' prize play "Icebound." Mr. DeMille will start work soon on "The Inside Story" an original screen story by Clara Beranger, scenarist of most of William DeMille's recent productions.

William Farnum, latest addition to the ranks of Paramount stars, has arrived in Hollywood and begun preparations for his first starring picture for this organization. Edward Peple, author of such stage plays as "The Littlest Rebel" and "The Prince Chap" accompanied Mr. Farnum to the Coast and will collaborate with the scenarist and director on his stories. Wallace Worsley, who directed "The Hunchback of Notre Dame" will handle the directorial megaphone on Farnum's initial Paramount picture.

George Nash, known for his characterization of Charlie Yong in the stage play, "East is West," has an important role in "The Confidence Man," Thomas Meighan's forthcoming Paramount picture.

Conspicuous in the French court scenes in Sidney Olcott's Paramount production, "Monsieur Beaucaire," now being filmed at the Long Island studio, is Andre Daven, a young French newspaperman who was selected by Valentino in Paris and is enjoying his first experience as a screen actor.

Enlarging Laboratory

Improvements and additions on a vast scale are in preparation at Universal City, by Julius Bernheim, general manager. A stage larger by half than "the world's largest," rebuilding of the laboratory and the installation therein of $30,000 worth of developing machinery and $10,000 worth of printing machinery and many enlargements of the "ranch" department by purchase of livestock, are principal among the improvements contemplated.

King Baggot, director and editorial staff, are busy putting the finishing touches on "The Inheritors."

Mary Philbin, who was starred in "The Inheritors" has been selected to star in "Mitzi," a Universal-Jewel production.

"High Speed," Universal production starring Herbert Rawlinson and directed by Herbert Blache, has been completed.

William Duncan and the company of which he is star and director are in McCall, Idaho, filming the snow scenes called for in the Universal chapter-play "The Free Trader." Edith Johnson has the leading feminine part, the other being taken by Esther Ralston.

"The Shooting Star" will be the next Gerald Beaumont racing story in which Billy Sullivan will be starred by Universal, and directed by Edward Laemmle.

Oland In "Throwback"

Warner Oland, who pictured many Oriental characterizations, is portraying the role of a Chinese rebel leader in "The Throwback," Universal production.

"Relatively," Universal production starring Laura La Plante and directed by Robert Hill, has been completed. Universal has two or three new stories under consideration for Miss La Plante.

"The Lone Roundup," second of the two-reel Westerns to be directed by Ernst Laemmle, is being filmed with Jack Daugherty as the star and Olive Hasbrouck as leading woman.

Three big productions by Universal, "The Missourian," "Butterfly" and "Love's Lariat" on which preparation has been under way for some weeks are announced as nearly ready for filming. The casts are expected to be announced in a few days for the first two. The third will be a Hoot Gibson-Edward Sedgwick production.

Two well known character women of the legitimate stage are portraying parts in "Relativity," Universal's latest starring vehicle for Laura La Plante. They are Lydia Yeamans Titus and Jennie Lee.

Costume On Fire

While Barbara La Marr, dressed in a costume of silver cloth wired on the edge, she crossed a high voltage electric cable and the short circuit blazed and set fire to her gown. Maurice Tourneur's assistants quickly spread overcoats upon her and prevented the fire reaching her flesh although it was some days before the new costume was completed to take the place of the ruined one. "The White Moth" is the title of the picture.

The Coogans, in company with Scott Dunlap, Jackie's new director, left Hollywood for San Francisco to look for locations for the little star's next feature production, written especially for him by Willard Mack. The entire Coogan company will follow, as the bulk of the exterior scenes for Jackie's forthcoming starring vehicle will be filmed in the Bay City.

John Jasper has joined Principal Pictures Corporation in the capacity of general manager.

Lionel Belmore, character actor has been engaged by Frank Lloyd to play Justice Baine in "The Sea Hawk." Belmore was recently seen in support of Norma and Constance Talmadge.

Baby Peggy will begin work on "Helen's Babies" this week. The cast selected includes Gene Carpenter, Clara Bow, Edward Everett Horton, Claire Adams, Crawford Kent, Tom Reed and Mattie Peters. William A. Seiter is to direct the production and announces everything is ready for the initial scenes.

With even the use of French newspapers to patch some of the flimsier scenery, a complete interior of a Paris theatre has been erected on one of the stages at the United Studios for Maurice Tourneur's "The White Moth." There are seats for the six hundred members of the audience who will rush to the stage and mob Charles de Roche after he has shot at Barbara La Marr.

Tribute To Seastrom

Victor Seastrom received an unusual tribute in a cable from Stockholm signed by leading journalists and congratulating him on the success of "Name the Man!"

Harold Grieve, art director for Marshall Neilan on "Tess of the D'Urbervilles" at the Goldwyn Studios, is only twenty-three years old. He was associate art director on "The Thief of Bagdad" and art director on "Dorothy Vernon of Haddon Hall". Before that he was with Rex Ingram.

Miss Martha Lindquist, motion picture editor of the Svenska Dagbladet, Stockholm, Sweden's largest newspaper, has arrived in Hollywood to make a study of film conditions. Her first call was on Victor Seastrom whom she knew in her native land.

Marshall Neilan has engaged Joseph J. Dowling to play the role of the Priest in "Tess of the D'Urbervilles" which is being filmed at the Goldwyn Studios.

A recent high wind in Hollywood blew down a tree in front of Carmel Myers' home. Her automobile, from which she had just alighted, was pinned under it. The story is true, as Carmel says no press agent could blow that hard.

Stallings To Barker

Charles Stallings, production manager for the Fred Niblo unit of the Louis B. Mayer forces, has been temporarily transferred to the Reginald Barker Company to occupy the same post in the making of "Broken Barriers". Upon the completion of the picture he will return to the Niblo Studio to prepare for the filming of that director's next picture "Judgment," a C. Gardner Sullivan story adapted for the screen by Bess Meredyth.

Finis Fox, in the first of his new series of four feature productions which he will soon start to produce at the Hollywood Studios will feature Gloria Grey, one of the new Wampas Baby Stars, in the role of society girl. The story, the title of which has not yet been announced, will be an original one by Fox.

Mae Murray has returned to Hollywood following a short vacation at Coronado. Miss Murray and her director-husband Robert Z. Leonard will start work immediately on the editor of "Mademoiselle Midnight," her newest picture for Metro release.

Edward Connelly, veteran Metro character actor, is at Palm Springs, California, for a rest following the completion of his work in "The Goldfish" with Constance Talmadge. Upon his return to Hollywood Mr. Connelly will have an important role in a forthcoming production for Metro release.

Monty Banks Returns

Feeling that his first feature under the Grand-Asher banner, "Racing Luck" is a success, the star, Monty Banks, returned from the East this week with the announcement that he will make more along comedy melodrama lines.

R. William Neill, Grand-Asher producer, is a muchly-traveled man. He spent a number of years in India, covered much of the Orient and Malaysia and recently made a couple of pictures in Italy. He is a cosmopolite and can be at home in any region of the world.

Extensive improvements and additional stage space is being planned for the Grand-Asher studio in Hollywood according to President Samuel V. Grand.

The first completed reel of Grand-Asher Laugh-o-Graphs is said to be a very humorous subject and Director George Kern is personally supervising the cutting and titling. He is also preparing for the second reel of these comedy short subjects.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Newspaper Opinions on New Pictures

"Thy Name Is Woman."—Metro, Lyric, New York

Don Allen, Evening World:—"'Thy Name Is Woman' the Fred Niblo production that opened at the Lyric last night goes down on our list of good things in the cinema art. Truly it is a photoplay well worth going miles to see. Without any pageantry, million dollar sets and howling mob scenes or other splendor Niblo with the assistance of a powerful cast that is headed by Ramon Novarro and Barbara La Marr has produced here one of the greatest pictures of the season."

Times:—"Pictorially, this film is beautiful. You have romantic smuggling, good-looking soldiers, captivating girls and a wonderfully appealing locale."

Louella O. Parsons, American:—"Fred Niblo has what some inspired soul once termed a motion picture eye. In 'Thy Name Is Woman' Niblo has built a pretentious drama. Sets like his have not been duplicated since 'Rosita.' It set us all hunting for adjectives."

Robert Sherwood, Herald:—"Ramon Novarro is magnificent. He plays with a force that is undeniably potent. Barbara La Marr who plays opposite him, gives a performance that is head and shoulders above anything else that she has done before."

Harrriette Underhill, Tribune:—"Fred Niblo has done a remarkably splendid piece of work in putting Karl Schoenherr's play on the screen. It should be listed with the very few fine productions of the year."

Journal:—"There is all the romance, lure and glamor of Spanish atmosphere in this photoplay which is a nine reel fight of emotions. One's interest is well sustained."

Telegram:—"The film at the Lyric is notably a beautiful one. Mr. Niblo gives us superb pictures of life in the lonely places in the Pyrenees alternating with glimpses of crowded life in the barracks and among the Spanish army officers."

Telegraph: — "The acting of Barbara La Marr, Ramon Novarro and William V. Mong held the audience in a vise-like grip. There can be no question of the excellence of the photography and the direction—and the acting throughout of the three principals named."

"The Yankee Consul,"—Associated Ex., California, Los Angeles

Daily News:—"As a clever and clean comedian MacLean ranks in a class by himself — many thrilling moments make this sure-fire comedy."

Express: — Uproarious laughter greets Douglas MacLean at the California Theatre. Not a gloomy moment. Clean comedy is as scarce as 50 caret diamonds. Therefore when they succeed in such a gem as this farce, pessimists must desist from croaking."

Times:—"MacLean again bangs the bell. If anybody has the glooms, I know where a good antidote, cure and zip-em-up stimulant can be found. It is 'The Yankee Counsel' in which Douglas MacLean is the star. If anything is funnier than MacLean or 'The Yankee Consul,' then I don't know what it is."

Record:—"Whoever thought a musical comedy could become such a spirited and amusing screen farce? It's exquisitely funny. 'The Yankee Consul' will be remembered as one of the fastest and best farces of the year."

Herald:—"If you want your pictures clean, wholesome and of the laugh-a-minute kind, see Douglas MacLean's film version of 'The Yankee Consul.' The screen needs more features like it."

Examiner—"The situations are handpicked, and the very last drop of comedy sticks out of them onto the celluloid. MacLean has made a much better piece of entertainment in the screen version than the play possessed on the stage."

"Thy Name Is Woman."—Metro, Capitol, Detroit

Times:—"There hasn't been a whole lot of press agent's splurge about the picture at the Capitol but frankly we were surprised. A good story now-a-days is a rarity and here is a real story. It keeps moving. Don't miss the Capitol on your movie rounds this week."

Free Press:—"The whole thing is beautifully filmed and marked by extraordinary attention to detail. Majestic and wonderful are the settings. It has received a highly original treatment."

"Maytime."—Preferred, Karlton, Philadelphia

Public Ledger:—"A sad little story of broken romance, lightened here and there with comedy relief. The picture is interpreted by a good cast."

Inquirer:—"Retains the original elements of sentiment and interest. Ethel Shannon in the dual role of the grandmother and the granddaughter, is well cast. The cast is exceptionally good."

Record—"Ethel Shannon is charming and appealing in the leading feminine role and Harrison Ford plays the opposite role effectively."

North American:—"Enacted in beautiful and costly settings and costumes. The story is a very charming one."

"Buccaneers."—Pathe, Strand, New York

Times:—"'Daughters of Today' is followed by one of those splendid 'Our Gang' comedies, which acts as a revivier. This comedy is called 'Buccaneers' and it is indeed funny."

Tribune:—"The comedy is one of the 'Our Gang' series made by Hal Roach. It is very amusing."

Herald:—"An 'Our Gang' comedy called 'Buccaneers,' which was also on the Strand program, was joyfully and hilariously received."

Morning Telegraph: — "The comedy hit of the program was one of Hal Roach's 'Our Gang' kid comedies, entitled 'Buccaneers,' which had no trouble winning the applause of the Strand audience."

Telegraph and Mail—"'The Buccaneers' also invaded the Mark Strand Theatre yesterday and captured the hearts of the audiences."

"The National Rash."—Pathe. Capitol, New York

Herald:—"In addition to this notable production the Capitol bill offers even more than its usual quota of pleasant entertainment. There is an excellent new sport picture, prepared under the able guidance of Grantland Rice."

Morning World:—"'A Grantland Rice golf comic called 'The National Rash' is one of the most legitimately amusing things of its kind we have ever seen. This sort of picture will take the short comedy out of the fat-head class."

Telegraph:—"'The National Rash,' a Grantland Rice Sportlight, is one of the bright bits of the bill."

"Fools Highway."—Universal, Atlantic Gardens, New York

Times:—"'Fools Highway' is an entertaining film and one which clings to the idea of telling a story. Pat O'Malley is excellent as the famous fighter, and Mary Philbin, with plenty of frizzy hair, is an efficient heroine. It is effectively furnished with scenes of old New York."

Telegram and Mail:—"The picture teems with vigor and animation, and has succeeded in bringing back the old Bowery in all its old activities. There are other marvels in this Bowery film, and one of the greatest is the beauty and charm of Miss Philbin as 'Mamie Rose.'"

American—"Mary Philbin as 'Mamie Rose,' the orphan seamstress, is a delight. I wonder if she enjoys her work as much as she seems to. Her eyes shine with the joy of living and she fairly radiates the spirit of youth. Pat O'Malley gives her more than adequate support as 'Mike Kildare.'"

Morning Telegraph:—"'Fools Highway' is one of those rare pictorial treats that once in a long while slip into town and reveal an almost perfect coordination of acting, continuity, directorial and title writing talents. There is nothing very pretentious about it, just a simple love story of a Bowery tough and a little seamstress, that has the valuable audience assets of the suggestion of a tear mingled with the smiles."

Herald:—"The picture is well and carefully produced; the direction is good and the acting excellent. In this latter respect Mary Philbin as 'Mamie Rose' is to be particularly commended."

Journal: — "Scintillating substitles, Mary Philbin with an unusualy appealing sweetness, Pat O'Malley and his gang of gunmen, make the photoplay amazingly good entertainment. I liked the plot, I liked the acting, and I liked the whole thing."

"The White Sister,"—Metro, Duval, Jacksonville

Times-Union: — "A wonderful picture superbly acted. What's the use of trying to dig up more adjectives, for none of them will satisfy in trying to review 'The White Sister.'"

Journal:—"'The White Sister' is a rosary, each pearl a perfect one and at the end a cross. It is an inspiration. Miss Gish is a finished actress and nothing she has done surpasses the artistry of her characterization in this play."



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Short Subjects and Serials

Short Subject Producing Very Intensified

EDUCATIONAL FILM EXCHANGES, Inc., declares that the producers of comedy subjects for Educational distribution have just about reached their peak of output at Fine Arts Studios, where Mermaid, Hamilton, Cameo and Juvenile comedies are made.

Lige Conley has just finished "There He Goes," a two-reel Mermaid, and the opening scenes on the first of the series of three Jack White Specials. "Midnight Blues" also with Lige Conley, are well under way. Lee Moran's comedy is nearing completion.

Lloyd Hamilton is finishing "Killing Time," the fourth of his present series of Educational-Hamilton comedies, with Ruth Hiatt.

The Juvenile unit is making a picture featuring Johnnie Fox, Jr. In his support appear Tom Hicks, Jack McHugh Roger Keene, Peggy Cartwright Doreen Turner and others.

The quota of Cameo comedies is rapidly nearing completion with Cliff Bowes, Virginia Vance and Sid Smith.

"Trailing Trouble" Has Been Completed

"Trailing Trouble," which originally bore the title of "The Jazz Kid," has been completed by director Al. Herman. Buddy Messinger is the star of this newest Century Comedy to reach Universal.

Several days later Herman commenced "shooting" on another Buddy Messinger two-reeler, and in it the same cast that appeared in "Trailing Trouble" will be used. This includes "Spec" O'Donnell, Martha Sleeper and Arthur Trimble.

The working title of the new vehicle is "Playing Hooky" by Marrous Kandel, who is the author of two other Buddy Messinger stories, and negotiations are under way to add Gertie Messinger, Buddy's sister, Ella McKenzie, Dorothy Dwan, Joe Bonner, Harry Pringle and James Berry to the cast.

Two Reel Comedy Plays A Return Date

After being featured over a full length production week of February 10th at the California Theatre in San Francisco, Will Roger's "Two Wagons — Both Covered," was held over the second week.

Pathe officials declare that this is the first time in the history of that theatre that a short subject has ever been shown for more than one week.



"Poodles" Hanneford in his two reel Education Tuxedo Comedy, "The New Sheriff."

Sennett's "Scarem Much" Has Travesty Title

Pathe announces that just at a time when the widespread showing of "Scaramouche" is arousing universal interest, it will release on March 23, a Mack Sennett Comedy the title, of which "Scarem Much" is suggestive of that of the big screen special.

Fox Educational Exposes Gamblers At Sea

THAT FOX Educationals are diversified is said to be proved by the fact that "A New England Farm," just released, is to be succeeded by "Slippery Decks."

The latter one is now being cut and edited and the methods employed by professional gamblers on the cross-Atlantic liners to cheat the amateur card players are exposed in this one-reeler.

Newsboys Help to Launch A Pathe Serial

WITH a special performance and invitations to newsboys and carriers of the Washington Star, Post, Times Herald and News, Sidney Lust of the Leader theater, Washington, D. C., launched the Pathe serial, "The Way of a Man."

The special showing was held on Saturday morning, February 16th, and was attended by hundreds of the capital's newsies.

In addition to the opening episode of "The Way of a Man," Lust arranged a bill comprising special musical numbers, in which the newsboys joined, and Harold Lloyd and Buster Keaton comedy offerings.

A special march composed by W. J. Stannard, leader of the United States army band, was played by the Leader orchestra and every boy was presented with an Eskimo pie, donated by the Carly Ice Cream company.

Pathe News Cameraman Here From Paris

George Ercole, staff cameraman of Pathe News with headquarters in Paris, arrived in New York this week for a series of conferences with Emanuel Cohen, Editor of Pathe News.

While here Mr. Ercole will study the methods of the American news cameraman with a view to improving the service of the Pathe News field force in foreign countries.

The reorganization of the Pathe News staff abroad will be another task to be undertaken by Editor Cohen and Cameramen Ercole.

Ercole has been attached to the Pathe News foreign staff for over five years. Some of his most distinctive acts abroad for Pathe News have been seen in the views covering such events as the German Revolution, the Turkish hostilities against the Greeks, the Smyrna fire disaster, the Ruhr Rebellion and the Flight over Egypt.

"Pretty Plungers" Title For "Movie Queen"

"Pretty Plungers," Noel Smith's latest comedy for Century, the tentative title of which was "The Movie Queen," has been finished. Century Follies Girls are featured.

Bartine Burkett, Al. Alt and Hilliard Carr play the leading comedy roles with Joe Bonner and "Big Bill" Blaisdell also in the cast. Universal intends releasing it in the early Spring.



Hal Roach presents Stan Laurel in this two-reel Pathe comedy, "Zeb Vs. Paprika."

Pathe Wins Five in Six From Indiana Indorsers

MOTION PICTURE BULLETIN, published in February by the Indiana Indorser of Photopalys, accords Pathe comedies a tribute.

Of the six subjects mentioned under "Class A" Comedies, five are Pathe releases.

These five follow: "Roughest Africa," starring Stan Laurel; "No Noise," featuring the "Our Gang" players; "Uncensored Movies," presenting Will Rogers in burlesque characterizations of William S. Hart, Tom Mix and Rudolph Valentino; "Five Orphans of the Storm," and "The Dark Horse," from the Aesop Film Fable Series.

Another Fox Imperial Comedy Is Started

Lew Seiler has started work at the William Fox West Coast studios, on a new comedy, as yet without a title, starring the Chimpanzee trio, Max, Moritz and Pep.

These three "stars" are said to be working amiably enough together because they have appeared in a score of pictures and are the best of friends.

Third Nigh Minature Is Completed

Pathe exchanges will soon receive the third Nigh Miniature entitled "The Guest."

The scenes are located in the Ukraine, Russia, and the film is now in the process of cutting and titling. Beryl Mercer, who appeared in the Broadway play Outward Bound, is featured in "The Guest," which deals with the disappearance and sudden return of a long lost son of a Russian inn-keeper from America to his old home.



Members of the Hal Roach Zoo enact this one-reel comedy, "Love's Reward," for Pathe.



Scenes from "Leatherstocking" the new Pathe serial adapted from James Fenimore Cooper's tales with Edna Murphy and Harold Miller.

Pathe Has Record Release Week

Twelve Subjects Continued In Eighteen Reels Are Offered for Week of March 23

SOME Pathe officials declare that their program output for March 23, exceeds in volume any of their previous week's offerings in short subjects.

Eighteen reels embracing twelve distinct subjects are listed. The first episodes of the new serial, "Leatherstocking," and the closing episode of "The Way of a Man" serial, also the regular Pathe Review, two Pathe News reels and Topics of the Day, help augment this banner week for Pathe Exchanges.

In addition there is a "Spat Family" offering, "Hunters Bold;" a Mack Sennett Comedy, "Scarem Much;" the seventh of the "Chronicles of America" series, titled "Wolfe and Montcalm;" one of Grantland Rice's "Sportlights," "Fields of Glory," an Aesop Fable, "From Rags to Riches and Back Again," and a Charles Chase comedy vehicle, "Don't Forget."

"Leatherstocking" is announced as the second serial production to be launched under the Pathe policy of "greater and better serials." It is based on James Fenimore Cooper's "Leatherstocking Tales" and presents Harold Miller and Edna Murphy in the featured roles. Lillian Hall, Whitehorse, David Dunbar, Aline Goodwin, Frank Lackteen, and James Pierce appear in the support.

In "Hunters Bold" the "Spat" trio take up the rod and gun as a means of diversion with disastrous results to their own feelings.

"Scarem Much," a two-reel Mack Sennett Comedy, presents Madeline Hurlock, Kalla Pasha, Gorge Cooper and Jack Cooper in a farce comedy romance.

In "Don't Forget" Charley Chase plays the role of a forgetful young man whose affliction proves a serious embarrassment on the morning of his wedding.

"Fields of Glory" presents a variety of action shots from the different fields of sport.

"Wolfe and Montcalm" deals with the historic struggle of the British and the French for supremacy on the North American continent.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
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Distributed by
Educational Film Exchanges, Inc.

Gertrude Short In All "Telephone Girl's"

Gertrude Short is being retained by F.B.O. for the entire "Telephone Girl" series, six episodes of which have been completed at the F.B.O. Hollywood studios.

Miss Short appeared several months ago as a comedienne in "The Gold Diggers" and her current engagement quickly followed.

Under the direction of Mal St. Clair, she plays the role of Sadie as a foil for Alberta Vaughn, who appears as Gladys Murgatroyd the switchboard queen.

Mal St. Clair has begun work on the seventh episode of F.B.O.'s "Telephone Girl" series, "For the Love of Mike."

There will be twelve episodes of two reels each in the first series.

Robert Bruce Completes Four Before Tour

Before leaving for his tour of the western branches of the Educational Film Exchanges, Inc., Robert C. Bruce completed cutting and titling the last four of his Wilderness Tales of the 1924 series, photographed last summer and fall.

They are "The Trader Keeps Moving," "Just Waiting," "The Ex-Bartender Retires" and "The Farewell."

As with the previous pictures in the series, each of the one reel subjects contains a complete story. Two of the last four are dramatic in nature, while the others are in a more humorous vein.

Resume of Current News Weeklies

FOX NEWS VOL. 5 NO. 45—Nixon, N. J.—18 killed, 40 injured, as explosion of 1,000,000 gallons of amonium nitrate wipes out plant. Boston—Leviathan, goes to drydock for overhauling. Minneapolis, Minn.—Shriners' circus sends star animal performers to hospital to cheer crippled kids. New York City—Pacific battle fleet pays first visit in 4 years to metropolis after Panama winter practice. Calcutta, India—British rulers mingle with native aristocrats as racing season opens. Bush, La.—Dynamite is used to blast stumps and clear fields for orange grove. Beverly Hills, Cal.—Driver barely misses death in motor classic in which all records are smashed.

FOX NEWS VOL. 5 NO. 46—Elgin, Ill.—U. S. marshals seize brewery and pour 3,000 barrels in gutter. New York City—Mayor Hylan, back from Palm Beach, a well man. Kane, Pa.—Dr. E. H. McCleary raises white wolves, a breed almost extinct, as pets. Frazier, Pa.—Deep bay of the hounds is heard as young folk held an old-fashioned fox hunt. Abu-Sir, Egypt—No more primitive spot can be found than along the Nile where ancient pumps are still used. Manchester, N. H.—Hardy 'Super Brownies' give a chilly exhibition of their fancy diving despite zero weather. Sandhurst, Eng.—A visit to the college where young aristocrats are taught to be officer. Nice, France—Tremendous throng from all over world looks on as famous carnival of Riviera is celebrated. Rockland, Me.—The super-dreadnought Colorado, back from her European cruise, makes 21.44 knots in speed test.

INTERNATIONAL NEWS, NO. 21—Nixon, N. J.—TNT plant blows up. Brooklyn—War "vets" hold Bonus parade. Callihan, Tex.—Biggest gas well runs wild. Wakefield, Mass.—Motorcycle polo thrills. Minneapolis, Minn.—Shriners hold circus in child hospital. College Park, Md.—New Helicopter try-out. Yokohama, Japan—Primitive building operations. Los Angeles, Cal.—Athletic try-outs. Oakland, Cal.—Bridge blown up. Lakeside, Utah—Mountain side blown up. Union Bridge, Md.—Another big explosion. Cairo, Egypt—Egyptians celebrate "independence." Beverly Hills, Cal.—Boy wins auto classic. Los Angeles, Cal.—DeParla wins Ascot sweepstakes. Virgin Is. to New York—Pacific battle fleet has rough going.

INTERNATIONAL NEWS NO. 22—Safety-First Dramas of the streets, showing how auto accidents take place. Made by New York Police and M. P. T. O. of New York. (An International Exclusive). Off Rockland, Me.—U. S. S. Colorado in speed tests. Santa Monica, Cal.—Army round-the-world planes almost ready. International Snapshots: London: Prince of Wales appears with arm in sling. Washington: New British Ambassador in full plumage. New York City: Mayor Hylan returns: Elgin, Ill.: Brewery wrecked by Dry Agents. Havana, Cuba—High waves batter bay shores. Nice, France—Gay Carnival. New Orleans—the Mardi Gras. Italy—International News Cameraman makes aero trip into mouth of Vesuvius to get thrilling pictures. (An International exclusive).

PATHE NEWS NO. 19: Rockland, Me.—U. S. Colorado largest warship in trial run; San Francisco, Cal.—Midget's visit big coast defense guns; In The Limelight, Constantinople, Turkey—Caliph Abdul Medjid Effendi leaves Turkey for Switzerland exile; Washington, D. C.—President declares Philippines unprepared for independence; Oklahoma City, Okla.—(That Territory Only). Impressive funeral funeral services mark funeral of Oklahoma's first bishop—Bishop Theophile Meerschaert; New York City—Triplets born on Leap Year Day, will become a year older every four years; Nice, France—Picturesque floats feature lavish annual Carnival; Berlin, Germany—Thousands protest against Separatist movement in Ruhr; Amecameca, Mexico—Pathe News presents exclusive pictures of spectacular ascent by explorers of Mt. Ixtlacchiuatl a 16,960 feet peak during a terrific mountain snow-storm; Denver, Colo. (That Territory Only)—Neck-risking feats performed as thousands attend annual Interstate Ski Tournament; Mobile, Ala. (That Territory Only)—St. Louis American League team engages in spring training.

PATHE NEWS NO. 20: Luxor, Egypt—Egypt directs Tut-Ankh-Amen excavations since break with Howard Carter—Views taken at the Pharaoh's Tomb during last stages of Carter's work; Lake Hopateong, N. J.—Big ice harvest keeps refrigerators of nation well stocked; In The Limelight, American Archbishops sail for Rome to be made Cardinals; Washington, D. C.—Senate to investigate activities of Attorney-General in connection with oil leases; New York City—Fair visitors aboard U. S. S. California; Homestead, Fla. (That Territory Only)—Picturesque display at city's "Fruit Festival"; Harrogate, Eng.—School girls make perfect "soldiers" in mass drilling; Malolos, P. I.— Crowds celebrate 25th anniversary of "proclamation of Philippine Republic;" Milwaukee, Wis.—Jungle animals treated for ailments by Zoo doctors: New Orleans, La.—(That Territory Only)—Artistic floats and bizarre costumes feature Mardi Gras as 200,000 people participate; Mobile, Ala. (That Territory Only)—City's 206th Mardi Gras attracts thousands;

KINOGRAMS NO. 2335: Rockland, Me.—U. S. S. Colorado given its trial for speed; Washington—Senator Brookheart heads newest investigating committee; Washington—William J. Burns, head of Secret Service testifies in oil probe; Newark, N. J.—Uncle Sam wants to know how to dispose of old war trophies; Washington—Sir Esme Howard calls on President Coolidge; Los Angeles—Bubbles, diving seal, give exhibition; Washington—Senator Jones celebrates 25th anniversary of work in senate; New York—Mayor Hylan returns after 7 months sickness; New York—Mrs. Anton Lang comes to America; New York—Major General Bullard pays official visit to Pacific Fleet anchored in Hudson; Nice, France—Giant carnival brings out big crowds.

KINOGRAMS NO. 2336: Washington—Secretary Denby retires as navy head, becomes reserve Marine officer; Washington—Attorney General Daugherty visits White House on return from Florida; Flushing, N. Y.—Old stage coach dashes to New York city hall; New York—Jack Dempsey, out of hospital, visits liner in harbor; Holmenkollen, Norway—Ski champions meet in great tourney; New York Screen stars back from winter in Algeria; Oxford, England—Women's eights start practice for rowing season; New York— Archbishops Hayes and Mundelin sail to become cardinals; London—English school lads visited by royalty; Philadelphia—Peacock and monkey ready for spring; Sarasota, Fla.—Giants begin spring training.

"Turn To The Left" Is Sennett Travesty

Pathe's production schedule is keeping the Sennett Studios at high speed. One of the companies is finishing camera work on a screen parody of the big special, "Turn to the Right."

The comedy, titled "Turn to the Left," is being directed by Del Lord and presents Natalie Kingston and Marceline Day in feature roles.

At Santa Monica the Harry Langdon company is engaged on a new two-reel comedy in which the Sennett Bathing Girls play a prominent part directed by Roy Del Ruth.

Two More "Sportlights" Completed for Pathe.

In the Grantland Rice's series of "Sportlights" for Pathe, two more have been completed. The first, "The Swift and Strong," embodies a variety of scenes, showing how speed and strength enter into the different fields of sport. Coming Olympic contestants are shown in action.

The second "Sportlight," "Sun and Snow," contrasts summer and winter sports as engaged in at such famous resorts as Miami, Fla., and Lake Placid, N. Y.



Scenes from the new H. C. Witwer "Telephone Girl" series starring Albert Vaughn and distributed by Film Booking Offices

Estelle Taylor Signs For "Tiger Love"

Estelle Taylor has been signed by Paramount to play one of the two featured roles in George Melford's forthcoming production, "Tiger Love," according to an announcement from Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation.

Antonio Moreno and Miss Taylor will be co-featured in this adaptation by Madge Tyrone of Manuel Penella's Spanish opera, "The Wildcat."

Miss Taylor is a graduate of the Sargent Dramatic School and was formerly featured in Fox pictures.

Production work on "Tiger Love" will begin March 10 at Paramount's West Coast studio.

Vogel Gets Foreign Rights to Hodkinson Releases

William V. Mong and Louise Dresser, tract has been closed between the Hodkinson Corporation and the William Vogel Distributing Corporation whereby the latter organization secures the distributing rights for the Hodkinson releases throughout the entire world except the United States and Canada.

Woods Makes Additions to Hodkinson Cast

William V. Mong and Louise Dresser, veteran stage and screen artists has been added to the cast of the Frank Woods picture now in course of production at the Fairbanks-Pickford studio for Hodkinson release.

"Telephone Girl" Honors Ashland, Kentucky

F. B. O. has arranged to present the world premiere of the "Telephone Girl Series" at Ashland, Kentucky, a town of less than 15,000 Population.

This is in response to a long petition signed by several hundred names of Ashland citizens who are proud of home tal ent.

Alberta Vaughn, the star of the series, was born there in 1906 and the home office of F. B. O. is accordingly making all preparations for the premiere of the Witwer series.

New "Plastigrams" Are Widely Booked

First run houses are keenly interested in the novelty of the new Ives-Leventhal "Plastigrams," the "Third Dimension Movie," scoring to Educational.

They report that the majority of the Paramount houses, consisting of 130 theatres have already contracted for this subject and many have played it. Among the representative houses included in this booking are the Rivoli and Rialto, New York, Fenway Theatre, Boston; McVicker's, Chicago; the Missouri, St. Louis, and the Palace at Dallas, Texas.

The Stanley Circuit of Philadelphia has booked the subject for showing in thirty houses. The Rowland & Clark circuit of Pittsburg will show it over their circuit of twelve theatres; the A. H. Blank circuits in Omaha and Des Moines have contracted for eleven houses, and the Capitol, Adams and Madison, of the Kunsky houses in Detroit will also play them at an early date.

Century Changes Titles on Two Comedies

"Stranded" has been changed to "Taxi, Taxi" and "The Jazz Boy" has been changed to "Trailing Trouble" by Century Comedies, releasing through Universal

The first features Harry McCoy supported by Al Alt and Hilliard Kerr while the second features Eddy Messinger, who, after finishing "Playing Hookey" was loaned to Universal for a role in "Relativity."

Al Alt and Hilliard Kerr of "Stranded" have both been engaged for a longer term contract by Julius and Abe Stern of Century.

Universal declares that Army forts and Navy stations throughout the country are showing and have been showing Century Comedies and that Uncle Sam's boys demand them.



Another one of Indian Frontier series, "The Mandan's Oath," distributed by Pathe.

Star Attends Showing When "Woman to Woman" is Run

Betty Compson, star of "Woman to Woman," saw that finished production for the first time recently when it was shown at the Fairfax theatre, Miami, Florida. Miss Compson was at Miami Beach on location for a new picture, and the management of the Fairfax obtained "Woman to Woman" for showing before any other theatre in the South.

Miss Compson, her supporting company, and friends were then invited to see the picture, and, when she accepted the unusual event was broadcast in the theatre's advertising. Miss Compson and her party occupied a box, and the star received an ovation.

Abramson Directs Scene for "Snapshots"

Ivan Abramson who is directing a Chadwick production at the Tec-Art Studios with a cast including Lionel Barrymore, Sigrid Holmquist, Dagmar Godowsky, Hugh Thompson and others took a little time to appear in a scene for "Screen Snapshots", C. B. C.'s. "Fan Magazine of the Screen."

All Short Subjects From Educational Exchange

WHEN SAXE'S new two million dollar theater, the Wisconsin, in Milwaukee, opens the latter part of this month, every Short Subject on the entire opening week's bill will be from the Educational program.

Mr. Weisfeldt, manager of the theater, selected "Plastigrams," Eduactional's novelty reel, as part of the program of the opening day

Second Chapter Finished Of "Days Of '49"

Ben Wilson has sent the second chapter of the Arrow Serial, "Days of '49" into the home office and the officials declare that it moves fast and is full of startling action.

In the second chapter the wagon train chased by the Indians ran away and is said to have smashed two cameras and three of the cameraman's ribs and that the scene was thus taken in such a manner that it appears as if the wagons were coming right out of the screen over the orchestra.

The California Historical Society is said to be deeply interested in this Arrow serial, as the events portrayed in 1847-'48-'49 marked a crucial period in the history of that state.

The "Capitulation of Cahuenga," upon the surrender of Governor General Pio Pico to General Fremont, U.S.A. by which California was secured for the U.S.A. was said to have been filmed upon the exact spot where the original was signed.

New Andy Gump Comedies From Universal

Erle C. Kenton, Mack Sennet director, has been engaged by Sam Van Ronkle to direct the second installment of the "Gump" comedies which will start at Universal City in a short time.

Melville Brown, Phil Dunham and the director are working on the stories. Joe Murphy continues as Andy Gump, Fay Tincher as Min and Jackie Morgan as Chester.

Six two-reelers will be made, the first to be "Andy's Vacation."

Buddy Messinger Making Sixteenth Comedy

Buddy Messinger is at work on his sixteenth Century Comedy, "The Jazz Boy," under the direction of Al. Herman, who not so long ago finished his thirtieth comedy for Century.

Martha Sleeper, Messinger's new leading lady, "Spec" O'Donnell, champion freckle-faced kid and Harry Pringle are members of the cast.



Scenes from the current Educational-Christie Comedy, "Reno Or Bust," Featuring Bobby Vernon.

Opinions on Current Short Subjects

"Midnight Blues"
(Educational—Two Reels)

HERE is one of the most interesting two-reelers turned out in a long, long time. It is chock full of real comedy of a variety that is different than usually seen in these short subjects The comedy is not entirely up to Lige Conley, who, however proves himself an apt and versatile comedian. Every one in the cast adds to the humor of the many mirth-provoking situations.

The fun revolves principally around the factory where halloween goods are manufactured and where Lige Conley is detailed with the new colored night watchman to take stock. Conley's rival for the girl's hand is the factory foreman and he conceives the idea of animating the different subjects and scaring Conley to death. The action is fast and furious and culminates when Lige, disguised as an ostrich sits on some real ostrich eggs only to have them hatch and the young birds follow him as they would a real mother. This one is goods for laughs in any kind of house.—CHESTER J. SMITH.

"Don't Forget"
(Pathe—One Reel)

FORGETFUL persons are always funny to the majority and the comedian, Charley Chase, can forget more things than many other persons could even think of.

There are many laughs in this single reel and absolutely without resort to trick photography or slapstick.

When our hero tries to assemble a meal together in a cafeteria without success and then finds that his prospective meal is in various chair-arms throughout the restaurant he finally quits in disgust.

His crowning achievement of forgetfulness is when he forgets to be at the church at his own wedding and then at the eleventh hour endeavors to remember the ring and the license at the same time.

Very amusing throughout.—TOMHAM.

"The Young Tenderfoot"
(Universal-Century—Two Reels)

BUDDY MESSINGER is featured in this one. He is sent west with a bodyguard for misbehaving and on the way they meet and capture Terrible Pete, the bad man of the west. He escapes the Sheriff next day and runs across Buddy. Then starts some real fast action with Buddy using all the tricks of the city youth to evade the wrath of the bandit.

Failing to avenge himself upon Buddy, the bad man kidnaps Sadie, Buddy's sweetheart, and carries her off into the hills. Buddy follows and after a fierce fight knocks out the bandit, captures him and becomes a real hero. The story is a good one with lots of action and good comedy.—CHESTER J. SMITH.

"Nobody to Love"
(Universal—One Reel)

NED AND BROWN are former box-car buddies. Brown persuades Ned of the advisability of marriage and suggests that he flirt with the first good-looker he sees. Ned does so and is pinched, his fine being paid by Brown. The latter invites Ned to his house and Mrs. Brown recognizes Ned as the masher. She screams and Ned is again arrested and fined. A third arrest follows with the same result. There are many humorous complications with Neely Edwards and Bert Roach showing to good advantage.—CHESTER J. SMITH



Century's second comedy for March release through Uniiversal stars Pal the canine comedian in "That Oriental Game."

"Wolfe and Montcalm"
(Pathe—Three Reels)

BASED on a series of historical incidents connected with the ousting of France by England in America this "Chronicle Of America" maintains the standard set by the previous offerings of Yale University Press.

It is pictorially beautiful and the climax is the taking of Quebec by the English for its American Colonists and the holding of it in the face of a long cold winter siege by the French and Indian allies.

The retreat of the French comes in the Spring when the English fleet beat the expected French Navy up the St. Lawrence.

This is a very good offering from an entertainment standpoint as well as educational and of course has great exploitation possibilities through the schools.—TOMHAM

"Hunters Bold"
(Pathe—Two Reels)

OUTDOOR stuff features this Spat Family comedy and there are a great many laughs registered.

Fish hook in the seat of the trousers and overturned canoes sound sort of like old business for laughs but the trio put it over in a highly amusing manner.

They go hunting, and all manage to shoot each other a few times, but not seriously enough to spoil the comedy.

The "pet-pole-cat" and the trained bear gave great support to the Spat Family and helped them earn sufficient laughs to carry this comedy by in good shape.—TOMHAM.

International News No. 22
(Universal—One Reel)

INCORPORATED in this reel are two subjects which are deserving of special mention. First the "shooting" of automobile accidents which was accomplished with the aid of the New York City Police and the M. P. T. O. A. The scenes were taken at 42 street, N. Y. probably the busiest thoroughfare in the world; several "accidents" are so well-staged that they appear to be the real thing. This is the first of a series which are being used as safety first propaganda by the Police Department and the M. P. T. O. A.

The second deals with the filming of the exterior and the interior of Mt. Vesuvius from an aeroplane. This feat, requiring considerable courage and daring was performed by Umberto Romagnoli, International News cameraman and Commandante Coppola of the Italian Navy, who piloted the machine; they circled around the inside walls of the crater for a period of ten minutes braving death from the fire and poisonous gasses which are constantly belching forth from the mouth of the volcano, affording, for the first time, a view of the interior.—HAROLD FLAVIN.

"Scarem Much"
(Pathe—Two Reels)

KALLA Pasha is back with Mack Sennett again and is the vicious father of the girl who is ardently pursued by two persistent suitors and heavily besieged by a dozen other youths.

The old man gives them a dirty look and then calmly throws them out of a second story window. This is a fast moving comedy of action and well worth a place on any screen.

Madeline Hurlock, George Cooper and Jack Cooper are supported by a bevy of pretty gymnasium girls and the laughs are nicely in sequence throughout.—TOMHAM

"Fields of Glory"
(Pathe—One Reel)

SUMMER athletics are near at hand and the current issue of Grantland Rice's Sportlight is topical enough to arouse general interest.

Tennis is featured more in this number although there are many thrilling polo activities shown. It is well worth while as a filler.—TOMHAM.

Pathe Review No. 12
(One Reel)

EASTERNERS will like "Out Where The West Begins," in this issue of the Review and Westerners will be proud of it. Other subjects in the "magazine" worth attention are "The Friction Fighters," a pictorial study of ball-bearings—what they are and how they are made; "Meet Mr. Pelican," views filmed on the cliffs of California; and "The Spanish Mountaineers," a Pathecolor presentation of odd spots in the Old World.—TOMHAM.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.

Pre-release Reviews of Features

The Vagabond Trail

(Fox—4302 Feet)

(Reviewed by Laurence Reid)

THIS inconsequential story would have looked much better had it been burlesqued. By treating it seriously the sponsors have invited ridicule through making their central character one of those 100 per cent heroes — the type of character made famous in the dime novels. Such heroes can do no wrong. They always bob up at the crucial moment to mete out punishment to the bad men and to rescue the damsel in distress. Charles Jones, who stars here, is altogether too serious — and his seriousness helps in emphasizing the hokum. His work isn't a bit convincing as a result.

The picture bears every indication of being "plotted" as it went along. We have in the opening scene a group of tramps seated around a campfire discussing a certain Donnegan. Jones is Donnegan. When a couple of them start a brawl — the hero leaps off a cliff and throws the conquering bully for a loss.

The idea is so slight that even four reels are too much to give it expression. The villain's anger is aroused in being punished and at the proper time he shoves the hero from a box-car where he is rescued by the heroine who is conveniently traveling nearby. She and her father are striking out for the open space to recover their mining property. And when the camp is reached there is the villainous bully cheating at cards and another villain not playing fair with his sweetheart — who, lo and behold, is the girl who rescued the unconscious vagabond. The hero appoints himself her guardian — which provokes a moment or two of gun-play with the bad man.

The story is told at the end. It is summed up in a couple of captions. They tell of a youth who turned vagabond in searching for his brother who had run away thinking he had caused the other's death. Their relationship is established — the hero identifying himself as the villain's brother. A trite story this — one without a single redeeming highlight aside from some hectic action featuring honky-tonk incident. The players strive to appear sincere — but the plot is against them. It never gets anywhere.

THEME. Western melodrama of young vagabond who, while searching for his long-lost brother has a romance with girl who rescues him after he is attacked by villain. The latter proves to be the brother—and a reconciliation is effected.

PRODUCTION HIGHLIGHTS. The action. The exteriors. The efforts of players to be sincere. The fights between hero and villain.

DIRECTION. Has slight, inconsequential plot—and is unable to make headway with it. Never gets anywhere—so resorts to incident. Tells story in concluding scene. Should have treated it less seriously. Conventional treatment all the way.

EXPLOITATION ANGLES. Title is alluring—and might interest patrons of westerns. If Jones is popular in your locality, play up his name.

DRAWING POWER. For program houses. Best suited with strong comedy or on double feature day.

SUMMARY. A weak western this—one which smacks of the old-time dime novel wherein the hero is of the unconquerable type. Plot never gets anywhere—and the idea is extremely slight. Hero and villain take punishment—without showing any marks. Played too seriously. A few fights carry action.

THE CAST

Donnegan ..... Charles Jones
Lord Nick ..... L. C. Shumway
Lou Macon ..... Marion Nixon

Other parts played by Virginia Warwick, Charles Coleman, Frank Nelson, George Reed, George Romaine and Harry Lonsdale.

By George Owen Baxter. Scenario by Doty Hobart. Directed by William Wellman.

SYNOPSIS: Youthful tramp, different from usual type, is determined to locate missing brother who he believes is tramp. Is thrown off freight train and picked up unconscious by girl who is traveling with her father on a westward journey. They are seeking to recover their share of a mine which is partly owned by girl's fiance. The latter is owner of honky-tonk and provokes fights with the hero. It is eventually established that they are brothers.

Love's Whirlpool

(Regal-Hodkinson—Six Reels)

IF it wasn't for several gaping inconsistencies, this crook melodrama would carry greater value — and it might be accepted by intelligent patrons as a picture which carried a meaning. Unfortunately events transpire too conveniently — and coincidence extends its long arm and destroys what might pass for logic if the situations were not stressed with melodramatic hokum. With all crook stories — there must be a note of redemption — but before it is expressed there is revealed a wild, harum-scarum story of a criminal's revenge. His motive is not very sound in carrying his hatred toward the oppressors of his weakling brother to such an extent.

The first gap arrives in the opening scene. It shows a couple of crooks (one of them the weak brother) relieving a visitor in a bank of his money. Certainly the author must know that every bank has uniformed attendants who would investigate their mysterious actions. When the banker refuses to help the boy and he is given a long term — the central character — a dyed-in-the-wool crook, plots vengeance. The coincidence enters with the subsequent scene. The hero, his criminal sweetheart, and the banker's daughter are passengers on a boat — which is wrecked. The crooks are headed for San Quentin to aid the brother to escape. They rescue the rich girl who suffers an injury to her head which causes her to lose her memory. Thus she is in their power — and they kidnap her and plot to blackmail her father.

Opening a clairvoyant parlor, the banker's servant, a believer in the spirit world, becomes an innocent party to their scheme. Eventually the banker is induced to attend the seances. The scheme of the crooks is to mulct him of his fortune and then return his daughter — dead. But the hero's sweetheart, conscience-stricken, refuses to carry on the ruse. She double-crosses him and returns the girl to her father. The crook escapes and plans to avenge himself for her treachery. But she effects his redemption by her devotion to him and the dead brother who was killed while escaping from prison. The final scene strives for a spiritual touch, but the overstressed action spoils it. It is a highly involved story — one running wild with incident — but the acting by Kirkwood is competent and convincing. It is packed with so much incident that there is no question of it registering as a fair box-office attraction.

THEME. Crook melodrama based upon criminal's vengeance toward banker responsible for sending brother to jail. Sweetheart's faith brings redemption.

PRODUCTION HIGHLIGHTS. The expose of certain tricks of the clairvoyants. The boat disaster. The convincing portrayal by James Kirkwood. The moment when crook is redeemed.

DIRECTION. Has permitted several inconsistencies which destroy logic. Builds plot to several conveniences. Keeps it moving—but gaps in story destroy suspense. Gets first rate results from cast.

EXPLOITATION ANGLES. Bill this as a crook story of redemption, emphasizing the spiritual note. Mention Kirkwood and Lila Lee. Feature the expose of certain tricks of the clairvoyant—which will arouse interest.

DRAWING POWER. For downtown houses.

SUMMARY. A box-office picture here—for program houses. Not a well-knit story—and it releases several inconsistencies which destroy logic. Is well acted by leading players. Plenty of action, but no suspense.

THE CAST

Jim Reagan ..... James Kirkwood
Molly ..... Lila Lee
Larry ..... Robert Agnew
"Pinkey" Sellers ..... Mathew Betz
Richard Milton ..... Edward Martindel
A maid ..... Margaret Livingston
Nadine Milton ..... Madge Bellamy
"Parson" Monks ..... Joe Mills

By Elliot Clawson and Bruce Mitchell. Directed by Bruce Mitchell.

SYNOPSIS: Boy thief is given a long jail sentence for robbery and his brother plans to effect his escape. The latter is a hardened crook and he aids in rescuing a banker's daughter from death. The boy is killed while escaping and the brother plots vengeance. He will strike the banker through the daughter. She becomes a victim to a blackmailing scheme—but eventually the crook's sweetheart restores her to her father. The crook finds redemption.

A Society Scandal

(Paramount—Six Reels)

NOTHING has been overlooked toward making this picture suggestive of the atmosphere of smart society. The mechanics of production, the subtitles, settings, the lighting, costuming groupings and what not have been applied intelligently — but after the story has revolved around its spool, it doesn't leave a definite impression. Society dramas based upon the triangle have been ground through the movie mill so much that nothing is left to the imagination. The smart director will be inspired to treat them with subtle touches with an eye upon incorporating a substantial note of humor.

Allan Dwan has succeeded in doing away with many conventions — but with all his appreciation of what constitutes a good production — with all of his ironic humor directed against bank presidents, upright lawyers, newspapers which feature scandals — with everything in its place the picture does not soar above the artificial side of life.

There are two vital climaxes here — one featuring the playful wife being compromised — which results in her husband winning a divorce, the other featuring her punishing the lawyer who tore her reputation to shreds. She compromises him by making it appear to witnesses that he attacked her. That she is inspired through love for him seems unconvincing. Equally unconvincing is the lawyer's quick response to her charms on the very day he has made her a victim of scandal. The courtroom scene is dull — as most trial cases are. And there is too much time given up to summing up the evidence. But the plot progresses to its end — without many side excursions.

It brings Gloria Swanson back to the type of role which made her a Paramount star. A couple of recent departures into character studies brought forth a hidden emotional talen. Here she doesn't differ from any other actress capable of making a clothes-horse of herself. No one will forget "The Humming Bird" in a hurry. "A Society Scandal" on the other hand is of the moment — a picture to see while idling an hour away. Its appeal with feminine audiences is assured. Why not, with the female of the species proving herself more deadly than the male? Why not, with all the bizarre costumes worn by the star? Why not, with all the tone and quality of the production? The picture might have been treated more broadly after the fashion of the original, known on the stage as "The Laughing Lady." It is excellent of its kind — but it won't make screen history.

THEME. Eternal triangle featuring intimate society life with central figure a victim of scandal when husband sues for divorce. The lawyer for the plaintiff is involved and in due time she beats him at his own game.

PRODUCTION HIGHLIGHTS. The compromise of heroine and her antagonist. The gowns featured by star The authentic atmosphere. The climax. The good work by cast. The tone of the production. The titles.

DIRECTION. Has staged it against backgrounds which carry tone and quality and genuine atmosphere. Builds it to several dramatic climaxes. Sustains after story gets started. Smart incident.

EXPLOITATION ANGLES. Play up that star has another role in which she displays a bizarre wardrobe. Bill it as a dramatic triangle of smart society. Feature tone and quality of production.

DRAWING POWER. Star and title will draw anywhere.

SUMMARY. This picture while artificial is much closer to reality than the usual expose of life among the fast steppers in society. Carries dramatic values—after story gets under way. Is finely staged and well acted.

THE CAST

Marjorie Colbert	Gloria Swanson
Daniel Farr	Rod La Rocque
Harrison Peters	Ricardo Cortez
Hector Colbert	Allan Simpson
Mrs. Maturin Colbert	Mrs. Ida Waterman
Mrs. Hamilton Pennfield	Mrs. Thelma Converse
Mr. Schuyler Burr	Fraser Coalter
Mrs. Burr	Catherine Proctor
Mr. Hamilton Pennfield	Wilfred Donovan
Patricia DeVoe	Yvonn e Hughes

By Alfred Sutro. Adapted by Forest Halsey. Directed by Allan Dwan. Photographed by Hal Rosson.

SYNOPSIS: Society woman leaves her uninteresting husband for social outcast. Latter compromises her and the husband sues for divorce. His lawyer tears her reputation to shreds—and the husband wins the case. The divorced wife plans to avenge herself against the lawyer—and succeeds with the result that he is ruined. She afterwards makes a confession through her love for the attorney. He forgives and takes her in his arms.

Torment

(Maurice Tourneur-First National—Six Reels)

(Reviewed by Frank Elliott)

THE Japenese earthquake comes into its own. It has been recognized as worthy of incorporation into a screen play and to Maurice Tourneur's credit be it said that he has worked it in quite realistically even if he has inserted some of the shots taken by the news reel men. The scene showing the crumbling of a couple of large buildings is excellently handled, although quite obviously register "sets". The views, however, will pass muster in most houses.

The plot of the picture has sufficient action in it to hold the interest, although it takes the spectator around the world, starting in Russia, jumping to America and then steaming, via a palatial yacht to Japan. The hard worked jewel stuff is used once more in this case—the much discussed Russian crown jewels being employed to advantage. Count Boris is endeavoring to sell them to get funds to aid the poor. He comes in contact with Jules Carstock, head of a band of international crooks. But the count has sent the jewels to Japan so the party goes over the Pacific to look at them

There are some real old meller scenes in the money vaults of the bank after the quake has sent the building toppling down upon the party, all of whom, of course, are saved. During these moments the religious talks of Count Boris, who is shot by one of the crooks, leads all the crooks to confess their real identities and then the Marines and Red Cross comes to the rescue and the orchestra can strike up "The Star Spangled Banner."

There is a thread of romance woven through the tale. It deals with the love of Hansen, one of the crooks, for Marie, the maid. Owen Moore and Bessie Love do quite well in these roles. The supporting cast has been well selected. Maude George is good as the tool of the chief crook. Jean Hersholt, Joseph Kilgour, Morgan Wallace and George Cooper have the other important roles.

THEME. A crook melodrama which "mellers" in Russia, America and Japan with the Jap earthquake as the background for much of the action involving the attempt to steal the Russian crown jewels.

PRODUCTION HIGHLIGHTS. The earthquake scenes. The conversion of the crooks by Count Boris after their several days' imprisonment in the ruins of the bank vaults. The acting of Owen Moore, Bessie Love and the rest of the cast.

DIRECTION. Maurice Tourneur has planted a punch in the latter reels through the use of the Japanese earthquake. He has succeeded in getting much realism into the crumbling of the sets. Has brought picture up to a fine climax which should go over with a bang in house having large orchestras to aid in working up the tension.

EXPLOITATION ANGLES. Play up the fact in your ads that the Japanese quake is used as a background for this thrilling tale of an attempt to steal the famous Russian crown jewels. Might put over a tie-up with Marines in your lobby.

DRAWING POWER. Suitable for houses whose audiences like thrills.

SUMMARY. A fairly entertaining crook drama that has the Japanese earthquake to help you exploit it. The story has suspense and a climax that at least is off the beaten path. The cast has been well chosen and each player acts his or her part well.

THE CAST

Hansen	Owen Moore
Marie	Bessie Love
Flint	Joseph Kilgour
Mrs. Flint	Maude George
Carstock	Morgan Wallace
Count Boris	Jean Hersholt
Fogarty	George Cooper

By William Dudley Pelley. Scenario by Fred Myton. Directed by Maurice Tourneur. Photographed by Arthur K. Todd

SPNOPSIS: Count Boris is forced into exile, when it becomes known that he has the crown jewels. Carstock, an international crook, attempts to get not only the jewels, but the million which he hopes to obtain by selling them to Flint, a millionaire. Carstock enlist the aid of Hansen and Fogarty, two other crooks, but the former falls in love with Marie, a maid. Vowing to lead a straight life, Hansen forgets his vow when the girl insists he give up "the one last job." He holds up the party in the banks and gets the jewels just as the quake arrives and entombs them. All are saved, except the count

Lilies of the Field

(First National—8510 Feet)

(Reviewed by Laurence Reid)

As a play this production attempted to show the artificial side of fast society — of how certain idle women kept the wolf from the door through their philanderings with equally idle men. As a picture the risque note has been eliminated, though the theme is quite faithful to the original. It centers about a loving wife who is neglected by her husband — and when she is compromised, though innocent of any misconduct, her flirtatious mate wins a divorce and the custody of their child.

The plot then takes up the wife's burden to live a blameless life — and to regain her baby — and in the development the director passes up the opportunity to intensify his action by taking side excursions into scenes which have little bearing on the theme. The result is the picture is retarded in its tempo — and becomes long drawn out. The idea is old, but it could have been treated so that it might grip the imagination. But several unimportant scenes are held too long — and many sequences are presented that could be eliminated entirely — such as the funeral service of a dowdy creature who once traveled the primrose path — and the fashion display. There is too much concentration upon making this production a lavish one — but the scenes suggesting the atmosphere of smart society are overdressed, particularly the interiors representing the home of the millionaire social lion.

The husband wins his divorce in easy fashion. And the wife becomes dependent upon one of the "lilies" to find a job as a model. Meanwhile the husband drifts out to California in company with a new conquest — while the sophisticated man of wealth puts the divorced wife to the supreme test. She refuses his generous offer — which, of course, makes him satisfied that she is of noble character.

Corinne Griffith in this role succeeds in lending a wistful appeal — and she is gorgeously gowned — but the emotional demands are not grasped with sufficient feeling. The telegram announcing the baby's death offers her great moments for expressing the utmost in tragic despair. Her acting here is not soul-stirring — and Conway Tearle wears too much of a set expression to register the fact that he has a generous, noble heart. This telegram seems illogical to humanize the story, though it is presented to bring the plot to a climax as the despairing wife gives herself up to the generosity of her benefactor.

THEME. Domestic drama of life among the sophisticates of society—with the triangle situation developing a divorce—and the ultimate rectifying of a husband's wrong.

PRODUCTION HIGHLIGHTS. The tone of the picture. The gowns worn by star. The wistful appeal of Miss Griffith. The scene when she offers to accept admirer's generosity.

DIRECTION. Makes too much of unimportant detail and neglects his central plot at crucial moments. The result is the action is seldom gripping. Too many close-ups.

EXPLOITATION ANGLES. Title will catch the eye. Play up star and supporting cast. Mention that it is an exposition of life among the high society steppers. Make a strong bid for feminine audiences. Link up with modiste shops.

DRAWING POWER. For high class houses with select clientell.

SUMMARY. This one is based on "little-child-shall-lead-them" formula—developing from a triangle situation. Carries too much detail and incident to compel strict attention —and plot does not always grip. Several scenes—the funeral service—for example—do not advance action. A tone and quality picture, however.

THE CAST

Mildred Harker	Corinne Griffith
Louis Willing	Conway Tearle
Doris	Alma Bennett
Vera	Sylvia Breamer
Mazie	Myrtle Stedman
Walter Harker	Craufurd Kent
Charles Lee	Charlie Murray
Gertrude	Phyllis Haver
Florette	Cissy Fitzgerald
Ted Conroy	Charles Gerrard
Mammy	Mammy Peters

By William Hurlbut. Directed by John Francis Dillon.

SYNOPSIS. Loving wife is neglected by husband who cultivates several amours. She is compromised by philanderer— and husband wins a divorce and the custody of the child. The wife becomes a model—but refuses to live a life of easy virtue. A wealthy admirer tests her character—and finds it above reproach. Eventually she wins back her child and marries her benefactor.

Stolen Secrets

(Universal—4742 Feet)

(Reviewed by Laurence Reid)

THIS mystery melodrama is cut from a familiar design — the central figure being a mysterious crook whose elusiveness arouses considerable worry with the city officials. It is the plan of such stories to sacrifice everything for suspense by cloaking the real identity of the character. But any steady patron — knowing that crime cannot be capitalized on the screen is certain to guess that he is a detective working secretly with the mayor whose police heads have fallen down on the job.

The director has made a fair-to-middlin' picture from the material — but the discerning spectator will guess the hero's identity because his burglaries are always confined to the homes and retreats of crooks. The director had a chance to make hectic melodrama from this plot — but he has wisely employed repression — and the picture takes on something of an authentic value. There is scarcely a moment of hokum in the incident — and it is only faintly registered in planting the romance.

The author was doubtless inspired by the attempt of Philadelphia's mayor to clean up the city. The mayor of his particular town is determined to clean up the underworld gang who dominate the political factions. So we are introduced in the very first scene to a gentleman crook who affects a dinner suit — and carries his "gat" in his coat pocket. He frustrates the real crooks at every turn. The incident is colorful without suggesting much suspense. It is when the romance is offered that the story loses some of its reality. The mayor's daughter places a blind ad in the papers seeking the hero's co-operation. The political ring has become too dominant.

An effort is made to build a surprise finish — but it doesn't carry much melodramatic sting. In the end the crook reveals his true identity — and the romance triumphs. For once Herbert Rawlinson employs repression — and he gives a first rate performance. For that matter none of the players step out of character. The director has trimmed his sequences of all unnecessary detail — and has given an adequate production. Patrons who don't demand too much in their entertainment will consider this a more likely bet than most pictures of its kind.

THEME. Mystery melodrama centering around mysterious figure who cleans up nest of crooks by posing as super-crook, though he is really a detective. Romance figures when mayor's daughter enlists his aid.

PRODUCTION HIGHLIGHTS. The atmosphere. The well chosen cast representing types who look like genuine. The incident never stressed to make hectic melodrama. The climax when crooks are captured.

DIRECTION. Builds story well so that interests is held. Not much suspense after it is indicated in subtitle that city officials might employ well known detective. Easy to guess identity of central character, but incident covers up obviousness. Cummings employs repression—and players are not out of character.

EXPLOITATION ANGLES. Use the old proverb—"It takes a thief to catch a thief." Spread a teaser campaign. Feature as interesting mystery melodrama. Might tie up with local politics, etc. Tie up with banks, etc.

DRAWING POWER. For all program houses.

SUMMARY. While the central idea of this picture is familiar and has been used a score of times, it is well handled —and treated with repression. The steady patron will guess the outcome of plot—but the incident will hold his attention. Competently played.

THE CAST

The "Eel" Miles Manning	Herbert Rawlinson
Cordelia Norton	Kathleen Myers
Brooks Waters	Henry Herbert
John Norton	Edwards Davis
Sterling Mann	Arthur Stuart Hull
Chapman Hoggins	William Conklin
Nat Fox	George Seigmann
Judge Wright	Alfred Allen
Arthur Welch	William A. Carroll
Smith	Edwin J. Brady
Police Chief	Joseph W. Girard

By Richard Goodall. Adapted by Raymond L. Schrock. Directed by Irving Cummings.

SYNOPSIS: Gentleman crook, puzzles the police through his mysterious actions. His elusiveness makes him a menace. He operates against crooks. When the mayor's daughter feels her father's job is in jeopardy she seeks his aid—to break up the political ring who boss the city. The crook discloss his identity at the opportune moment. He is a detective—and the guilty are caught. Romance triumphs

Regional News from Correspondents

Florida

MISS Mary Hays Davis has opened a theatre at La Belle. The new house will be known as the La Belle theatre.

Manager Jno. B. Carroll, of the Victory, Tampa, made quite a hit with a reel of "local" films he had made during the annual Gasparilla Carnival. He put the films on for a week, in addition to his regular program, and it helped out in making a record week.

The Washington Baseball Club are doing their spring training in Tampa now, and Jack Miller, representative of the International News, is shooting the stuff for that weekly.

Jack Frost, manager of the Strand, Tampa, has arranged a most beautiful stage setting. The scene represents a conservatory. Flowers and vines are run upon trellis work, and these are all illuminated by concealed lights, which show up the beauty of the setting, but do not interfere with the light upon the picture screen. The effect is most attractive.

The old Greeson theatre on Tampa street, Tampa, has been sold to N. W. Hensley & Co., for $100,000. The building is now being used as a garage. The new owners state they bought the property as an investment and have no special plans, as yet, for development of the property.

A. Juran, manager of the Casino theatres, in Ybor City and West Tampa, has sold out his show for each Saturday afternoon during the summer, to the Business Men's Booster Club. Each member of the Club is giving free tickets to the matinee to his customers, the number of tickets they receive being based upon their purchases.

The new Franklin theatre, which opened recently in Tampa, has real flowers growing in their lobby, and they look mighty good. The two stores, one on each side of the entrance, have been rented. Leiter, the Jeweler, has taken one, naming it "The Jewel Box." The other has been leased to Docum, Inc. for a haberdashery.

C. E. Lindall, a traveling exhibitor who makes Florida his home in the winter months, and Maine in the summer, is presenting special programs in the schools. He has reels showing the care of the teeth. Reels on exercise and health. These he sandwiches in between some Hart thrillers, and winds up his show with Chaplin comedies.

Chicago

E. F. TARBELL, who for several years has been connected with the sales forces of various Chicago film exchanges, including Vitagraph, Fox and others, is now selling organs for Rudolph Wurlitzer & Company. Mr. Tarbell is making his headquarters at the local offices of this company.

Phil Dunas has been appointed manager of Universal's Minneapolis exchange and was installed in his new position this week by Divisional Manager Harris P. Wolfberg, who went to Minneapolis with him from Chicago. Mr. Dunas has recently been connected with First National's Chicago sales force.

Julius Lamm, for the past five years manager of Brunhild & Young theater chain, has resigned to become manager of Goodman & Harrison Circuit, which includes the Marshall Square, Illington, Victoria and Douglas theaters. Mr. Lamm, although a young man, is a veteran in the motion picture theater business, having been connected with it for eighteen years, starting when he was just out of short pants. He has gained the reputation of being one of the most efficient buyers and theater managers in the Chicago territory.

L. M. Rubens, who has earned the title of one of the motion picture industry's premier globe trotters, postcards his regards to all the boys from Cario, Egypt. He's a long way from home, but is missing a lot of snow.

McVickers theater added Sunday noon musical concerts to it program on March 9, with C. Sharpe Minor, visiting organist, at the console of McVickers grand organ. A large audience was on hand despite the bad weather, to hear Mr. Minor, who was assisted by Otto Muencke, pianist, and Bessie Kaplan, soprano. Mr. Minor is appearing at McVickers for a four week's engagement.

The Albany theater property, located at 3311-23 Montrose, containing a 300-seat motion picture house and six stores has been sold by Harry E. Gastwirth to Berkson & Passman, for $50,000, subject to $30,000, according to Kaplan & Company, who represented both parties in the transaction.

The Pastime theater on Madison street, has been taken over by C. E. Beck, who operates the Castle, Rose and Alcazar theaters.

H. B. Dukes, who was for some time connected with Ascher Brothers as assistant manager of the Roosevelt theater and other houses, has been made assistant manager of the National Screen Service's Chicago office.

Divisional Manager Wolfberg of Universal, who has been personally handling the affairs at the Chicago exchange, pending the appointment of a new local manager, has added Jack Hays, formerly with Paramount at Dallas, to the local staff as publicity and exploitation manager. A new recruit to the sales staff is Theodore Stover, who will travel southern Illinois.

Bruce Fowler, director of McVickers, accompanied by H. Leopold Spitalny, director of music and production, and Ed Olmstead, McVicker's publicity representative, were all in New York last week, where they represented Chicago and McVicker's theater at the annual Paramount ball at the Astor Hotel.

The Hodkinson exchange has moved into larger quarters and now occupies the second story of the building at 728 South Wabash avenue, in which they had been located for some time. Under District Manager Cecil Maberry and Local Manager Harry Lorch, business has been increasing rapi and additional office and vault space was needed to handle it.

I. R. Lesserman, who has been visiting relatives in Florida for some weeks, is back in Chicago and shows the benefit of his sojourn in the south.

Southwest

E. H. Tassey, president of Southern Film Service, died of acute indigestion at Houston, Texas, last week.

The Star theatre at Cooledge, the Queen at Navasota and the Strand theatres have installed polished brass display frames equipped with bevel plate mirrors, the orders being taken through R. D. Thrash of Dallas, Texas.

B. H. Robinson, booker for Enterprise Distributing Corporation at Dallas, Texas, has accepted same position with Progress Pictures, succeeding Tommy Thornton, who, in turn succeeds "Shorty" Hall at Vitagraph. Hall will be a traveler for Vitagraph.

The Victory theatre at Fayetteville, Ark., was robbed of $80 one night last week, the robbers making their escape, leaving no clew as to their identity.

H. H. Rike, operating theatres in Kemp, Tex., Mabank, Tex., and Malakoff, Tex., has sold a half interest to Mr Peppard of Terrell, Texas, and extensive improvements will be made, and new houses built later to replace those now used.

An ordinance was passed by the City Council of Blytheville, Texas, Feb. 13th, requiring local theatre owners to take careful precautions against the injury of their patrons in case of fire. The ordinance prohibits persons from standing or sitting in the aisles or lobbies and requires many safeguards in the motion picture booths and in the matter of curtains and exits.

W. J. Lytle of San Antonio, Texas in association with G. C. Bruks, has taken a lease on the Princess theatre at Houston, Texas, and will show musical comedy and feature pictures.

Mr. Wheeler has purchased the Ozark theatre at Berryville, Ark., from Hugh Wall.

W. H. Kindred has leased the ground floor of the C. B. Gardner Building at 1711 Live Oak avenue, Dallas, Texas, to the Rex Theatre Company for a period of ten years with a total consideration of $66,000.

The Rex Theatre Company, owned by Mrs. Adeine Matthews and W. D. Crowell, has purchased the old Rex theatre formerly located at 1510 Elm street and will open in their new location in the near future.

Extensive improvements are being made and a new model front will be erected on the Pacific avenue, giving an entrance on both streets.

St. Louis

ORGANIZATION of the William Goldman Theatres Company was completed on Saturday, March 8, with the selection of David Sommers and W. Frank Carter to head the corporation. A deed conveying the property on the southeast corner of Grand boulevard and Morgan street to William Goldman has been executed and work of clearing the site for the new $1,000,000 St. Louis theatre is now under way. Goldman has set Labor Day as the date for his grand opening and the general contractors the Selden Brick Construction Company are to be paid a bonus for having the show house ready on that date. Goldman, former managing director of the Famous Players Missouri Corporation, owners of the Missouri theatre, and at present owner of the Kings and Queens theatres, will be managing director of the new theatre.

It was originally intended to make the new house of 3000 seats, but the city plans for the widening of Morgan street to a 100-foot thoroughfare has resulted in a change of the plans by Preston J. Bradshaw, architect, and it will contain 4000 seats on the first floor and balcony. The new theatre will become the St. Louis first run house for the Goldwyn-Cosmopolitan productions.

W. A. Halley, architect of Warren, Ark., is preparing plans for the Pastime theatre, Warren. It will cost approximately $20,000.

Word received from North Topeka, Kas., is that the Princess theatre, 834 North Kansas avenue, is to be remodeled by its owners, Elmer Myers and H. Gatski. An entirely new floor will be laid, new lighting fixtures installed and improvements made to the stage.

Harry Rathner, representative for Sol Lesser was a recent visitor, calling at the St. Louis office of First National.

The Majestic theatre, Oren, Mo., has been purchased by S. M. Robinson from A. J. Matthews & Company. Holly A. Robinson will manage the theatre.

W. C. Sears of Booneville, Mo., has purchased the theatres of Mrs. Brent Peters in Tipton and Hunceton, Mo.

A. E. Atkins of Elksville, Ill., plans to erect a $35,000 theatre in that city, plans for which have been prepared by R. Z. Gill, architect, of Murphysboro, Ill. Construction will get under way shortly.

The dinner-dance that G. E. McKean, local Fox manager gave for his office organization at Hotel Melbourne on Monday evening, March 3 was attended by forty-two persons. As they say in the society columns a good time was had by all.

Floyd Lewis, district manager for Associated Exhibitors is spending a few days in St. Louis.

On Saturday, March 8, the sales and office organization of F. B. O. here surprised their boss with a birthday dinner which was staged in the company's office on Olive street. Tom McKean, the manager, who was thirty-two years of age on that date, was forced to leave the office for a short time to discuss a business deal with a local exhibitor and upon his return found the surprise dinner waiting for him.

The Astor theatre on Broadway near Market street held its grand opening on Saturday, March 8. The local film colony was well represented at the festivities. The Astor was formerly known as the Variety and was recently taken over by Messrs. Goldman and Leventhal, owners of the Rainbow theatre. They decided to remodel and decorate the house and change its name.

H. M. Fort of Moberly, Mo., opened his new Rialto theatre on Wednesday evening, March 12 with Judgment of the Storm as the feature attraction. The house seats 856 persons.

Theodore Davis, owner of the Fourth Street theatre, Moberly, Mo., is remodeling and decorating his house.

C. E. Penrod, district manager for F. B. O. departed for Cleveland last week. He spent several days in St. Louis as the guest of Tom McKean, local manager.

W. P. Garyn, a home office official for Goldwyn Pictures came to St. Louis on Wednesday, March 5 to attend the funeral of his uncle.

Jack Weil, local manager for Goldwyn, has put on two new salesmen. They are Charles Huette who formerly sold for a local wholesale shoe concern and Charles Porter, former Canadian film salesman. Huette has been assigned Southern Illinois and Porter Arkansas, Kentucky and Tennessee.

Skouras Brothers have purchased the Leather Stocking series from Pathe to be shown in their St. Louis Amusement Company string of houses and also in Harry Koplar's Montgomery and Webster theatres.

The Lyric theatre of East St. Louis has obtained Hodkinson big products for first run showing in the Southern Illinois metropolis.

Charley Werner, local manager for Metro, is back at his desk after being confined to his home for five days by an attack of ptomaine poisoning.

Sam Werner of United Film Service departed this week for New York and upon his return from the East expects to announce the purchase of several independent productions.

C. E. Lilly of Hannibal, Mo., is convalescent from his recent illness.

Visitors of the week included; John Beyler, Dixie theatre, New Madrid, Mo; Mr. and Mrs. I. W. Rogers of Poplar Bluff and Cairo, Mrs. Clarence Howard, Lebanon, Ill; Charley Goodnight, Desoto, Mo.; George Hamilton, Marrisa, Ill.; W. C. Keuse, New Athens, Ill.; W. S. Harris, Carrier Mills, Ill.; Bob Cluster, Belleville, Ill.; Oscar Wesley, Gillespie, Ill.

Kansas City

THE Apollo theatre, Kansas City, in adopting a first run policy for a suburban house this week, has set a precedent which may bring about a great change in the industry in Kansas City, according to the opinions of several leading exhibitors. The theatre, owned by the Ralph Amusement Company, played to a large attendance for a week with a first run and this was instrumental in leading the management to become convinced a first run policy would be successful.

C. F. Sennig, former Educational branch manager in Omaha who succeeded Samuel Miller in Kansas City, arrived in Kansas City last week to assume charge of his new office. Mr. Miller will enter business with his father in Milwaukee. Mr. Sennig has been in the film business for more than fifteen years, having been at Omaha about one and one-half years. He formerly represented First National in London, Eng.

J. D. Williams of Ritz-Carlton Pictures Corp., and founder of First National, was in Kansas City last week.

An 800-seat suburban motion picture theatre is being constructed at Fifty-ninth street and Prospect avenue, Kansas City, by L. J. Ledoux and A. Jensen. The building will cost about $30,000. Equipment will be furnished by the Cole Theatre Supply Company of Kansas City.

The building and site upon which the Oak Street theatre, Topeka, Kas. stands has been purchased by H. Johnson, who will operate the house in the future.

Following George Ware's resignation as branch manager of the Kansas City Vitagraph office, it was announced last week that he will be succeeded by C. A. Schultz, former Vitagraph manager at Omaha. Mr. Schultz, who has been in the film industry about five years, also was with Pathe in Des Moines, Ia. Mr. Ware's plans in the future have not been determined.

A variation in "comedy" befell Frank Cassill, 2-reel comedy salesman for the Kansas City Pathe office last week. The ol' "hoopie" became stuck in the mud and before it had left its "stand" both rear axles were broken, causing a delay in business, as well as a week's salary, for Frank.

What occurred is not known, but C. E. Harrington of the Mulrane theatre at Mayetta, Mo., came to Kansas City last week, joined the M. P. T. O. Western Missouri, went to the office of the Film Board of Trade and came out smiling. Apparently the move was a good one.

An agreement has been reached by Ed. Dubinsky of the Regent theatre, Kansas City, and Jack Langan of the Standard Film Company, Kansas City, whereby the Regent will play a first run Standard production each week for fifty-two weeks.

M. W. Mills, Auditorium, Smithville, Mo.; Glenn Dickinson, Manhattan, Kas., and W. P. Cuff, Strand theatre, Chillicothe, Mo., the "busy trio," were in Kansas City last week booking features for the spring rush.

J. K. Vetter, former Metro representative out of the Kansas City office, who was known as one of "The Four Horsemen," again is back on the same old job, only this time it is with "Scaramouche." Max J. Meyer, a former Film Booking Office salesman at the Kansas City office, also is an addition to the Metro sales force. He is covering Southern Missouri and Southern Kansas.

E. T. Gomersall, personal representative for the Fox home office, was in Kansas City last week checking up on business in general and voicing optimism as to the outlook for summer business in Kansas City.

The Mainstreet theatre, a combination vaudeville and motion picture house of Kansas City, which, in the past, has not been playing the bigger productions, has changed its policy. The First National franchise, formerly held by Frank Newman of the Newman theatres, has been acquired by the Mainstreet and only the larger first run productions will be shown in the future.



Albany

Lightning again struck Film Row the past week, when Harry Seed, who has been manager of the F. B. O. exchange here for the last three months, suddenly resigned, and was succeeded by F. L. Davie, of Philadelphia. Mr. Seed returned immediately to New York city. There was also a rumor to the effect that Frank S. Hopkins, former manager of the local Universal exchange, now employed as a salesman out of here for Vitagraph, may shortly receive the management of the Vitagraph branch in Canada.

Exhibitors comparing receipts of Ash Wednesday this year with the same day a year ago, became optimistic over the future, the receipts in nearly every instance in Albany running far ahead of a year ago.

Exchange rates are charged on foreign money tendered for tickets at the Leland, in Albany, provided it is over one dollar, no exchange being charged on silver.

William Shirley, manager of the State and Strand theatres in Schenectady, announced the past week an increased admission at both houses. Prices at the Strand have been raised from 35 to 40 cents, and at the State, from 40 to 50 cents, afternoon prices at both houses remaining at 15 and 25 cents. The State theatre now charges the same admission as the Mark Strand, in Albany, but does not support as large an orchestra.

The Leland theatre, in Albany, was first opened on May 13, 1825, and Oscar Perrin, the present manager is planning for a whoppin' big 100th anniversary a year hence. The house became a motion picture theatre several years ago, when it was owned by the Proctor interests. It is now owned by Tarsches and Buckley, of Albany, and ranks as one of the leading theatres in the Capital City. The same front walls, as were erected a hundred years ago, still stand, but the interior has naturally been changed during the passing of a century. When the house was first opened, the gallery cost 25 cents, the pit 50, while boxes sold for a dollar.

Bill Shirley, of the State theatre, has the best private office of any exhibitor in this part of the state. The office was fixed up only a week or so ago, and is in the rear of the theatre. Among other things, it contains a piano, for be it known that Mr. Shirley, is some player.



Victor Schortzinger Who Will Direct "Bread" for Metro.

Atop the piano, there is a loving cup which was presented Mr. Shirley by his employees, while photographs of Mrs. Shirley and the children occupy conspicuous places on Mr. Shirley's desk. The other private office in the front of the house will still be used by Mr. Shirley, particularly, in meeting the film salesmen.

Flash punch cards announcing coming attractions, were installed last week at the Leland and the Clinton Square theatres in Albany, and attracted plenty of attention. Large framed pictures of stars have also just been placed in the Leland lobby, making it even more attractive than before.

C. C. Charles, former manager of the Bond office here, and more lately of Buffalo, has just been added to the sales force of the Selznick office in Albany. Miss Carolyn Goodman, of the same office, has been promoted to the position of cashier.

Marvin Kempner, who was recently transferred to Buffalo, to handle the Paramount office there, was back in Albany last week for one or two days, assisting in moving his household goods to the Bison City.

Taking as his subject "What Music has done for the Motion Picture," Uly S. Hill, managing-director of the Mark Strand and Troy theatres, will be a speaker at the gathering of the Federation of Musical Clubs in Albany, the last of April.

Miss Marie Wheeler, now personal representative for I. E. Chadwick arrived back in Albany the past week, for a stay of three or four weeks.

Mrs. Paula Thomas, of the First National exchange, left last week to make her home in Scranton. Mrs. Lilian White takes her place with the local office, as assistant bookkeeper.

Edward Smith, district manager for F. B. O., was in town last week.

Harry Thompson has been added to the sales force of the local Universal exchange.

Jack Kaplan, representing United Artists, is in town for two weeks, working with Max Ehrenreich, in putting over the product.

Earl Kramer, manager of the Buffalo office for Universal, was in town last week. Work on the local exchange is progressing in a most satisfactory way.

Peter B. Schwartz, of Hoboken, N. J., new owner of the Pearl in Albany, has installed a four piece orchestra on Fridays and Saturdays, and is showing all the big pictures as second runs.

There is a rumor that Hodkinson may take over the offices now occupied by First Graphic, which is moving two or three doors down the street.

Mrs. J. Victor Wilson, wife of the manager of the Robbins theatres in Watertown, is spending two months in Florida.

Mrs. Harry Hellmand, wife of the owner of the Royal theatre in Albany was slightly injured in an automobile collision last week, when a taxicab in which she was riding collided with another car.

"Give them the picture, and they will turn out," remarked William Shirley, manager of Farash theatres, of Schenectady, in discussing his Lenten plans.

Abe Stone is remaining in Schenectady, the deal by which he hoped to acquire, with Morris Silverman, a theatre in northern New Jersey, having fallen through. Mr. Stone is looking about for another house.

Fred Smith is once more back in the booth at the Strand in Schenectady.

Michael Friedman, manager of the Albany, in Schenectady, made a hurried trip to New York last week. His house is going over big these days, with exceptionally good pictures being shown.

No manager has yet been named for the Strand in Schenectady to succeed "Cliff" Lewis, who recently resigned and went to Syracuse.

Anthony Horenburger, of the New York State Department of Labor, visited Watertown last week, and inspected the picture theatres of that city. He stated that there was a general observance of the law in all cities.

George Fitzmaurice—Director
CYTHEREA

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Salt Lake City

E. C. MIX, manager of the local Select Pictures exchange, is busily engaged these days. With the addition of Dave Farquar to the selling staff, Mix has a capable corps in the field. Farquar was formerly manager for Select in this city, before going to London, England, where he was associated with First National.

The genial, smiling face of H. E. Skinner, exhibitor of Ogden, Utah, was seen among the exchanges here this week, where "Ed" was signing up some of the new feature releases for showing in his theater, the Colonial, in the northern city. Skinner says that following the slow period experienced during February that business is picking right up again, and he anticipates a good year.

The local exchange managers are being badly bitten by the auto bug, the usual accessory of pre-spring weather, of which Salt Lake City has been having nothing else but, the last month. Now comes one H. W. Braly, manager for Famous Players-Lasky, with the announcement that he has added onto his assets one brand new Oldsmobile coupe, with which he expects to show up all other managers on the road. His claim is being loudly disputed by George L. Cloward, who presides over the destinies of the local Metro exchange, who recently purchased a luxurious new Rickenbacker. Challenges are hurtling back and forth between the two offices and all film folk in local centers are awaiting breathlessly the outcome of this conflict. All of which makes the poor correspondent wish he were a film manager.

Another shining luminary loomed on the local horizon this week in the person of Joe Madsen, exhibitor of Idaho Falls, Idaho, where he operates the Idaho theater. Joe returned with a nice bundle of contracts tucked away.

F. S. Culbransen, who covers the Idaho territory for Famous Players-Lasky, and C. G. Epperson, working Utah for the same company, are stirring up a great deal of splendid business this month, according to Manager Braly.

Victor Foote, exhibitor of Nephi, Utah, where he operates the Venice theater, came to Salt Lake City this week, bringing his wife to a local hospital.

W. S. Wessling, western division manager for Pathe, was in our midst for two days last week, on his way back to New York city, returning from the coast. He conferred with Manager Seib on the policies governing the releases on the spring program. He will visit the Denver exchange en route to New York city, where he will attend a conference of division managers of Pathe.

George Mayne, manager of the local Preferred Pictures exchange, has packed his grip and hied him away into the Idaho territory, where he will devote the next thirty days covering the entire State on the latest releases on the Preferred calendar.

It is announced that the Kinema theater, the Universal house, will become a second run house beginning March 15.

A. Davis, the new manager in this city for the Film Booking Offices, assumed charge of affairs at the office the first of the month, coming here from Denver, where he was associated with the F. B. O. office. He is rapidly making friends and getting in touch with exhibitors of this territory. Davis succeeds W. B. Corby, who became manager of the W. W. Hodkinson exchange in this city.

A. A. Schmidt, western division manager for F. B. O., was in town arranging business with Manager Davis.

Charles Knickerbocker left for Kansas City the first of the month, where he will make his first official visit as home office representative for the W. W. Hodkinson Corporation. He was until then manager of the local Hodkinson exchange.

W. C. Gehring, resident manager for Fox Films, spent a few days in northern Utah and southern Idaho this week, stirring things up and signing new contracts for the latest Fox releases. He is expected back within a few days.

Fred Gage, division manager for Universal, left for Denver, after visiting the local manager, Milton Cohn, for several days. Gage was recently promoted to his present duties when the western territory was broken up into zones. His territory now consists of Spokane, Washington; Butte, Montana; Salt Lake City and Denver.

Norman Perry, prominent exhibitor of Ogden, Utah, dropped in at the local exchanges Tuesday, and contracted for his usual list of top-notchers. He said that his new Egyptian theater, now under course of construction, will be ready for opening within the next two months. Decorators are busy now, creating beautiful color schemes and Oriental designs. When completed the Egyptian will rival the finest houses in the western country. Perry is also owner of the Ogden and Utah theaters at Ogden. He recently returned from Los Angeles, where he went to obtain ideas to incorporate in the Egyptian building.

C. A. Dillard, with the local Metro office, returned last week from conducting a run of "Scaramouche," one of Metro's features, at the Colonial theater at Idaho Falls, Idaho, with Otto Schmidt, owner of the theater. He will go to Logan the latter part of this week to supervise a like showing at the Capitol theater.

George L. Cloward, manager of the local Metro exchange, went to Provo, Utah, this week on business.

Des Moine

WILLIAM FERGUSON, better known as "Bill", will open up a new theatre, the Temple Theatre, one of the prettiest little houses in Iowa, at Mt. Pleasant sometime between the first and the fifteenth of May. The theatre is done in white and gold, inside and out, and is, while a small theatre, as elaborate as any of the larger theatres. The Temple Theatre, which is in the new Masonic Temple building, has a seating capacity of 550. It will be completed at a cost of $15,000. This is the second theatre in Mt. Pleasant, which has a population of 4,000. Jack Hawley of the Universal sales staff, and Clyde Pratt, salesman for First National, have been competing to see who would sell the contract for the first picture at the Temple Theatre. Hawley was the winner and the beautiful new theatre will open with the showing of "The Acquittal."



J. K. McDonald, producer of "Penrod and Sam" and "Boy of Mine" for First National. He will make two more pictures for the same Organization.

George Lefty Miller, major league ball player and showman is in Des Moines. He came from York to Des Moines to put across the exploitation of "The Hunchback of Notre Dame."

District Manager Nichols and Branch Manager Crawford of Famous Players, were at Davenport, Moline and Rock Island last week. Moline and Rock Island have been added within the last two weeks to the territory of the Des Moines office. In the eastern part of Iowa the towns of Keokuk and Fort Madison are suppled from the branch at Peoria, Ill.

Greenhalgh and Burdock have sold the Orpheum Theatre at Centerville to F. A. Fogarty. Fogarty formerly a dentist in Omaha.

E. T. Dunlap of Haywarden will open a new theatre there in May. He was manager of the picture house in the Auditorium at Haywarden. The Auditorium belonged to the city and Dunlap leased the theatre from the city.

Brooks Tilsworth is now acting in the capacity of salesman for the Des Moines F. B. O. branch. He was transferred from the Sioux Falls F. B. O. office.

The auditors for Goldwyn from New York, were here and are gone again. They are F. J. Barry and J. S. Wolf. They were next to visit Denver.

Mrs. C. L. Brown is acting as inspector of film at the F. B. O. offices during the temporary absence of Mrs. Ida Upchurch. Mrs. Upchurch is enjoying a vacation of indefinite duration.

Mrs. Harry Lewis was added to the F. B. O. staff of film inspectors in January. She is a recruit to the film trade and hails from Milwaukee.

R. S. Ballentyne, manager for Pathe, made a flying trip to Davenport, Muscatine and Ottumwa.

The Des Moines Educational exchange is one of the best equipped in the country. Harry Ginsberg, director of sales from New York for Preferred Pictures, was in Des Moines to give the exchange the once over. Paul Grove was recently added to the staff of the Educational branch. He is one of the veterans of the film game and one of the oldest shippers in Iowa. The Des Moines branch now has the largest payroll that it has ever had.

Mr. Kennebeck who left the place as exploitation man for Famous Players in Des Moines to take charge of all the publicity for the exchange in Australia, writes that its a great country there.

H. C. Patterson of the Palace Theatre at Carlyle and C. Hales of the Lyric at Madrid were in Des Moines last week. Leo Moore of Centerville and Smith of Sheraton visited the Iowa Theatre Exhibitors Company. Art Burgman who sold out his interest in Eagle Grove was also in Des Moines and said that he was looking for a good opening and might take a place with the Unted Theatre Enterprises at Omaha.

Joseph Hergesheimer—Author
CYTHEREA

Seattle

J. L. BEARDSLEY'S new $50,000 Hollywood theatre, characterized as Seattle's newest and finest suburban theatre, was opened with appropriate ceremonies early in March. The house is located in the Ravenna Park district, near the extreme north end of the city. The new theatre will be run on a strict second run policy, with prices at thirty-five cents top.

George Astel, formerly advertising and publicity manager, last week was announced as assistant manager of Robert W. Bender's Columbia theatre in this city. Mr. Astel replaces Frank Pratt in that capacity, Mr. Pratt having left this city after coming here a few months ago from Grauman's theatres in Los Angeles. Mr. Astel's former work of handling the advertising and publicity for the house is now being done at the local Universal exchange.



Lillian Rich, Who Will Appear opposite Douglas MacLean in "Never Say Die" (Associated Exhibitors)

Ned Edris, publicity and exploitation manager for Metro on "Scaramouche" and "The White Sister" in the Washington, Oregon and Montana territory, returned last week after an extended stay in Portland, where he worked on both pictures. After a number of days here, he was scheduled to leave again on short trips to Bellingham, Tacoma, Spokane, Chehalis, Walla Walla and other cities in this state.

George C. Greenlund, formerly assistant manager of John Hamrick's Blue Mouse Theatre in this city, resigned that position in March and at present is considering a number of plans regarding his future work. Mr. Greenlund came to the Blue Mouse last season, after a number of years theatrical experience on this Coast. Until further arrangements are made, Mr. Hamrick, owner and general manager of the Blue Mouse circuit, expects to personally manage the theatre.

E. C. "Red" Shafer, formerly associated with the Stillwell Theatrical enterprises in Spokane and other Eastern Washington cities, recently left this state to take over the management of the Liberty Theatre at Coeur d'Alene, Idaho, for W. A. Simon, present owner of the house. Mr. Shafer is well known in this territory, having been associated with a number of local ventures, and recently having been acting as manager of the Proctor Street Blue Mouse Theatre in Tacoma, for its owner, a theatre man and resident of Portland, Oregon.

The Dream Theatre in Port Angeles, formerly owned and managed by Mack C. Davis, was recently taken over by G. P. Witt and C. H. Georg, and is now being operated under their management as a first run house. Admission prices at the theatre were raised from ten to twenty cents by the new owners, in line with their plans to improve all details of the shows presented there.

George Wiseman was engaged by Manager Leroy V. Johnson of the Liberty Theatre last week as doorman, to replace Scott Evans, who left that position after a number of months connection with the house.

Announcements made this week were to the effect that the Fremont theatre, a suburban second run house in this city, had been taken over by F. Marting, who now operates it. Howard McKee was formerly head of the theatre, but sold his share in the house to Mr. Marting. Miss I. Carstens, owner of the Green Lake Theatre, is believed to have an interest in the house also.

Ray Grombacher, owner and manager of the Liberty Theatre in Spokane was a recent visitor in this city.

George P. Endert, manager of the Famous Players-Lasky exchange, left the city recently for a week's trip to Spokane and other key cities in the Eastern Washington territory following the beginning of a local sales drive on the new Famous Players product. During Mr. Endert's absence the exchange here is under the direction of H. W. West, sales manager for the local territory.

G. H. DuMond, special representative of the Warner Brothers organization from New York city returned to take charge of L. K. Brin's Kwality Pictures exchange last week, following Mr. Brin's departure for a business trip to California. Mr. DuMond spent a number of weeks in this territory in December and January and has just come back after a trip to a number of Mr. Brin's other, exchange in Denver, Salt Lake City and Butte.

S. E. Perkins, father of Seth D. Perkins, manager of the Goldwyn



Edward Grossman, Pres. Epic Film Attractions, Chicago.

Cosmopolitan exchange, has been visiting in this city for the last few days en route to San Francisco and Los Angeles.

Jack Rue, formerly manager of the Universal exchange in Butte and more recently connected with Manager Charles W. Hardin's local United Artists exchange, last week became associated with the Seattle office of the First National company. Mr. Rue began his duties the first part of March by starting off on a tour of the entire state of Washington for Manager Fred G. Sliter's exchange.

Charles Rodiger, formerly advertising and publicity manager of the Jensen-Von Herberg theatres in Tacoma, recently became associated with manager L. J. Schlaifer's Universal exchange in the same capacity as that occupied by Robert W. Bender last year, that of advertising, exploitation anl publicity manager. In his new position Mr. Rodiger handles all advertising for the exchange in this territory, and also takes charge of the local advertising of the Columbia Theatre.

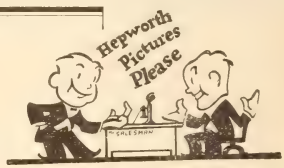
H. A. Black, manager of the Vitagraph exchange, has been out of the city for a number of days on a sales trip to Spokane, Walla Walla and a few other points in that territory. W. K. Beckwith, assistant manager and winner of the recent $250 salesman's prize in this territory, is in charge of the exchange during Mr. Black's absence.

Fred G. Sliter, manager of the First National office, returned early in March from an extended road trip to Eastern Washington, covering a number of the territory's larger cities. His itinerary carried him as far East as Missoula, Montana.

A. H. Huot, manager of the Film Booking Office exchange, has just come back to this city after a few days spent on the road in some of the smaller towns of the Western Washington territory.

Ed A. Lamb, salesman for Manager Paul R. Aust's Selznick exchange, has returned to the local office after an absence of a number of weeks in the territory.

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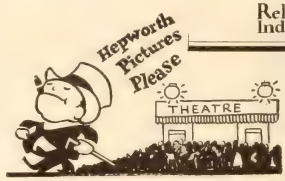


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CYTHEREA

Buffalo

THE PREMIER, Buffalo's pioneer community picture house, has gone to "the happy hunting grounds." Workmen are now finishing the process of razing and soon the scene of the exploits of Claude Weill, J. Emerson Dickmon, Eimer C. Winegar, Harry Green and others will be but a memory. The house was built over a decade ago and for many years enjoyed excellent patronage, but with the coming of competing theaters the box office receipts were cut into and business was nothing to brag about for quite some time before the disastrous fire visited the house last fall. A business block with stores will replace the Premier.

In celebration of the success of the Mile and a Half sales contest, Manager Gerald K. Rudulph of the Fox exchange had the salesmen out to his home last Saturday night. Bill Mahoney, the Beau Brummel of Film Row, drew down the prize. J. Emerson Dickmon, tenor soloist, sang several selections in sad style. Mr. Rudulph was voted a prince of good fellows and all decided that such a party should be held weekly.

The long promised purchase of the Niagara garage property at Walnut and Pine streets, Lockport, N. Y., as a site for a modern picture theatre, has at last been consummated, the deed having been filed in the Niagara county clerk's office. Henry F. Thurston of Lockport conveys the property to the local Warner Brothers exchange. Schine Theatrical Company of Gloversville, N. Y., of which J. Meyer Schine is the president. The consideration involved is understood to have been approximately $30,000. Together with the deed the Schine interests have filed a $25,000 mortgage payable to Mr. Thurston. The company plans to erect a 1,400-seat house on the site and work is expected to begin by April 1.

The property at Main and West Center streets, Medina, N. Y., known as the Bent's Block Opera House, has been sold by Albert L. Swett to Colonel and Mrs. Sanderson A. Ross.

O. R. Rieffel, formerly assistant manager at the Fox exchange, is now on the sales staff and has been assigned to the Southern Tier, in which territory he succeeds William McSweeney, who has been called to his old home in Springfield.

Eddie Bonns of Goldwyn has been visiting exhibitors in western New York, seeking to learn just what the small town theaters want in the way of service aids and other helps to put their attractions over. Mr. Bonns is making a tour of the entire State.

Mickey Rose, formerly with Universal and Renown, is back with his first love, Paramount. Robert T. Murphy, one of the best known knights of the leaping tintypes, has resigned from the sales staff of the Charlie Goodwin, who last week left F. B. O., is now a member of the Pathe sales forces, succeeding Ben Wittneben. Mr. Goodwin has been assigned to the Rochester territory. Word has reached Film Row that Harry Thompson, formely in charge of the local Associated Exhibitors office, is now with Universal in Albany.

"Hub" Taylor, the Pathe explorer, has been heard from. With the aid of his trusty shovel and hipboots, he has been able to dig himself out of the snowbound districts of the Southern Tier and has reported to Manager Basil Brady that he is alive and healthy and that his Chevrolet is still on four legs. Hub says the Hudson Bay country has nothing on territory over which he mushes.

Phil Gentille, formerly sales representative at the First Graphic office, is now managing the Rialto theater in Rochester, the policy of which has been changed to three shows a week and the prices of admission lowered. Phil has also been with Selznick and Advance Pictures, the Syracuse organization. He should put the Rialto over with a bang, as Phil is one live wire.

As a special attraction for his patrons, Manager Jim Cardina of the Varsity theater last week-end offered the Pender company of Wonder Workers. The act delighted the kids especially at the Saturday matinee. Jim soon will begin work on remodeling the Kensington theatre in which he will also install a new organ.

Full page publicity was given the attraction of Hans Hanke and the Du-Art piano number at Shea's Hippodrome last week and last Sunday there appear another full page display telling how the folks liked the act. All praise to Manager Vincent R. McFaul for pulling publicity like that.

Joseph A. Schuchert, owner of the Columbia and Colonial, is back from Havana. He got a terrible shock when he arrived home in the midst of the worst storm of the winter. Joe came near running back and taking the return train to Cuba.

A fine of $100 was imposed in city court on Richard Naughton, 1072 Tifft street, for an assault on D. Stuart Parmalee, manager of Capitol theatre, in South Buffalo. The attack on Parmalee resulted from Naughton being ejected from the Capitol after creating a disturbance.

F. Ray Powers is now in charge of the booking department at the First National exchange, being assisted by Bertha Kemp. Manager Raymond McCarthy was called to Boston last week end on account of his wife's illness. He stopped off in New York enroute home for a visit with home office officials.

Fred M. Shafer, manager of the Lafayette Square, made a flying trip to New York last week and lined up some strong attractions for the big Buffalo house for this spring.

New England

A theatre costing $2,000,000 and seating approximately 3,500 will be erected in Worcester, Mass., by S. Z. Poli. The tract of land on which the theatre will be built is considered worth $250,000 and adjoins the Grand Theatre, another Poli house.

Elias M. Loew is in control of the Strand Theatre in New Bedford, Mass. Max Finn is the resident manager. A picture policy prevails.

John E. Panora is to build a picture theatre in Winsted, Conn., which will cost approximately $125,000. Mr. Panora plans to begin excavation work early in the spring so that the theatre can be opened with the start of the fall season. The old opera house where pictures are being shown now will be used exclusively for home talent shows and vaudeville.

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The Manchester Amusement Company of Manchester, which was the holding company for the Park Theatre in that place, has gone out of business. John Foy has acquired a five-year lease of the park. Hartford, Boston and New York theatrical men formed the Manchester Amusement Company.

Fire recently destroyed a two-story building in East Arlington, Vt., in which was located a picture theatre.

Four of the Gray circuit theatres in Bangor, Me., are now under the management of Cornelius J. Russell of Lewiston, Me. The theatres are the Bijou, Graphic, Bangor Opera House and the Park. Mr. Russell is the successor to James W. Greeley, who was in charge of the theatres for three years. He has gone to his home in Portland, Me.

Benjamin Dick, formerly assistant treasurer of the Opera House in Providence, R. I., and connected now with Emery's Majestic Theatre in that city, was married recently to Blanche Bates, fashionable modiste.

Certificates of incorporations of the following new corporations have been approved by the office of the attorney-general of Maine: Mitchell Pictures, Inc., organized at Portland, to conduct a moving picture building; capital stock, $50,000, all of which is common stock; nothing paid in; par value of a share $100; number of shares subscribed, five; directors, Allen Smith, president; J. Calvin Miller, treasurer; Sydney B. Larrabee, George H. Mitchell and Franklin R. Redlon, all of Portland.

Allied Theatres of Bangor, organized at Lewiston, to maintain theatres and moving picture buildings; capital stock $10,000, all of which is common stock; $30 paid in; par value of a share $10; number of shares subscribed, three; directors, Maude A. Thurston, president; Ruth E. Perkins, treasurer; Benjamin L. Berman.

Alterations recently have been made to the exterior of the Orpheum Theatre in Danielson, Conn.

The Spa Theatre, the only upstairs picture house in Pittsfield, Mass., is being operated by Mrs. Alice G. Rice and her son, Harold Rice, of Brattleboro, Vt. They have a two-years lease on the Spa.

Changes have been made in the certificate of incorporation of the Allied Theatres of Bangor, Me., and the new corporation certificate has received the approval of the office of the attorney general of Maine. The purpose of the Allied Theatres is to conduct theatres and moving picture houses. The capital stock is $2,000 and 1,600 shares without par value.

A certificate of incorporation has been granted the Capitol Theatre Corporation of Willimantic, (Conn.), Inc. The officers: President, Abraham Davidson, of Norwich; vice president, Aime J. Martineau, of Willimantic; treasurer, Charles A. Gates, of Willimantic; asistant treasurer, V. P. A. Quinn, of Norwich; secretary, Valentine I. Murphy, of Willimantic; assistant secretary, George A. Bartlett, of Williamantic. In addition to J. Francis Keon of Willimantic, the officers comprise the board of directors.

A building permit for the purpose of the erection of a picture theatre and store building in Hartford, Conn., has been sought by the Lenox Realty Company of Hartford.

The New Colonial Theatre in Belfast, Me., a moving picture house was opened recently, George Thompson is in charge. The theatre is under the direction of the Gray circuit of Paramount houses in New England.

Beauty, Romance, Drama!
CYTHEREA



San Francisco



W. D. Gross, proprietor of the Gross Film Exchange at Juneau, Alaska, it was announced on the local Film Row, is getting ready to open a new theatre in Ketchikan. Gross also owns a motion picture house in Juneau.

Charles Petersen has been on San Francisco's Film Row for the past few days buying reels and equipment for his new theatre at Miles, California, which he intends to open about April 1st. Petersen purchased his entire equipment supply from Walter G. Preddy of this city, who also is equiping the new Bishop theatre at Bishop, California for Harry Holland. The old Bishop theatre was burned to the ground several months ago.

Ben Gavica, well known by film exchange men and a leading figure among the motion picture operators, died suddenly in Oakland. Flowers were sent by both operators and motion picture theatre owners and managers.

Rube Cohn of the E. L. C. Company is hard to greet these days, one reason being his head is so high up in the air because his son Earl has a wonderful baby boy and the second reason because he is home visiting the grandson most of the time. No one blames him.

Henry Bredhoff of the Hawaiian Supply Co., sailed a few days ago for Honolulu to resume his duties.

Pat. J. O'Brien has been transferred from the Detroit office of Goldwyn to the local office as salesman.

Will R. Walling, of the Fox Film Corporation's Los Angeles office was a recent visitor in this city.

Edward Armstrong, division sales manager for Universal has returned from Los Angeles where he was in conference with A. L. Lichtman, general sales manager of Universal.

Frank Parker, owner of the Lyric theatres at Stockton and Modesto is visiting Film Row buying new reels for Spring and early Summer.

J. E. Flynn, district manager for the Goldwyn-Cosmopolitan will leave for Seattle in a few days to meet J. R. Grainger, general sales manager of that corporation who is on his way to San Francisco from New York.

W. J. Murphy, Metro salesman, has returned from a successful trip in the San Joaquin Valley.

M. Addie, who recently purchased the Star theatre at Colusa from Jack Dunfield was a recent visitor on Film Row, purchasing picture reels for the house.

E. B. Buckwalter, owner of the Liberty theatre, Susanville, was a recent visitor on Film Row where he purchased pictures for showings as far distant as August.

President and Manager St. John of the Supreme Film Corporation has announced the purchase of twenty-five new features for 1924 and 1925 showings.

A. M. Bowles, general manager of the West Coast Theatres, Inc., Northern Division, has left for an inspection trip to Los Angeles and Southern California.

The Western Theatre Supply Company has installed a mail order department.

Mrs. Parsons, wife of Manager Parsons of the San Francisco office of the Goldfyn-Cosmopolitan Corporation, is recuperating from a serious operation.

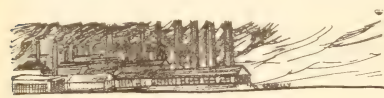
C. A. Grissell has succeeded E. M. Ayer, who resigned, as manager of the Coliseum theatre. Grissell is well known in the California picture world, having been assistant manager of the California theatre in this city, manager of the Raymond theatre at Pasadena, for three years connected with the Imperial in San Francisco and a year and a half at the Strand. Although he is making new plans for the Coliseum, he stated there would be no radical changes.

Mervyn W. Jackson has been appointed the director of publicity at the Strand theatre with which he was, at one time connected for two and a half years. Jackson, well known in the local motion picture world, resigned from the Strand to go with William Fox, doing special publicity work in 1922. From the Fox Corporation he went with Hodkinson doing special work. He also did work for Warner Bros. and is at the Strand to exploit Goldwyn Cosmopolitan pictures.

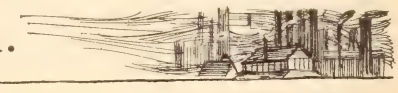
Oliver Kerhlein is again the owner of the Franklin theatre, Oakland, having obtained it from M. Gross who obtained it from him.

Charlie Thall, formerly publicity director of the West Coast Theatres, Inc., has been promoted to be Manager Bowles' chief assistant. Frank Whitbeck, well known in theatrical and newspaper work, has been appointed to succeed Thall.

Frank Newman, recently manager of the Capitol theatre, San Francisco, has been appointed manager of the State theatre, Stockton.



Central Penn.



THE wedding of Miss Goldie Marcus, one of the four daughters of Mr. and Mrs. Isaac Marcus, and whose father is owner of the Royal and National theatres, in Harrisburg, took place on Sunday evening, March 9, the bridegroom being Walter D. Goldberg, son of Mrs. Adele Goldberg, of New York City. For a time the bride was associated with her father in the management of the Royal theatre.

The Star Theatre, Easton, has been leased for a four-year period by William E. Bethell and Jay Emanuel, of the American Feature Film Exchange, from Morris Krohn. On March 8 it was converted into a "first run" house and the admittance price raised to fifty cents. The theatre, which had been conducted as a "second run" house, by W. E. Eyer, had been closed for a month.

Announcement is made that Eddie Pugh, who has been assistant booker for the Comerford Amusement Company, of Scranton, which operates a large string of picture theatres throughout the hard coal regions of Pennylvania, has been promoted to a position in the Comerford real estate department, and has been succeeded in his old job by John Roberts. Tom Collins has been transferred from the supply department to the bill clerk's department.

The Realty Theatre, Middletown, has been engaged by the Middletown Board of Education for the commencement exercises of the high school on May 29 and for those of the grammar schools of the borough on May 23.

One of the biggest hits of the Kiwanis Club business show in Lancaster was a continuous motion picture show, run in the largest booth in the place, and displaying local views filmed at the Lancaster County Fair and in various parts of the city. The exhibit was put on by Manager George Krupa and his wife, in the interest of the Hamilton and Aldine theatres.

A burglar broke into the manager's office of the Lyric theatre, Reading, and smashed open several desks in an effort to find money. The day's receipts had been banked so the robber got only $2.

Changing their original plans of erecting a new picture theatre in Emaus, Pa., the Penn Counties Amusement Company, according to an announcement by F. R. Lichtenwalner, the treasurer of the company, has decided to expend $25,000 in remodeling and improving their present theatre, the Palace.



Washington



EUGENE WILSON is reported to have resigned his Virginia key city representation for F. L. McNamee, F. B. O, manager, who also presides over the destinies of Washington's F-I-L-M Board of Trade. Willie J. Bandler, relative and protege of Sidney and Ben Lust in the film center of Washington, and shipping-inspection room chief for F. B. O. is now selling in Virginia for McNamee.

Pittsburgh motion picture interests are invading Baltimore. They are credited with closing for a long term lease of the New Pickwick Theatre, North Howard street, from the Hack estate, through Lee Dornberg for nine years. Samuel Salz acted for the Pittsburgers in taking over the theatre, dark for past two years. It will be re-opened after extensive alterations.

Title to two lots that form a portion of the New Theatre site was recently conveyed to the New Theatre Company by Trustee Henry W. Nice, for $25,000.

John J. Payette, assistant general manager of Crandall interests, spent last Tuesday and Wednesday in Baltimore, accompanied by E. A. Sherwood, manager of the Exhibitor's Film Exchange.

For a second time, Harry Lee Knappen, special representative of Pathe exchanges was a visitor in Washington, making headquarters at the Pathe exchange and the suite of R. C. Robin, manager. He was accompanied by Mrs. Knoppen.

The Vassar Alumnae Endowment committee of Maryland report that over 500 children attended the second of their motion picture matinees at the Century theatre, Baltimore, by pupils of Miss Harriette Brazier helped to amuse the kiddies. Mary Saturday morning, March 1. Dances Pickford in "Little Lord Fauntleroy" was decided upon for the showing of the third Vassar party, held Saturday, March 8. "Black Beauty" was the attraction of the March 1st party. Proceeds go toward the Baltimore quota in the newest endowment plan for Vassar .

George Roberts, manager of the Washington exchange of William Fox Films, is recuperating at Atlantic City for a couple of weeks from the strain of recent sales drives. General management of the territory is handled in the interim by Special zone representative Melvin, of the Baltimore sub-office of Fox.

Charles A. Somma, Richmond, Va., exhibitor, was a visitor at local exchanges the past week.

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NEW THEATRE
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P. M. ABBOTT - - - - - - - - - - - - TECHNICAL EDITOR

Information Needed in Theatre Construction

Financing, Selection of Site, Balance Between Expenditure and Income, and Other Important Phases

By H. Robins Burroughs, Theatre Consulting Engineer

THE owner who contemplates building a theatre is confronted with a number of problems, all of which should be successfully solved before the proposition may be considered attractive and satisfactory from an investment point of view. Frequently insufficient consideration is given to the proper location of a site. Many elements enter into this problem, and they should be carefully considered. One of the principal factors is the prominence of the location, and its intimate relation to traffic. In other words, whether or not it is on the main street contiguous to street car lines which carry the main traffic, or main thorofares conducting through lanes of automobiles. All of these items should be carefully considered. In addition, the population of the immediate community, or the community from which it may draw by traffic. The number, if any, of other theatres in that community, if it is a community proposition. If it is a transient location such as may be found on main streets, then the population as a whole, and the amount of congestion at this point, should be taken into consideration. Many good theatres have been built in wrong locations due to the lack of proper analysis on the part of the owner, of the selection of the site.

Solving the Problem of Getting a Proper Site

In the selection of a site you may encounter the fact that an ideal location may not be available, or if it is available, the price may be beyond that which the traffic will bear, or that which you could afford to pay for theatre purposes. In general it is desirable to secure property with a small outlet on the main street having just sufficient width for a lobby, and the main portion of the theatre being located in the rear of the property fronting on the main street, or if the entire plot is available on the main street, then it becomes advisable to construct stores and offices, or apartments over the front part of the property and the main portion of the theatre in the rear. It will be found that the combination of apartments, stores, and theatre will work out very satisfactory from a financial point of view. If sufficient income can be derived from the stores and apartments to carry the theatre under adverse conditions it is always advisable to have such an arrangement. In the event that a one hundred percent site is not available on the main street or in the centre of a community it frequently happens that a ninety per cent location, or even a less per cent may show upon analysis to give satisfactory results. That is to say, show sufficient net income to justify the investment, for as a matter of fact it is extremely difficult to find at the present time, a so-called one-hundred percent location. Most of the sites have been exploited from the operator's point of view, almost to the extent where the point of saturation has been reached, and consequently it is only due to new developments in certain sections, or in growth of smaller towns, that fertile fields are found for production of motion pictures.

Difficult to Determine Correct Capacity of House

It is always difficult to determine the proper size or capacity that should be built in any given community. There are many points for consideration such as the size and shape of the available plot, and whether or not the shape of the plot will lend itself favorably to good sight lines, stage equipment, if any, and economy of construction. The amount of the seating capacity also depends, to a considerable extent, upon the average daily attendance, and if the plot is not large enough to accommodate potential attendance it then becomes necessary to have recourse to balcony construction in order to get the desired capacity. This, of course, adds considerably to the cost of the operation. Only in comparatively large capacities it it advisable to have balcony construction, for the reason that, from a financial point of view, it is always desirable to keep the cost of production as low as possible, and where the desired capacity is less than 2,000 seats it is preferable to construct a one floor house if the necessary property can be obtained, except in cases where it is desirable to have a smoking balcony, or in the southern states, where the colored element is taken into consideration. Another factor in determining the seating capacity of a theatre is the special attendance on Saturdays, Sundays, and holidays. A condition sometimes exists where the principal business is done on these days, and consequently the capacity is planned with a view to accommodating the demand thus occasioned. The theatre owner dislikes to be obliged to turn patrons away, even occasionally, and a careful analysis will sometimes show that a little larger seating capacity than would be required by an average condition will more than pay for itself on these special days, and at the same time provide a surplus for the average condition.

Question of Prices of Admission

Closely related to seating capacity is the question of prices of admission. Each community has its standard, and there appears to be no general law that can be laid down as a fixed quantity in the determining of admission prices. In general, however, the prices of admission should depend upon the character and quality of the show. If it is the policy of a theatre to give straight pictures only, and the standard of the pictures given is fairly well established, or if the policy is a combination of pictures and vaudeville, and the character of the combination of the two is stabilized in general, then the uniform price of admission can be properly determined from the expenditures and costs involved. If, on the other hand, it is a specialty house where the costs of production fluctuate and special shows are given, in this case the prices of admission should be established in accordance with the quality of the exhibition. Frequently the cause of failure in a theatre is due to the existing of an improper relation between the cost of production and the price of admission. If the show is expensive and is offered to the patrons at a too low price the inevitable result will be that the box office returns will not show up properly. On the other hand, if the charge of admittance is comparatively high and the character of the exhibition comparatively low the opposite effect will be obtained, providing the attendance is to be secured, and if it is temporarily secured by any means it will not be sustained for any length of time and the ultimate outcome will be that a poor show will reflect in a poor attendance, and consequently failure and distaster on the part of the theatre management and the enterprise as a whole.

Manager Cannot Pay Out More Than Comes In

One of the most vital factors with which the successful manager has to do is the question of operating expenses. There is only a certain amount of returns that may be obtained from any theatre, with a few exceptions, and this subject must be analyzed from the existing conditions. In other words, the manager should not pay out more than he takes in. It therefore becomes a relation between the income and the expenditures. The



Three paintings from ancient Rome done in oil in panels sixteen feet by twenty-one feet which hang in the Forum Theatre, Los Angeles, Cal. These paintings are of exceptional merit. The Forum Theatre has been under construction for the past eight months and will open April 15th.

amount of the expenditures being determined, it then becomes the question of a proper income to cover the outlay with a surplus sufficient to justify the existence of the theatre. If the scale of admission prices is determined, then the expenditures must be adopted to meet the amount which is afforded by the income for that purpose. This is not so simple as it may appear on the surface. It is only by careful study of all the elements affecting the income and also those affecting the outlay that a successful balance may be found between the two. It will usually require a considerable amount of adjusting on both sides before a uniformly successful operation is established.

Having selected a favorable site the prospective builder shall next decide on his methods of finance. Frequently it will be found that the owner has a few thousand dollars, or, possibly, owns the property suitable for a theatre. The big problem then is, how to secure the necessary funds to build a theatre. A statement of investment, as per typical illustration herewith, which will contain the proposed seating capacity, prices of admission, the probable daily attendance, and the estimated operating expenses, is the first thing essential. From this an estimated amount of the net returns per year may be computed. It is then necessary to have sketches prepared of the proposed building and the approximate cost thereof obtained. The value of the property being already known, an idea may be had of the amount of the expenditures involved in the operation. Generally the owner who desires to build a theatre is not prepared to invest a large amount, and as a rule his proposed equity is less than 25 per cent of the cost of the entire operation. One of the most serious mistakes an owner can make is to undertake to build a theatre with too little amount of cash. It frequently happens that the entire cost of the operation is underestimated and the owner being inexperienced in finances of this character, begins operations with an insufficient amount of ready money, and also probably has not made the necessary arrangements in advance for the procuring of the necessary funds as the work progresses. The man who has less than 25 per cent cash available finds himself face to face with a difficult problem, so far as the complete financing of his operation is concerned, especially if he wishes to control the situation himself. In these cases there are two possible solutions, one of which is, he may borrow the entire amount necessary beyond his contribution, either in the shape of two or three mortgages, the second and possibly the third to be heavily amortized and paid off in a comparatively short space of time. The first mortgage may take the form of a permanent detail and may remain with a small amount of amortization, say, 3 per cent, for a considerable length of time. To finance a proposition on this basis, however, there will be involved large bonuses on both the second and third mortgages. In some cases it may be possible to get a large enough second mortgage so as to eliminate the necessity of the third, in which case it is always preferable to do so, and in any case it is always desirable to secure the necessary funds in as few mortgages as possible. Another difficulty about financing on the mortgage basis is that lending institutions do not look upon theatre projects with favor, and are disinclined to loan, if at all, to any appreciable extent. However, it has been done, and under certain conditions it can be done, depending entirely upon the location and the operating personnel, especially in the case of a community proposition where a theatre is needed for the benefit of the community as a whole, in which case the local Banks and the Chamber of Commerce will lend their support, both morally and financially, to an undertaking of this kind. The other method of finance for a man with little means, and where he is not able to secure a second mortgage or perhaps the cost of securing the second mortgage is prohibitive, is to substitute for the second mortgage an issue of preferred stock to be sold to the community in small units, but in order to do this it will be necessary for the owner to agree to give to the purchasing community a certain amount of common stock as a bonus along with the preferred, and to amortize the preferred stock and pay it off with interest within, say, ten years time. By doing this the entire amount borrowed from the community on the preferred stock basis is returned with interest and for the accommodation, the purchaser retains his common stock which then becomes of a participation value, and hence the owner has for his partners these common stock holders. If there has been issued two shares of common with each share of preferred, the owner and the stock holders will be on a 50-50 basis of ownership and the income from the operation will be divided on that basis. This is a comparatively new method of finance, and is generally found to be the most attractive when the preferred stock issue is involved, due to the fact that the owner is willing to divide 50-50 with those who helped him put the proposition over. It also sometimes happens that the first mortgage money is secured by means of a preferred bond issue, especially on larger operations. However, this is not connected with the preferred stock issue and does not in any way conflict with it.

It may even be possible to secure the entire amount of funds necessary to construct

(*Continued on page* 1348)



Julius K. Johnson, Managing Director, Forum Theatre, Los Angeles, Cal.

Reduction in Cost of Projection

YOUR projection costs can be greatly reduced. The power bill which you receive each month will be from twenty-five to fifty per cent less.

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Address all inquiries for engineering information on theatre lighting to our Lighting Service Dept., Edison Lamp Works, Harrison, N. J.



A view of the spacious lobby which serves to welcome the patrons as they enter the new Varsity Theatre, Buffalo, New York.

(*Continued from page* 1346)

the operation by means of this preferred stock issue, but it is never advisable to do this if the first mortgage loan is available, the preference being to secure as large a first mortgage as possible and then to make up the difference by means of a preferred stock issue, less the amount of equity that the owner may have available for the purpose. Of course, the larger the first mortgage and the more equity available, the less the amount that will be necessary to be raised by the sale of the stock or by a second mortgage. If the intervening amount between the equity and the first mortgage is less than 25 per cent of the entire operation it is advisable to attempt to secure this amount through channels of a second mortgage, even though a substantial bonus is required to obtain it. The reason for this is that if the proposition shows proper returns the owner will be able to amortize the second mortgage within at least five years time and pay it off, leaving him clear the entire operation, with the exception of the first mortgage. It is, however, always advisable for the owner to raise, if possible, the necessary equity so as to eliminate the necessity of a preferred stock issue, and thereby maintain control and ownership of the entire operation.

In conclusion, it is strongly recommended that those contemplating building analyze carefully the various methods of finance from every angle and adopt the one which will, under the circumstances, ultimately retain for him the greatest amount of equity. Under no circumstances should an operation be started until the finances are entirely completed and sufficient funds assured for the completion of the work. Too frequently the construction of a theatre has been undertaken with insufficient available funds, and the results are always those of failure and disaster, and eventual loss of all the equity that has been assigned to it.

Statement of Investment

On the basis of purchasing the property.

Income:		
800 seats @ 35c, per day	$297.50	
7 (days) × $297.50, per week	2,082.50	
40 (weeks) × $2,082.50, per year		$83,300.00
2 stores @ $35.00 per month	$70.00	
1 apartment @ $40.00 per month	40.00	$110.00
12 (months) × $110.00		$1,320.00
Gross returns from entire operation (per year)		$81,980.00
Operating Expenses (pictures, manager, operators, ushers, janitor, doormen, electricians, etc.)		
Per week	$750.00	
52 (weeks) × $750.00 (per year)		$37,440.00
Net returns, not including carrying charge		$44,540.00
Interest on first mortgage ($30,000 @ 6%)	$1,800.00	
Amortization on above at 3%	900.00	
Second mortgage of $20,000 amortized, 5 year	4,000.00	
Interest on second mortgage @ 6% average	600.00	
Taxes and insurance	2,500.00	
Repairs	1,500.00	
Carrying charges		$11,300.00
NET RETURNS from entire operation		$33,240.00
Property	$12,000.00	
Building cost	48,000.00	
Cost of entire operation		$60,000.00

NOTE.— This operation is that of an 800 seat capacity theatre, two stores and one apartment, and is based on the mortgage method of financing. It is contemplated that the second mortgage of $20,000.00 be paid off with interest in five years, leaving the entire operation in control of the owner who puts in an equity of $15,000.00. A bonus of $5,000.00 has been allowed on the second mortgage.

On the leasehold basis the first mortgage has been amortized on a 25-year basis, the length of the lease

It will be noticed that this proposition shows a net return of $32,340.00 on an actual investment of $15,000.00 on the leasehold, and $33,240.00 on the purchasing property basis.

Statement of Investment

On the basis of leasing the property.

Income:		
800 seats @ 35c (per day)	$297.50	
7 (days) × $297.50 (per week)	$2,082.50	
40 (weeks) × $2,082.50 (per year)		$83,300.00
2 stores @ $35.00 per month	$70.00	
1 apartment @ $40.00 per month	40.00	$110.00
12 (months) × $110.00		$1,320.00
Gross returns from entire operation (per year)		$81,980.00
Operating Expenses (pictures, manager, operators, ushers, janitor, doormen, electricians, etc.)		
Per week	$750.00	
52 (weeks) × $750.00		$37,440.00
Net returns, not including carrying charges		$44,540.00
First mortgage loan ($30,000 amt; at....)	$1,200.00	
Average interest on first mortgage ($15,000)	900.00	
Second mortgage loan ($20,000 amt: at....)	4,000.00	
Average interest, $10,000 at 6%	600.00	
Taxes and insurance	2,500.00	
Repairs	1,500.00	
Rental of property	1,000.00	
Carrying charges		$11,700.00
NET RETURNS on entire operation		$32,840.00
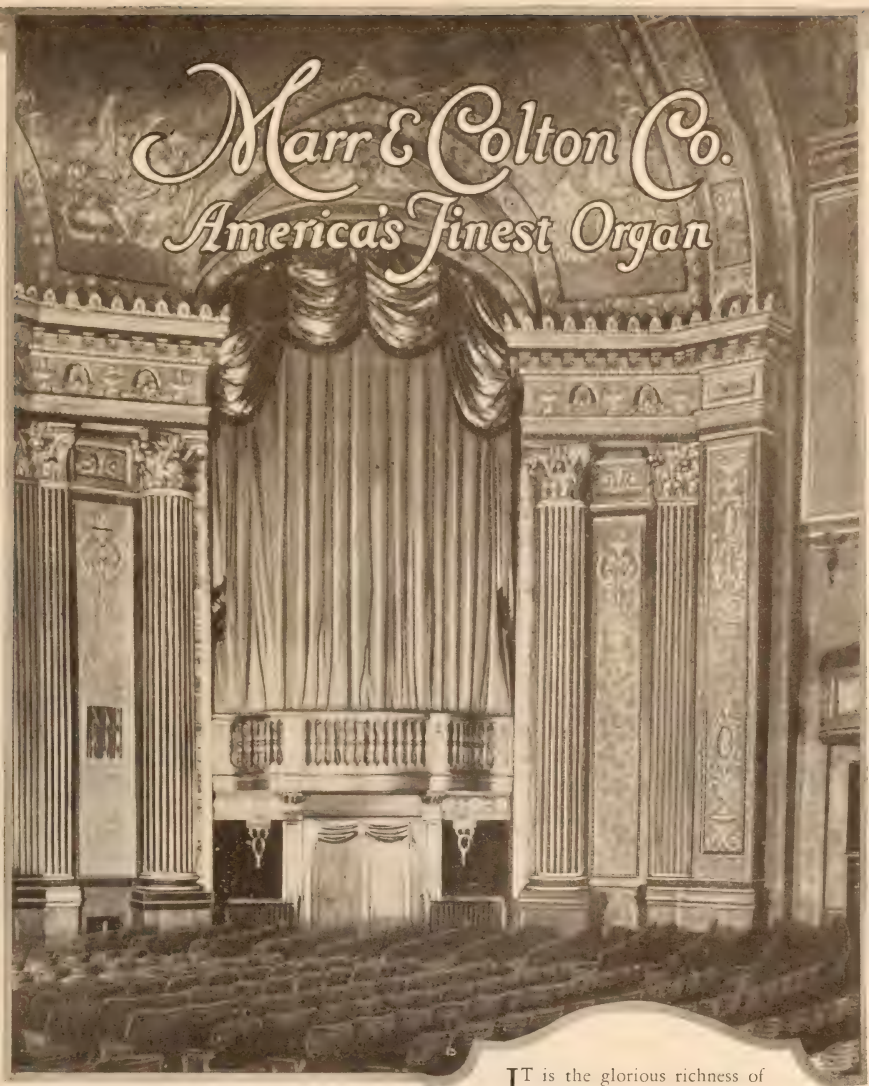
Walnut Park, Portland, Ore. Installs Marr & Colton

I. Gellers, the well-known exhibitor, recently gave an organ recital for leading organists and musical critics of the Northwest. The recital marked the opening of the New Walnut Park Theatre and the premier for the Marr and Colton Organ in this house.

A great number of prominent exhibitors of the Northwest are installing Marr and Colton Organs in their theatres.

New Bills In New York Legislature Affect Films

ALBANY, Feb. 25.— Two bills of interest to the manufacturers of film, booths and projection machines, were introduced in the New York state Assembly during the past week. Assemblyman Vincent Murphy of Rochester fathered both bills. The first of these would make it unlawful to use motion picture film of nitro cellulose or other similarly hazardous base in operating motion picture apparatus in any city, without a license. The second bill seeks to add a new section to the general business law, providing for the regulation of booths and projection machines for hazardous film, and for licenses for manufacturing and using such film. The bills are identical with the two that were introduced last year by Assemblyman Steingut, but which were not signed by the Governor.



Lee Ochs, the pre-eminent exhibitor of the Motion Picture Industry, selects the Marr & Colton, "America's Finest Organ," for his new Piccadilly Theatre, Broadway, New York City.

IT is the glorious richness of tone qualities that has made America's Finest Organ a feature attraction in many Motion Picture Theatres. Exhibitors appreciate that organ solos in connection with pictures are a magnet that attract crowds.

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National Anti-Misframe League Forum

Convex Mirror, Its Properties and How It Reflects Light

Lesson 11 — Part III

The Convex Mirror

ONE of the most interesting phases of the control of light is its reflection from the surface specially shaped mirrors. While the same Law of Regular Reflection holds true for the individual light rays in the case of both curved and plane mirrors the images formed by the plane mirrors are undistorted as to shape and unchanged as to size of object whereas the curved mirrors usually give images of objects somewhat disdorted in shape and materially differing in size depending mostly upon the position of the object with reference to the mirror. The only manner in which the image formed by a plane mirror differs from the object is in the "reversal" discussed in last week's article.

It is possible, however, by changing the shape of a mirror to send the light rays to almost any desired direction and, furthermore, the size of the image can also be controlled either making it smaller or larger than the object, as may be desired.

Curved mirrors are commonly divided into two groups; those formed by a simple mathematical curve such as a sphere and those formed by a special mathematical curve as illustrated by the parabola, ellipse, and hyperbola. The last named is very infrequently met with.

Of the regularly (sperical) curved mirrors there are *two* types, *convex* and *concave*. Both represent sections of a sphere and the only distinction lies in the fact that the con-

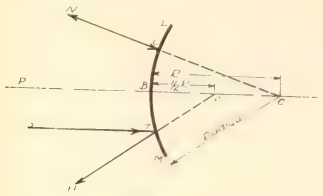


Figure 13

vex type is part of a sphere with its *outer* surface polished and the concave type is also a spherical section with the *inner* surface polished.

Since both types are generated by turning a *circle* about one of its diameters as an axis, the radius, with which the circle is described forms a constant for any particular mirror. It will be shown later that, knowing the radius of curvature of the mirror and its distance from the object, the position and size of the image can easily be determined.

When speaking of the radius of the mirror, the symbol O. R. C. is often used. This means *Outside Radius of Curvature*, and ordinarily indicates the use of a *glass* mirror, that is, one consisting of a spherical glass form with a mirror backing. The term *radius*, it should be remembered, *always* refers to the distance from polished surface to the center from which the curve is struck.

Reflection from Convex Mirror

While all rays of light coming from an object and striking a mirror are useful in forming an image of the object, there are *two* principal rays (as far as spherical mirrors are concerned) which play an important part in locating the image and otherwise determining the characteristics of the particular mirror.

In Fig. 13, LM represents a convex mirror having its center at C and the distance BC for its radius of curvature. Now any ray of light, such as NO striking the mirror and coming from such a direction as to pass through the center of curvature, C, will be reflected back on its path in the direction from whence it came. In other words, all rays of light which, when prolonged, pass through the center of curvature, strike the mirror at right angles and are naturally reflected back on their own path.

Any ray of light such as ST, striking the mirror and being *parallel* with the axis PBC, will be reflected in such a manner as if to make it appear that it came originally from point F within the mirror. This point F, by the way, is midway between points B and C and therefore BF — FC = one-half the radius of the sphere.

In this respect mirror LM is similar to a lens since it brings all the rays, parallel to the principal axis, PBC, to a point F, which is called the focus of the mirror.

From the foregoing it can be seen that the smaller the radius of curvature of a mirror, the *shorter* will be its *focus* and hence the *greater* will be its *apparent bending power*.

Reflection of Light Rays

While tracing the paths of reflected rays of light is useful in a number of ways and forms, the basis of anaylzing the action of mirrors still the thing that most concerns us is the effect of the mirror on wave trains of light.

Light rays are hypothetical *lines if light* which really do not exist as such but are merely assumed to exist in order to facilitate an understanding of the behavior of various optical devices.

Wave trains can be thought of as consisting of *three* principal types; those made up of parallel rays of light; those consisting of liverging rays of light, that is, rays which come from a point and keep spreading farther and farther apart; and those which consist of converging rays of light, or rays which come closer and closer together and finally meet at a point.

Figure 14 shows what happens when a wave train of parallel rays strikes a convex mirror. The wave front AB is shown steadily advancing toward the mirror LM occupying successively the positions OD, EH and GI. When the wave front reaches the latter position (GI), point J, the centerpoint of the wave on the axis PC is just striking the mirror and is about to be reflected back on its path since it strikes the mirror at right angles.

By the time the top and bottom parts of the wave, points G and I, have reached the mirror at K and N, respectively, joint J has been reflected and has traveled to point Z on its way back.

As the wave continues to advance the entire front of the wave is reflected and assumes the position RS, then TW, etc. The individual rays making up the wave train will all be reflected in such a direction as to make them appear to originate from point F, the focus. Since, as just explained, rays of light coming from a point are divering and circular in form it can be seen that the waves reflected from the surface of mirror LM will also be circular and diverging.

Trouble with Intermittent

The following came from T. E. Anderson, projectionist, Community theatre, Russellville, Ark.:

"I just wanted to drop you a line or two to let you know I am still alive. I have been

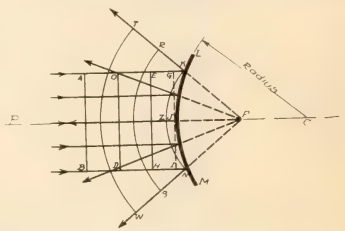


Figure 14

reading the *News* every week and am getting some valuable information from it.

"Although I am what some people call a kid, I am now Chief Projectionist of this theatre. Brother, I have been here for five years and it seems as though was married to this place.

"Here is something that has me stuck. I have two Powers 6B type projectors and I am having a little trouble with the intermittent of one. The picture was not steady and I put in a new cam and spindle and pin-cross for the intermittent. Also a new sprocket. I adjusted these parts as they should be. I have done this many times before and have never had this trouble until now.

"Here is what I think is the trouble. I believe the pin-cross spindle is sprung. I have sprung the spindle for I have special and find that this is where the trouble lies. The pin-cross and spindle were new.

"My picture jumps up slightly on every fourth turn of the flywheel so I have laid the blame on the manufacturers. I couldn't have sprung thes pindle for I have special tools for this operation.

"In addition to being chief projectionist of this theatre, I am mechanic for the Butler

(*Continued on page* 1356)

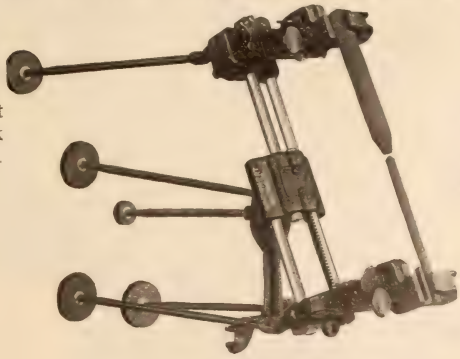
BRENKERT "C3" SPOT FLOOD LAMP

50 to 100 Ampere Capacity

Burner Design

Every desirable adjustment is incorporated for quick and accurate control of arc.

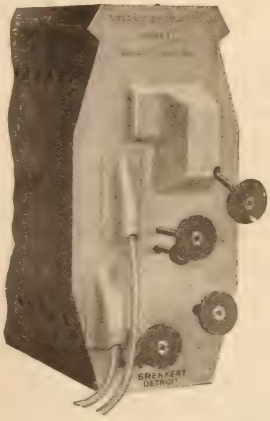
A Delight to the Projectionist



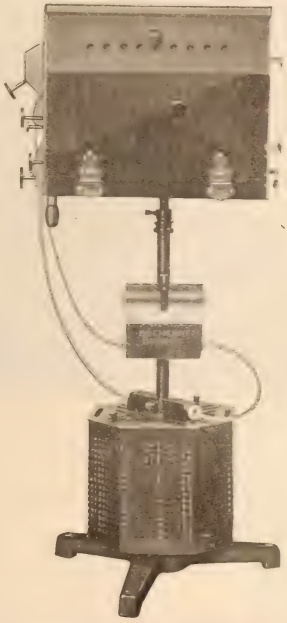
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One of the ten paintings in oil, sixteen feet by twenty-one feet, which hang in the auditorium of the Forum Theatre, Los Angeles, Cal. This painting has created considerable comment and greatly adds to the atmosphere of the theatre. The Forum is scheduled to open April 15th.

Forum Theatre, Los Angeles, Scheduled To Open Middle of April

THE Forum Theatre, Los Angeles, which has been under construction during the past eight months, is scheduled for opening April fifteenth.

The theatre is of Roman architecture, modelled after the Pantheon, the most famous of Roman buildings. It is said to be one of the finest buildings on the Pacific Coast.

The new theatre offers something unique for its motorist patrons, maintaining a private parking ground to accommodate 500 cars. The Forum will be fitted throughout with the best equipment obtainable and will have a roof garden cafe of Roman design, and a clubroom in the basement with soda fountain, billiard tables, etc. for the convenience of the patrons. A ten passenger elevator connects the roof garden with the club rooms.

The Forum organ was built by the W. W. Kimball Company of Chicago. The theatre will also maintain an orchestra.

The policy of the new house will be two performances daily, 2:15 and 8:15 playing high class productions at $1.50 top.

The Forum, with its seating capacity of 1807 all on one floor, was built by the B. and H. Circuit Inc. of Los Angeles at a cost of $950,000.

William A. Hussey, prominent Pacific Coast exhibitor is President and General Manager while Julius K. Johnson who was formerly associated with Finkelstein and Rubin, Minneapolis and A. H. Blank Enterprises at Omaha, is the managing director. Mr. Johnson has been spending the past week in New York arranging for for his opening picture and special curtains and scenic effects for his stage.

Balaban & Katz Provide Surprise For Fans

It is reported that Balaban & Katz will give Chicago music lovers and film fans, a sensation when the newest thing in organs is heard for the first time during the regular bi-weekly Sunday recital on March 2, at the Chicago theatre.

The Chicago theatre grand organ has been known as one of the finest instruments in the country, and with its single console presided over by Jesse Crawford, has displayed splendid musical resources. Balaban & Katz, however, for over a year, have been doubling the resources of the instrument by the addition of a second console.

Mr. Crawford will play the first console, and the second one, which will provide the coloring and accompaniment for his solo and concert work, will be played by his recent bride, Helen Crawford.

The entire organ equipment was built by Wurlitzer.

With both consoles in operation it will be possible to produce every tone, melody and effect, it is declared.

The idea is said to have originated within the Balaban & Katz organization and was quietly worked out by them.

Two New Theatres Planned For St. Petersburg, Fla.

Announcement was made this week that two new theatres would be built in St. Petersburg, Fla. Representatives of the Famous-Players Lasky Corporation have completed arrangements with Harvey S. Chase, of St. Petersburg, it is stated, for the erection of a theatre and office building on First Avenue north to cost $5000,000.

According to the plans the new theatre will be on a lot 100 by 120 feet in size. The theatre is to have a main floor and balcony with a seating capacity of around 2,000. Above the theatre will be four floors devoted to offices and a roof garden upon the top. The building will be of Spanish Renaissance type and will be finished in polychrome terra cotta. According to the report, the house will be ready for operation by January 1, 1925, and will be under the management of the Southern Enterprises, who now operate all of the white theatres of that city.

The other was announced as The Park and was to be built upon the old Randolph property, the theatre occupying the ground floor, a dance hall on the second floor and lodge rooms upon the third. C. D. Buss, representing the theatre company, has established headquarters with the Dietz Realty Company, who handled the transaction. H. E. Wendell, architect, has been engaged to arrange the plans for the building, it was stated.

Ring & Sherman Purchase Harlem Grand Theatre

J. Ring and B. Sherman, owners of the Stadium Theatre on Third Avenue and 119th Street, New York City, have purchased the Harlem Grand Theatre on 125th Street, New York City. The Stadium is managed by J. Bernstein.



The new E. F. Albee (Keith) Theatre in Providence, R. I., equipped with this H-W Chair



O. C. 329

H-W Expert Seating Service

BIG exhibitors know that seat comfort increases theatre patronage. Your patrons come to you for relaxation. They sit in one chair for two or three hours. If they go away tired and cramped, they don't come back.

Seating comfort is not entirely a matter of upholstery. It is more in the curve and pitch of back and seat — items which long experience alone can determine. Heywood-Wakefield has specialized in seating for 98 years. All H-W theatre chairs are built for comfort.

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NEW YORK, N. Y.	516 W. 34th St.
PHILADELPHIA, PA.	244 So. 5th St.
PORTLAND, ORE.	148 No. Tenth St.
SAN FRANCISCO, CAL.,	737 Howard St.
ST. LOUIS, MO.,	Sixth and O'Fallon Sts.



O. C. 5 Special



O. C. 338



O. C. 3 Special



O. C 500

Heywood-Wakefield

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Description of Helios Intensifying Reflector Arc Lamp

There has been described in previous issues, types of reflector arc projection lamps. Another such apparatus is now in use in theatres, the "Helios Intensifying Reflector Lamp" distributed by the Warren Products Co.

This lamp operates on the principle of reflected light, gathered from the arc by a concave mirror and reflected in a beam to the aperture. Condensers are not used.

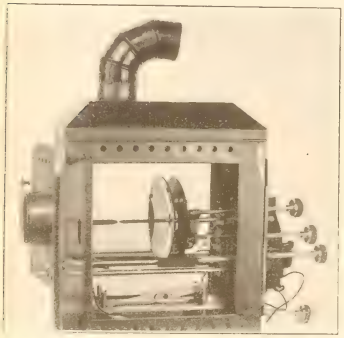
Details of the mechanism and housing of this lamp are shown in the accompanying reproduction. The special features of this type are lamp are:

Small sized carbons drawing from 15 to 20 amperes of current.

Elimination of condensers.

Special reflecting mirror for gathering the light of the arc and concentrating it on the aperture.

Small amount of heat dissipated in the projection room.



The Helios Intensifying Reflector Arc Lamp manufactured by the Warren Products Co. which uses the principle of small arc reflecting light to a mirror and thence to the aperture. No condensers are used and a very small amperage is required. See description on this page.

The mirror used on the Helios lamp is made of quartz glass and is extra large in size.

The lamp is claimed to give a good picture on large screens and long throws and is fitted with controls for the carbons and mirror to permit even distribution of light on the screen.

Several installations of this lamp are reported in theatres throughout the country.

De Forest Announces Organization Of Company

Dr. Lee DeForest of the DeForest Phonofilms, the talking pictures, of which he is the inventor, and famous as well for his radio and long-distance telephone inventions, announces the formation of DeForest Phonofilms, Inc., of which he is president. Although the organization is not yet complete, Dr. DeForest will have such men associated with him as Edward H. Jewett, of the Jewett-Page Automobile Co., Detroit; Frederick W. Peck, millionaire manufacturer of Providence; Rhinelander Waldo, former police commissioner of New York City and Frank Hitchcock. William E. Waddell, well known in motion picture circles, and former manager of the Thomas A. Edison Kinotophone Studio and general manager of the American Talking Picture Co., has been made general manager of the Phonofilms.

Dr. DeForest also announces that work will be started immediately on a series of most pretentious talking motion pictures.

Theatre To Contain Best In Equipment and Music

PLEASANTVILLE, N. Y.—S. Siciliano is building a two story office building of brick, steel and concrete with two stores and theatre on ground floor and twelve offices on second floor at 60 Rebecca Avenue.

The theatre will contain the latest and best equipment as to music, projection, ventilation and seating and will be owned and operated by Phillips & Sussman, Inc., with temporary office at 129 Rebecca Ave. Capacity 425.

Announces Construction of Theatre, Southington, Conn.

A new motion picture house for Southington, Conn., is to be constructed at once according to announcement of Frederick Francis of that town, who announces plans have been consummated and will be rushed to completion.

Heating and Ventillating

Articles now in preparation to appear in early issues of News.



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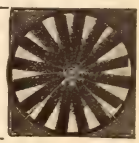
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Projectionists Department

(*Continued from page* 1350)

Theatre Supply Co., who is the local agent for Powers projectors.

"Please find stamps enclosed for reply by mail."

It seems to us that Friend Anderson has diagnosed his own trouble and suggested the obvious remedy — a new spindle.

Picture jumpiness is also caused by gummed teeth on the intermittent sprocket and these should be cleaned regularly at short intervals. However, if as Friend Anderson says a *jump* occurs regularly at every fourth turn of the flywheel the trouble apparently lies elsewhere.

Be that as it may, the point we wish to bring out is this: No matter how carefully repairs may be made and new parts substituted for old, the likelihood of a slip-up always exists and THEREFORE it would be better to have on hand always a *complete new intermittent movement* for just such emergencies as this. The small saving effected by substituting parts as they become worn hardly warrants the risk of projecting a poor picture to the screen.

As for placing the blame on the manufacturers, that is something which savors of a difference of opinion and therefore concerns us not in the least. The obvious thing to do is to present a proper claim to the manufacturer and rest assured that you will receive fair treatment. Your connection with the local agent for Powers Projectors will ensure no difficulty on this score.

We compliment Brother Anderson on his ability, despite his admitted youth, to hold down two such important positions as Chief Projectionist and Supply Dealers Mechanic.

More power to him.

Woodland's Talking Pictures Shown at Richmond

The showing of Woodland's Talking and Singing Pictures at the Civic Theatre, 114th Street and Liberty Avenue, Richmond Hill, L. I., proved popular with the audiences which witnessed them, it is reported. Manager Atherly S. Poland was pleased with the pictures.

At present John E. Woodland, the inventor of the method of synchronization shown in these pictures, in constructing a new machine which will be very simple in construction and which he claims will be far in advance of other systems used to project motion pictures in synchronization with the human voice.

Application of Stained Glass Beautifies Theatre

The following is an item from "The Cinema Supplement":

A great deal has been written in the building trade and other journals of late as to the use of stained glass and leaded work in decorative lighting. But perhaps the most beautiful example of this we have so far seen is a delightfully executed design for a stained glass cinema proscenium. The arched apex was worked out in small leaded squares in smoke-blue, with diamond border and massive ornamental design. The side panels were *en suite*.

The effect was beautiful with lights full on, but no less so when a dim back light illuminated the work while the picture was being shown.

It needs a decorative artist, of course, to carry out the idea in harmony with the decoration of the proscenium and the auditorium, but the charm of effect and the permanence and cleanliness of the stained glass should go a long way toward compensating for any little extra expense in the first place.

To those exhibitors and architects who are confronted with the necessity of putting some form of proscenium opening against an otherwise bare screen-end wall we commend the idea of a shallow, leaded stained glass design of the kind here outlined.

Builds Up Reputation As Artist In Ten Years

A number of years ago, 10 to be exact, Harry Reichenbach made a find in a humble studio in Greenwich Village. There was Kassel the portrait and miniature painter, who spent many years in art study both here and abroad, and whom Harry coaxed to move to Times Square and open a studio to paint portraits of Film Stars, and through painting such portraits as Mary Pickford, Marguerite Clark, Petrova, Anita Stewart and numerous others, his success was instantaneous. Since then he has made the lobby display paintings of the premier showings of the Fox special features in New York and other cities. Also the Universal Jewel, F.B.O. and other producers displays. The "Hunchback of Notre Dame" displays in the big cities are by Kassel, and the recent special lobby displays in New York on "If Winter Comes," "The Silent Command," "The Temple of Venus."

Many large and small theatres, it is claimed have had their lobbies transformed into, or so to speak a private art gallery, through the artistic and personal efforts of this creative artist.

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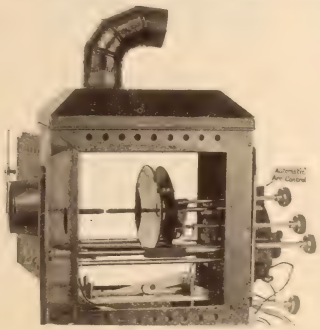
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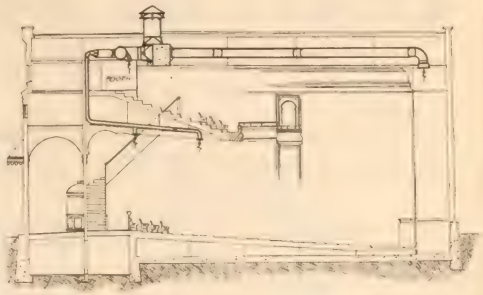
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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Wales	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Frame Up	J. Livingston	Independent Pict.-S.R.		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros.	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 23
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Midnight Flower, The	Glass-Vale	Aywon Film		
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict.	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Untamable, The	Gladys Walton	Universal	5 reels	Sept. 8
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict.	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Beaten	J. Livingston	Independent Pict.-S. R.		
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Camel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib.	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib.	6 reels	Feb. 23
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 3
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros.	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Love Pirate, The	Special Cast	Film Book. Offices	5 reels	
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
Offenders, The	Margery Wilson	Independent Pict.-S. R.		
On the Banks of Wabash	Special Cast	Vitagraph	8 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Scarlet Hate	Jack Livingston	Independent Pict.	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Valley of Lost Souls	Special Cast	Independent Pict.-S. R.		
Virginian, The	Harlan-Vidor	Preferred Pict.	8 reels	Nov. 24
Wanters, The	Special Cast	First National	6 reels	Jan. 19
When Odds Are Even	William Russell	Fox	5 reels	Dec. 1

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speedjacks		Paramount	6 reels	Mar. 1
Beaten	Jack Livingston	Independent Pict.	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Bill		Red Seal Pictures	5 reels	
Border Musketeers	Jack Livingston	Independent Pict.	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Myles Standish	Charles Ray	Asso. Exhib.	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Devil's Partner	Norman Shearer	Independent Pict.-S. R.		
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	7 reels	Feb. 23
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rich	Warner Bros.	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict.	8 reels	Dec. 8
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
Printers' Devil, The	Wesley Barry	Warner Bros.	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Second Youth	A. Lunt-M. Palmeri	Goldwyn-Cosmo		
Shattered Faith	Special Cast	Independent Pict.-S. R.		
This Freedom	Fay Compton	Fox		
Tiger Rose	Lenore Ulric	Warner Bros.	8 reels	Dec. 8
To the Ladies	Special Cast	Paramount	6 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1

Feature	Star	Distributed by	Length	Reviewed
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. S. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O.	7 reels	Feb. 16
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros.	7 reels	Dec. 29
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Special Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro	6 reels	Feb. 16
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Special Cast	Paramount	6 reels	Jan. 26
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
In the Spider's Web	Special Cast	Independent Pict. Corp		
Judgment of the Storm	Special Cast	F. B. O	7 reels	Dec. 1
Just off Broadway	John Gilbert	Fox	6 reels	Feb. 9
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Lullaby, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Mask of Lopez	Fred Thomson	F. B. O.	5 reels	Nov. 24
Name the Man	Special Cast	Goldwyn Cosmo	8 reels	Dec. 15
Not A Drum Was heard	Charles Jones	Fox	5 reels	Feb. 9
Painted People	Colleen Moore	First National	7 reels	Feb. 9
Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Shadow of the East	Special Cast	Fox	6 reels	Feb. 16
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Three Days To Live	Ora Carew	Gerson-S. R.		
Trouble Trail	N. Gerber-R. Hatton	Arrow	5 reels	
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
West of the Water Tower	Spec. Cast	Paramount	7 reels	Jan. 12
Wild Oranges	Valli-Mayo	Goldwyn-Cosmo	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Alimony	Baxter-Darmond	F. B. O	8 reels	
Blizzard, The	Special Cast	Fox		
Baffled	Franklyn Farnum	Independent Pict.-S. R.		
Breathless Moment, The	Wm. Desmond	Universal	6 reels	Feb. 9
By Divine Right	Dexter-Harris	F. B. O.	7 reels	Jan. 26
Daddies	Special Cast	Warner Bros.	7 reels	Feb. 9
Drums Of Jeopardy	Elaine Hammerstein	Truart Film		
Flapper Wives	Special Cast	Selznick		
Flowing Gold	Milsson-Sills	First National	8005 feet	Mar. 1
Gambling Wives	Marjorie Daw	Arrow	7 reels	
George Washington, Jr.	Wesley Barry	Warner Bros.	6 reels	Feb. 2
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Happiness	Laurette Taylor	Metro	8 reels	Mar. 8
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Jack O'Clubs	Herbert Rawlinson	Universal	8 reels	
Ladies to Board	Tom Mix	Fox	6112 feet	Mar. 1
Lily of the Alley	Edwards-White	Hepworth		
Love Letters	Shirley Mason	Fox	4749 feet	Mar. 8
Love Master, The	Strongheart (dog)	First National	7 reels	Jan. 19
Loving Lies	Brent-Blue	Allied P. & D.	7 reels	
Marriage Circle, The	Marie Prevost	Warner Bros.	7 reels	Feb. 16
Night Hawk, The	Harry Carey	Hodkinson	5 reels	
North of Nevada	Fred Thomson	F. B. O.	5 reels	
No More Women	Special Cast	Allied P. D.	6 reels	
On Time	Richard Talmadge	Truart		
Poisoned Paradise	Bow-Harlan	Preferred	7 reels	Mar. 15
Ride for Your Life	Hoot Gibson	Universal	5310 feet	Mar. 1
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Sporting Youth	Reginald Denny	Universal	7 reels	Feb. 2
Three Miles Out	Madge Kennedy	Assoc. Exhib	6 reels	
Thy Name is Woman	Special Cast	Metro		
Uninvited Guest, The	Special Cast	Metro	6145 feet	Mar. 1
Western Feuds	Edmund Cobb	Arrow	5 reels	
When A Man's A Man	Special Cast	First National	6 reels	Feb. 16
White Sin, The	Special Cast	F. B. O.		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		
Woman's Secret, A	Mae Marsh	Allied P. & D.	10 reels	
Yankee Consul, The	Douglas MacLean	Asso. Exhit	6 reels	

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Express, The	Special Cast	Fox		
Beau Brummel	John Barrymore	Warner Bros.	10 reels	Mar. 8
Beware, The Woman		F. B. O.		
Blasted Hopes	Edmund Cobb	Arrow	5 reels	
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros.		
Crossed Trails	J. P. McGowan	Independent Pict.-S. R.		
Damaged Hearts	Sara Mullen & Mary Carr	F. B. O.		
Don't Doubt Your Husband	Viola Dana	Metro		
Enchanted Cottage, The	Richard Barthelmess	First National		
Fine and Dandy	Tom Mix	Fox		
Fool's Highway	Mary Philbin	Universal	8 reels	Mar. 15
Galloping, The	Jack Hoxie	Universal	5 reels	
Galloping Fish, The	Special Cast	First National		
Galloping Gallagher	Fred Thomson	F. B. O	7 reels	
Goldfish, The	Constance Talmadge	First National		
His Darker Self	Lloyd Hamilton	Hodkinson		
Lillies of the Field	Griffith-Tearle	First National		
Lone Wolf, The	Dalton-Holt	Asso. Exhib	6 reels	
Love's Whirlpool	Kirkwood-Lee	Hodkinson		
Man's Mate, A	John Gilbert	Fox		
Mrs. Erricker's Reputation	A. Taylor	Hepworth		
Pagan Passions	Special Cast	Selznick		
Phantom Horseman	Jack Hoxie	Universal	4399 feet	Mar. 15
Plunderer, The	F. Mayo & Spec. Cast	Fox		
Right of the Strongest	E. K. Lincoln	Selznick		
Sage Brush Gospel	N. Gerber-R. Hatton	Arrow	5 reels	
Secrets	Norma Talmadge	First National		
Sherlock, Jr.	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara LaMarr	Metro		
Son of Sahara, A	Special Cast	First National		
Stolen Secrets	Herbert Rawlinson	Universal		
Torment	Owen Moore - Bessie Love	First National		
Try and Get It	Washburn-Dove	Hodkinson		
Two Fisted Tenderfoot	J. P. McGowan	Independent Pict.-S. R.		
Vagabond Trail, The	Charles Jones	Fox		
What Three Men Wanted	Miss Dupont	Indepen. Pict	5200 feet	
Why Get Married	Andree Lafayette	Asso. Exhib		
Why Men Leave Home	Special Cast	First National		
Women Who Give	Special Cast	Metro		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Crossed Trails	Franklyn Farnum	Independ. Pict. Corp.		
Cytherea	Special Cast	First National		
King of Wild Horses	Special Cast			
Law Forbids, The	Special Cast	Universal		
Lord's Referee	Charles Jones	Fox	5 reels	
Lost	Special Cast	F. B. O	7 reels	
Marriage Cheat, The	P. Marmont-L. Joy	First National		
Pipes of Pan	Alma Taylor	Hepworth		
Souvenir	Ayres-Marmont	Asso. Exhibs.		
What Three Men Wanted	Miss Dupont	Independent Pict. Corp		
Woman on the Jury, The	Sylvia Breamer	First National		

MAY

Feature	Star	Distributed by	Length	Reviewed
Babbitt	Special Cast	Warner Bros.		
Desperate Adventure, A	J. P. McGowan	Independent Pict.		
For Sale	Corinne Griffith	First National		
John Forrest Finds Himself	Edwards-White	Hepworth		
Storm Daughter, The	Special Cast	Universal		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Special Cast	Hepworth		
Those Who Dance	Special Cast	First National		
Sundown	Roy Stewart	First National		
White Moth, The	Barbara La Marr	First National		
Flaming Wives		First National		
Perfect Flapper, The	Colleen Moore	First National		
Ragged Messenger, The		First National		
Western Vengeance	J. P. McGowan	Independent Pict.-S. R.		

JULY

Feature	Star	Distributed by	Length	Reviewed
Calibre Forty-Five	J. P. McGowan	Independent Pict.-S. R.		
Mist in the Valley	Ames-Dennes	Hepworth		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational	2 reels	Feb. 9
Adam's Fib	Special Cast	Pathe		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	High-La Verne	Pathe	1 reel	
An All Star Cast	Aesop Fable	Pathe		
Animal's Fair, The	Aesop Fable	Pathe	1 reel	
Arabia's Last Race		Fox	2 reels	
Asleep at the Switch	Ben Turpen	Pathe	2 reels	Oct. 18
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Doo Dad)	Pathe	1 reel	Jan. 19
Bargain Day		Educational	1 reel	
Barnum, Junior		Educational	2 reels	
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reels	Nov. 1
Best Man Wins, The	Aesops Fables	Pathe	3 reel	Dec. 8
Be Yourself	Al St. John	Fox	2 reels	
Big Business	(Our Gang)	Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Ideas, The	Snub Pollard	Pathe	1 reel	Jan. 12
Big Moments from Little Pictures	Will Rogers	Pathe		
Bill Collector, The	Joe Rock	Grand-Asher	2 reels	
Bishop of Hollywood	Special Cast	Selznick		
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brother Bill	Earl McCoy	Universal		
Buccaneers, The	Our Gang	Pathe	2 reels	Mar. 8
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Body, The		Hodkinson	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	Feb. 16
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Cake Eater, The	Will Rogers	Pathe	2 reels	Mar. 1
Call The Wagon	Neil Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Cave Inn	Special Cast	Educational	1 reel	Mar. 1
Chasing Wealth		Universal	1 reel	Jan. 12
Checking In	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar, Detective	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Col. Heeza Liar in the African Jungle	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar Ancestors	Bray Cartoon	Selznick		
Col. Heeza Liar-Sky Pilot	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Treasure Island	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Burglar	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar and the Ghosts	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Vacation	Bray Cartoon	Hodkinson	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox	2 reels	
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cream of Hollywood, The	Fred Caldwell	Selznick	2 reels	
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessin-Butler	Pathe	2 reels	Dec. 20
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
DarkKnight, A	Joe Rock	Grand-Asher	2 reels	Dec. 3
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Hesitate		Educational	1 reel	Dec. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct.-3
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reel	
Easy Work	Summerville-Dunn	Universal	1 reel	Feb. 23
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Faint Hearts		Hodkinson	2 reels	
Family Life		Educational	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fatal Photo, The		Hodkinson	2 reels	
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Fiddling Fool, The		Hodkinson	2 reels	
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Five Orphans of the Storm	Aesop Fable	Pathe	1 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Four Orphans, The		Hodkinson	2 reels	
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Educational	2 reels	Mar. 1
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Gelfmania	Engle-Earle	Universal	2 reels	Nov. 17
Good Old Days	Aesop Fable	Pathe	1 reel	
Go West	Animals	Pathe	1 reel	Nov. 20
Gown Shop The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Great Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7
Halfback of Notre Dame, The	Harry Gribbon	Pathe	2 reels	Feb. 23
Hang On	Cliff Bowes	Educational	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 27
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hard Knocks	Charles Chase	Pathe	1 reel	Mar. 1
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	Feb. 9
Herman, The Great Mouse	Aesop Fable	Pathe	1 reel	Mar. 1
High Hiers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hit 'Em Hard	Earle McCoy	Universal	2 reels	
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Kid, The	Special Cast	Pathe		
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov.10
Ideal Man, The	Bert Roach	Universal	1 reel	Nov. 19
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Jazz Boy, The	Special Cast	Universal		
Jockey, The	Buddy Messinger	Universal		
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb.
Keep Going	Earle-McCoy	Universal	2 reels	Feb.
Keep Healthy	Slim Summerville-B. Dunn	Universal	1 reel	Mar. 15
Kidding Capt. Kidd		Lee-Bradford	3/4 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Killing Time	Lloyd Hamilton	Educational		
Knockout, The	Animals	Pathe	1 reel	
Lady Barber, The	Harry Langdon	Pathe		
Let's Build	D'Allbrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Schnick	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	Feb. 16
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept. 29
Love's Detour	Charley Chase	Pathe	1 reel	Mar. 18
Love's Reward	Animal Cast	Pathe	1 reel	Mar. 15
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, The	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man Pays, The	(Dippy Doo Dads)	Pathe	1 reel	Feb. 16
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 13
Mark It Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Marry When Young	Edwards-Roach	Universal		
Matter of Policy A	Neely Edwards	Universal	1 reel	Dec. 3
Marry When Young	Jimmy Aubrey	Selznick		
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Movie Queen, The	Al. Alt	Universal		
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Liar)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 11
Neck and Neck		Educational	2 reels	Jan. 26
New Sheriff, The		Educational	2 reels	Mar. 8
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nobody to Love	Edwards-Roach	Universal		
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Captain		Educational	1 reel	Feb. 23
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 2
One Day in Hollywood	Hank Mann	Selznick		
One Exciting Day	Earle-Eagle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
On the Job		Fox	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Orphan, The	Clyde Cook	Fox	2 reels	
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 13
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	Mar. 1
Perfect Day, A	Bobby Vernon	Educational	2 reels	Nov. 17
Perfect Lady, A	Charley Chase	Pathe	1 reel	Feb. 23
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Politics	Spat Family	Pathe	2 reels	Nov. 23
Postage Due	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Quit Kidding	Buddy Messinger	Universal	2 reels	Feb. 23
Racing Kid, The	Buddy Messinger	Universal		
Regular Boys, A	Buddy Messinger	Universal	2 reels	
Reno or Bust	Spec. Cast	Educational	2 reels	Mar. 15
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Fool, A		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 13
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustler Buster	Jack Mower	Universal	2 reels	Dec. 29
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
School Pals	Animal Cast	Fox	2 reels	Mar. 1
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 8
Shanghaied Lovers	Harry Langdon	Pathe		
Sheik of Hollywood, The	Fred Caldwell	Selznick	2 reels	
She's a He	Buddy Messinger	Universal	2 reels	Nov.
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 24
Should Poker Players Marry	N. Edwards-B. Roach	Universal	1 reel	Mar. 15
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 3
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Smile Please	Harry Langdon	Pathe	2 reels	Mar. 1
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Sollers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal	2 reels	Mar. 8
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Stranded	Harry McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrett	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Yessae	Monty Banks	Grand-Asher	2 reels	
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan. 12
That Oriental Game	Pal (dog)	Universal	2 reels	Mar. 15
That's Rich	Arthur Trimble	Universal		
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Trouble Brewing	Larry Semon	Vitagraph		
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 2
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under Orders	Clyde Cook	Educational	2 reels	Mar. 15
Under the White Robe		Universal	1 reel	
Unknown Boy	Universal		2 reels	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Very Bad Man, The		Universal	1 reel	Mar. 1
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox	2 reels	Mar. 8
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
When Knighthood Was in Tower	Special Cast	F. B. O.	2 reels	Mar. 8
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wide Open		Educational	2 reels	Feb. 23
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Wide Open		Educational	2 reels	Feb. 23
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 29
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	1 reel	
You're Next		Universal		
Zeb vs. Paprika	Stan Laurel	Pathe	2 reels	Mar. 15

Short Subjects

Feature	Distributed by	Length	Reviewed
Almost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict.	1 reel	Nov. 17
Ant Lion, The (Secrets of Life)	Educational	1 reel	Mar. 8
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Beast (Fighting Blood)	Film Book. Offices	2 reels	5
The Bee (Secrets of Life)	Educational	1 reel	Jan.
Big Boy Blue (Leather Pushers)	Universal	2 reels	Mar. 15
Bill Brent's Claim	Universal	2 reels	
Birds of Passage (Novelty)	Pathe	3 reels	
Black Caesar's Clan (Serial)	Pathe		
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Black Sunlight (Bray Romance)	Hodkinson	1 reel	
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Educational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Captain Kidder (Aesop Fable)	Pathe		
Carton Factory, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 3
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Declaration of Independence, The (Chronicles of America)	Pathe		
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanders	Universal	2 reels	
Einstein's Theory of Relativity	Red Seal Pictures	2 reels	
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Fast Express, The	Universal	15 episodes	Feb. 23
Feathered Fishermen (Educational)	Fox		
Film Memorial to Woodrow Wilson	Universal	1 reel	Feb. 16
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gambling With the Gulf Stream (Bray Romance)	Hodkinson	1 reel	
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Gold, Gold (Way of a Man Serial)	Pathe	2 reels	
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale (Fighting Blood)	Film Book. Offices	2 reels	June 16
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 12
Hats Off (Pete Morrison)	Universal	2 reels	Feb. 9
Haunted Hills (Wilderness Trails)	Educational	1 reel	Feb. 23
He Loops to Conquer (Leather Pushers	Universal	2 reels	Jan. 1
Home Again Sing Them Again Series	Educational	1 reel	Jan.
Homemaker, The	Educational	1 reel	Feb. 2
Immortal Voice, The (Bray Romance)	Hodkinson	1 reel	
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Jean of Hecets Head (Wilderness Tales)	Educational	1 reel	
Johnny's Swordfish (Educational)	Fox	1 reel	
Jumping Jacks (Hodge Podge)	Educational	1 reel	Mar. 1
Just-A-Little-Late Club (Barton Editorial)	Selznick	1 reel	
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
King Learry (Telephone Series)	F. B. O.	2 reels	
Last Outlaw, The	Universal	2 reels	Jan. 12
Laugh-O-Graphs (Novelty)	Grand Asher		
Leatherstocking Tales	Pathe	Serial	Mar. 8
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Liquid Lava (Hodge Podge)	Educational	1 reel	
Lone Larry Kingsley Benedict	Universal	2 reels	
Long Ago (Sing Them Again Series)	Educational	1 reel	Mar. 8
Long Live the King (Fighting Blood)	Film Book. Offices	2 reels	
Mandan's Oath, The (Indian Series)	Pathe	2 reels	Mar. 15
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Masquerade, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Mother Goose Land (Out of the Inkwell)	Red Seal Pictures	1 reel	
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mystery Box, The (Bray Romance)	Hodkinson	1 reel	
Mysteries of Yucatan (Educational)	Fox	1 reel	
National Rash, The (Sportlight)	Pathe	1 reel	Mar. 8
New England Farm, A (Educational)	Fox		
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	Feb. 16
Olympic Mermaids (Sportlight)	Pathe	1 reel	Feb. 23
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Peter Stuyvesant (Chr. of America)	Pathe	3 reels	Feb. 23
Plastigrams (Novelty)	Educational		
Poor King Midas (Barton Editorial)	Selznick	1 reel	
Puritan, The (Chronicles of Amer.)	Pathe		
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Romance of Life (Bray Romance)	Hodkinson	1 reel	
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Sculptor's Paradise, A (Novelty)	Fox	1 reel	Mar. 15
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Sky Splitter, The (Bray Romance)	Hodkinson	1 reel	
Slippery Decks (Educational)	Fox	1 reel	
Society Sensation, A (Valentino-re-issue)	Universal	2 reels	Mar. 1
Some Sense and Some Nonsense (Hodge-Podge)	Educational	1 reel	Sept. 29
Song Cartoons	Red Seal Pictures	1 reel	
Sons of Swat (Educational)	Fox		
Something for Nothing (Barton Editorial)	Selznick	1 reel	
Speedville (Hodge Podge)	Educational	1 reel	
Spider, The (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	Mar. 8
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking A Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Ten Scars Make a Man (Serial)	Pathe		
Three Orphan (Fighting Blood)	Film Book. offices	2 reels	Oct. 20
Thru Yellowstone Nat'l Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	Feb. 23
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Foils (Wilderness Tales)	Educational	1 reel	Sept. 29
White Man Who Turned Indian, The (Indian Series)	Pathe	2 reels	Mar. 1
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why the Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Why Mice Leave Home (Cartoon)	Pathe	1 reel	Mar. 15
Wild and Western (Sportlight)	Pathe	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 3
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe		
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

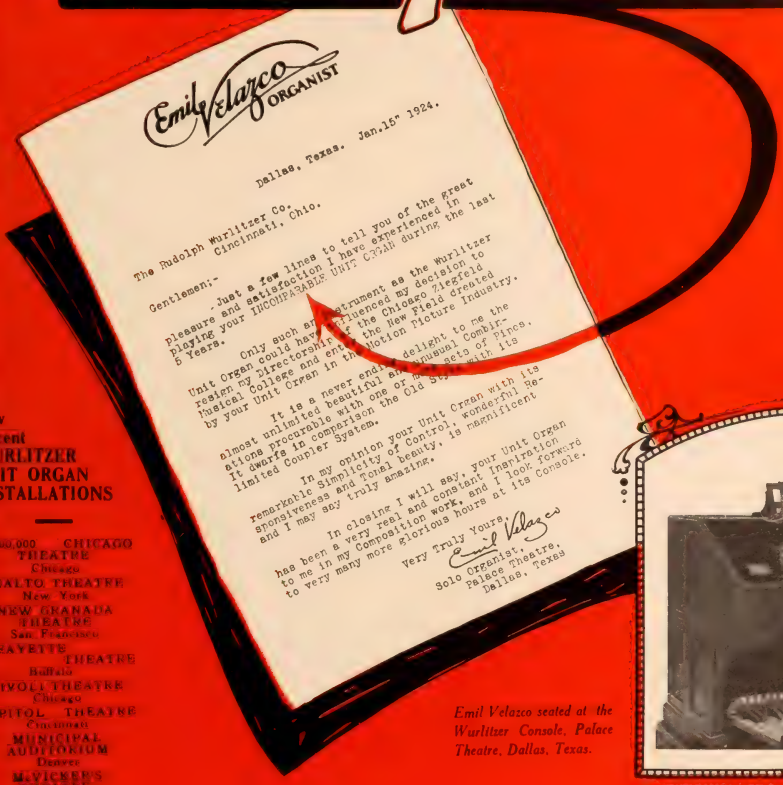
Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R.	12 reels	Feb. 2
Adopted Father, The	George Arliss	Goldwyn-Cosmo		
Adorable Scofflaw, The	Bow-Harlan	Preferred		
After A Million	Kenneth McDonald	Sunset Prod.		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		

Feature	Star	Districuted by	Length	Reviewed
Alaskan, The	Thomas Meighan	Paramount		
Alibi, The	Special Cast	Vitagraph		
Along Came Ruth	Viola Dana	Metro		
America	Special Cast	United Artists	14 reels	Mar. 8
An Old Man's Darling	Laura La Plante	Pathe		
Another Scandal	Special Cast	Paramount		
Arab, The	Special Cast	Metro		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. C. Burr	7 reels	Feb. 9
Back of the Beyond		Grand-Asher		
Baffled	Franklyn Farnum	Independent Pict.		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Bandolero	Special Cast	Goldwyn Cosmo		
Barbara Frietchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Beggars on Horseback	Blue Prevost	Warner Bros.		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres-Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist.		
Boomerang, The	Special Cast	Preferred Pict.		
Borrowed Husbands	Florence Vidor	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers		Metro		
Buddies	Marion Davies	Cosmo		
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict.		
Cause for Divorce	Spec. Cast	Selznick	7 reels	Feb. 16
Circe	Mae Murray	Metro		
Circus Rider, The	Charles Jones	Fox		
Claim No. 1	Special Cast	Universal		
Clay of C'lina	Herbert Rawlinson	Universal		
Clean Heart		Vitagraph		
Code of the Sea	Rod La Rocque	Paramount		
Confidence Man, The	Thomas Meighan	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod.		
Crash, The	Special Cast	Vitagraph		
Damaged Hearts	Special Cast	F. B. O.	6175 feet	Mar. 8
Daughter of Today	Special Cast	Selznick	7 reels	Mar. 8
Dawn of a Tomorrow	Special Cast	Paramount		
Desert Rose, The	Harry Carey	Hodkinson		
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Dollar Down	Ruth Roland			
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Enemy Sex, The	Betty Compson	Paramount		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount	5 reels	Mar. 1
Face to Face	Viola Dana	Metro		
Feet of Clay	L. Joy-R. La Roque	Paramount		
Fighting Coward, The	Special Cast	Paramount	7 reels	Mar. 15
Fighting Tylers, The	Spec. Cast	Hal. Roach		
Fine and Dandy	Tom Mix	Fox		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Fires of Fate		Truart (S. R.)		
First Violin, The		Grand-Asher		
Flames of Romance	Special Cast			
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod.	6500 feet	Mar. 8
Fool, The	Special Cast	Fox		
Fools in the Dark	George O'Hara	F. B. O.		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Forgive and Forget	Special Cast	C. B. C. (S. R.)	6 reels	Feb. 23
Forty-Horse Hawkins	Hoot Gibson	Universal		
Furnace of Life, The		Grand-Asher		
Getting Her Man	Special Cast	Gerson Pict.		
Girl in the Limousine	Larry Semon	Truart		
Girl of the Limberlost	Special Cast			
Girl Shy	Harold Lloyd	Pathe		
Good Bad Boy, The		Principal Pict.		
Good Men and Bad	Special Cast	F. W. Kraemer	5 reels	Dec. 2
Goof, The	Special Cast	First National		
Greed	Special Cast	Goldwyn-Cosmo		
Guilty One, The	Agnes Ayres	Paramount		
Haunted Hours	Olive Hammerstein	Fred Weibl Prod.		
Heart Trouble	Constance Talmadge	First National		
Hearts of Oak		Fox		
Helen's Babies	Baby Peggy	Principal Pict.		
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
Hook and Ladder	Hoot Gibson	Universal	reels	Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Hunted Woman, The		Fox		
Icebound	Dix-Wilson	Paramount	5145 feet	Mar. 15
In Fast Company	Richard Talmadge	Truart		
In The First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
Inside Story, The		Paramount		
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack O' Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
K		Universal		
King, The	Adolph Menjou	Paramount		
Last Frontier The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Lend Me Your Husband	Doris Kenyon	C. C. Burr		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Listen Lester	Special Cast	F. B. O.		
Lone Fighter, The	J. B. Warner	Sunset Prod.		
Lost	Special Cast	F. B. O.		
Love Pirate, The	Carmel Myers	F. B. O.	5 reels	Feb. 23
Lover's Lane	Special Cast	Warner Bros.		

Featrne	Star	Distributed by	Length	Reviewed
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Madame Sans-Gene	Theda Bara			
Mademoiselle Midnight	Mae Murray	Metro		
Man from Brodney's	Special Cast	Vitagraph	7 reels	Do. 3
Man From Wyoming, The	Jack Hoxie	Universal		
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Man Who Came Back, The		Fox		
Mark of Cain	John Gilbert	Fox		
Marriage Market, The	Special Cast	C. B. C.-S. R.	6 reels	Mar. 1
Mary Anne		Pathe		
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Miami	Betty Compson	Hodkinson		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Monsieur Beaucaire	Rudolph Valentino	Paramount		
Montmartre	Pola Negri	Paramount	7 reels	Mar. 15
Mountebank, The	E. Torrence-A.Q. Nilsson	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Man	Special Cast	Vitagraph	5600 Feet	Feb. 23
Nellie the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo	7 reels	Mar. 8
Never Say Die	Douglas McLean	Asso. Exhib.		
Next Corner, The	Tearle-Mackaill	Paramount	6 reels	Feb. 23
No More Women	M. Moore-Bellamy	Allied P. & D.	6 reels	Feb. 2
North of Hudson Bay	Tom Mix	Fox	4973 feet	Feb. 23
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
One Law for the Woman	Harris-Spooner	Vitagraph		
One Night in Rome	Laurette Taylor	Metro		
Open Places	John Lowell			
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pal O' Mine	Special Cast	C. B. C.		
Peter Pan		Paramount		
Pied Piper Malone	Thos. Meighan	Paramount	7 reels	Feb. 9
Plugger, The	Special Cast	Fox		
Potash and Perlmutter in Hollywood	Bernard-Carr	First National		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil The	Special Cast	Goldwyn-Cosmo		
Relativity	Laura La Plante	Universal		
Restless Wives	Doris Kenyon	Mastodon		
Ridgeway of Montana	Jack Hoxie	Universal		
Roles	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Rose of the Ghetto	Marie Prevost	Warner Bros.		
Roulette	Special Cast	Selznick	5 reels	Feb. 9
Sands of Time	Special Cast	First National		
San Francisco		Grand Asher		
Satin Girl, The	Special Cast	Grand-Asher		
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sea Hawk, The	Special Cast	First National		
Shepherd King The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Signal Tower, The	Special Cast	Universal		
Silent Stranger	Fred Thompson	F. B. O.		
Singer Jim McKee	William S. Hart	Paramount	7 reels	Feb. 23
Sinners in Heaven	Special Cast	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount		
Southern Love	Betty Blythe			
Stepping Lively	Richard Talmadge	Truart		
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Strathmore		Fox		
Superstition	De la Motte-Bowers	Creative Prod.		
Swords and Plowshares	M. Carr-J. Walker	F. B. O.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of The Shrew	Bebe Daniels	Principal Pict.		
Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Special Cast	Warner Bros.		
Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo		
Thief of Begdad, The	Douglas Fairbanks	United Artists		
Three O'Clock in the Morning	Special Cast	Assoc. Exhibitors	7 reels	Feb. 9
Three Weeks	Special Cast	Goldwyn-Cosmo	8 reels	Feb. 16
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Throwback, The	Pat O'Malley	Universal		
Thy Name is Woman	Special Cast	Metro	9087 feet	Mar. 15
Treasure Canyon	J. B. Warner	Sunset Prod.		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
Trouble Shooter, The	Tom Mix	Fox		
True as Steel	Special Cast	Goldwyn-Cosmo		
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Vlalous		United P. & D.		
Wanderer of the Wasteland		Paramount		
Wandering Husbands	Kirkwood-Lee	Hodkinson		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of All Flesh		Grand Asher		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers, The		Goldwyn-Cosmo		
Week End Husbands	A. Ruben-M. Love	Equity	6700 feet	Feb. 23
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod.		
What Love Will Do	Kenneth McDonald	Sunset Prod.		
When Johnny Comes Marching Home	Special Cast	Universal		
Whipping Boss, The	Special Cast	Monogram		
Wildcat, The		Paramount		
The Wise Son	Special Cast	Universal		
Woman Between Friends, A	Special Cast	Vitagraph		
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12
Worldly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yoke, The	Special Cast	Warner Bros.		
Yolanda	Marian Davies	Goldwyn-Cosmo	10 reels	Mar. 1
Youth to Sell		C. C. Burr		

Incomparable!



Emil Velazco ORGANIST

Dallas, Texas. Jan.15, 1924.

The Rudolph Wurlitzer Co.
Cincinnati, Ohio.

Gentlemen:-

Just a few lines to tell you of the great pleasure and satisfaction I have experienced in playing your INCOMPARABLE UNIT ORGAN during the last 5 years.

Only such an instrument as the Wurlitzer Unit Organ could have influenced my decision to resign my directorship of the Chicago Ziegfeld Musical College and enter the New Field created by your Unit Organ in the Motion Picture Industry.

It is a never ending delight to me the almost unlimited beautiful effects of Piano, ations procurable with one or more sets of Pipes, It dwarfs in comparison with its limited Coupler System. the Old Style

In my opinion your Unit Organ with its remarkable Simplicity of Control, wonderful Responsiveness and Tonal beauty, is magnificent and I may say truly amazing.

In closing I will say, your Unit Organ has been a very real and constant inspiration to me in my Composition work, and I look forward to very many more glorious hours at its Console.

Very Truly Yours,
Emil Velazco
Solo Organist,
Palace Theatre,
Dallas, Texas

Read

What Another of America's Foremost Organists says about the Wurlitzer.



Emil Velazco seated at the Wurlitzer Console, Palace Theatre, Dallas, Texas.

A few Recent WURLITZER UNIT ORGAN INSTALLATIONS

$1,000,000 CHICAGO THEATRE
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Chicago
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Cincinnati
MUNICIPAL AUDITORIUM
Denver
MAVICKER'S THEATRE
Chicago

Here reproduced is the unbiased opinion of another of America's most brilliant and masterful organists on the supremacy of the Wurlitzer Unit Organ. Read the letter—then clip and mail the coupon today for full details of new selling plan designed to place Wurlitzer feature Music in every motion picture house from coast to coast, regardless of size.

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Seating Capacity ..... State .....

Name .....

City .....

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Rothacker Film Mfg. Co.,
Chicago, U. S. A.



Mary Pickford
as
"Dorothy Vernon of Haddon Hall"

We are properly proud of The fact that the negative Developing, "Dailies" and Art Prints of **Miss Mary Pickford's "Dorothy Vernon of Haddon Hall"** Were done by Rothacker-Aller.

"Dorothy Vernon of Haddon Hall" Was adapted by Waldemar Young. From the novel by Charles Major. The Photography by Charles Rosher. *A Marshall Neilan Production.* Released by the ***United Artists.***

Rothacker-Aller LABORATORIES, INC.



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PRESIDENT

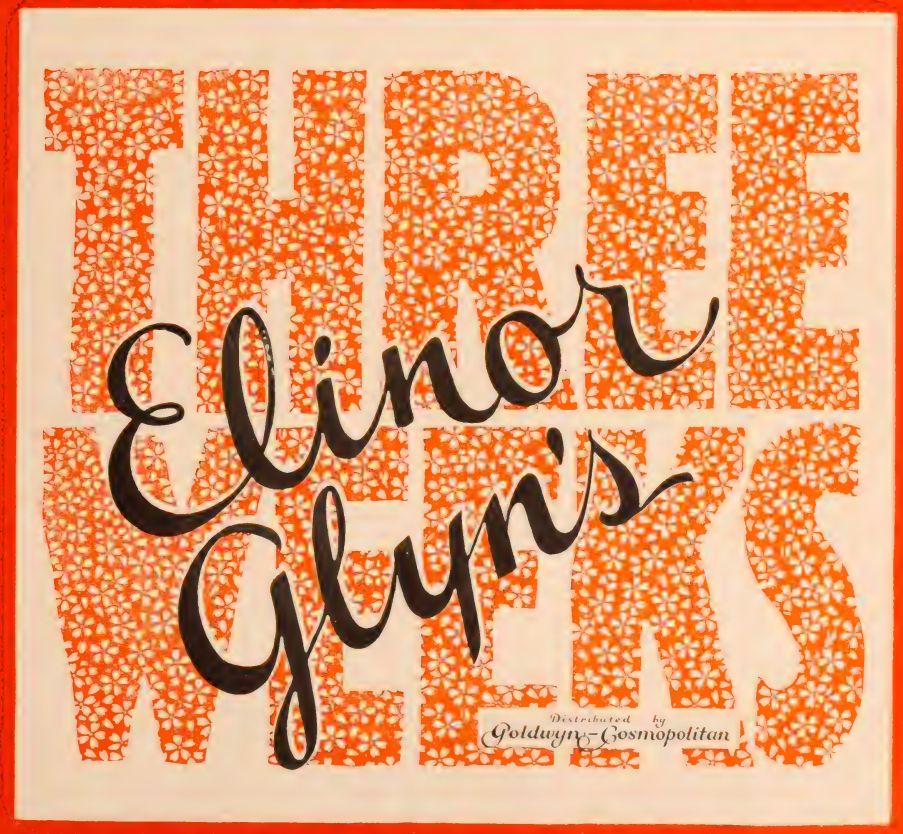
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5515 MELROSE AVENUE
HOLLYWOOD, CALIFORNIA

MARCH 29, 1924

Motion Picture News

Reg. U. S. Patent Office



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Published Weekly—$3.00 a year

PRICE, 20 CENTS

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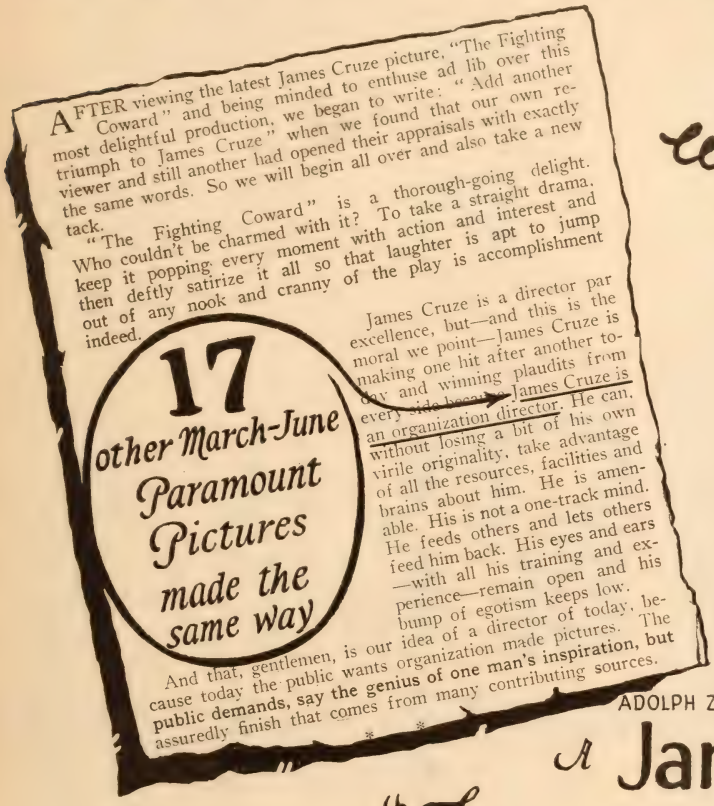
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WILLIAMS PRESS, INC.

"Add another triumph to James Cruze"—



Motion Picture News
March 22, 1924

ADOLPH ZUKOR and JESSE L. LASKY present

A James Cruze Production

"The Fighting Coward"

with

ERNEST TORRENCE, MARY ASTOR, NOAH BEERY
PHYLLIS HAVER, CULLEN LANDIS

From the play "MAGNOLIA" by BOOTH TARKINGTON screen play by WALTER WOODS

A Paramount Picture

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

GLIMPSES of "TRIUMPH"



Having produced the world's greatest spectacle, "The Ten Commandments," Cecil B. De Mille returns in "Triumph" to the same type of picture as "Male and Female" and "Manslaughter." An ultra-modern love story, gorgeous gowns and gorgeous women, lavish settings, thrilling love scenes - all the unique touches that make DeMille the screen's greatest showman.

Jeanie Macpherson adapted "Triumph" from the Saturday Evening Post serial and novel by May Edginton, author of "Secrets." Look at the cast below.

"Triumph" will be released direct to exhibitors on April 28.

Adolph Zukor and Jesse L. Lasky present

CECIL B. DE MILLE'S "TRIUMPH"

With LEATRICE JOY,
ROD LA ROCQUE
and typical DeMille all-star cast

Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, George Fawcett, Raymond Hatton.

A Paramount Picture

PRODUCED BY FAMOUS PLAYERS-LASKY CORPORATION

—better even than "Manslaughter"

Confidence, Man!

— *confidence in THOMAS MEIGHAN*
— *confidence in PARAMOUNT*

Confidence on the part of exhibitors, based on experience, that they can clean up on every Meighan picture they play —

Confidence on the part of the public that every Meighan-Paramount picture is a great show —

That's what's made Meighan the biggest male drawing card on the screen today. That's why every wise showman in America is booking

THOMAS MEIGHAN
in "The Confidence Man"

Released April 21. A comedy-drama by Laurie York Erskine and Robert H. Davis. Adapted by Paul Sloane. Directed by Victor Heerman. Presented by Adolph Zukor and Jesse L. Lasky.

A Paramount Picture

Produced by





The Eyes

That blazed forth magic and conquered the heart of Paul

Elinor Glyn's

THREE WEEKS

FACTS

"Three Weeks" has sold more than fifteen million copies.

It has been translated into every language of the world except Spanish!

There is never a year that "Three Weeks" isn't a contemporary best seller in America. Last year it sold 100,000 copies.

It has been read by forty million people. Twenty-five million are women.

With the exception of the Bible it is the best-seller of all time.

at last in pictures



Goldwyn-Cosmopolitan

THE CAST

AILEEN PRINGLE
CONRAD NAGEL
JOHN SAINPOLIS
STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

Directed by
ALAN CROSLAND

Scenario by
ELINOR GLYN

Continuity by
CAREY WILSON

Editorial Director
JUNE MATHIS

A Goldwyn Picture


Universal has the pictures
"Sporting Youth"
starring
REGINALD DENNY
directed by HARRY POLLARD
Universal has the pictures
"Fools Highway"
starring
MARY PHILBIN
directed by IRVING CUMMINGS
Universal has the pictures
"The Law Forbids"
with
BABY PEGGY
and an all star cast
directed by JESSE ROBBINS
Universal has the pictures
"Ride For Your Life"
starring
HOOT GIBSON
story by JOHNSTON McCULLEY
directed by EDWARD SEDGWICK
Universal has the pictures
"Excitement"
starring
LAURA LA PLANTE
directed by ROBERT HILL
Universal has the pictures
"Storm Daughter"
starring
PRISCILLA DEAN
directed by GEO. ARCHAINBAUD
Universal has the pictures
"Fast Steppers"
starring
BILLY SULLIVAN
directed by EDWARD LAEMMLE
Presented by CARL LAEMMLE

LOEW GETS VALENTINO

MARCUS LOEW is one wise showman—he saw at a glance that Rudolph Valentino in Universal's "A Society Sensation" was a sure-fire bet! He booked it right off the bat—a total of 106 days in 35 theatres in Greater New York alone. And on top of that he is featuring it in his theatres in the following cities: Boston, Washington, Dayton, Toledo, Atlanta, Birmingham, Memphis, Nashville, New Orleans and Toronto—and most of them full week's bookings at that! Valentino's name in theatre lights right now is the chance of any showman's lifetime. Some booking—some picture!

GET your date set now for this two-reel de luxe re-issue of the original feature success "A Society Sensation," starring Rudolph Valentino and Carmel Myers. Brand-new drints, beautifully re-edited and titled and up-to-the minute accessories make it pure gravy for any showman. At your Universal Exchange!

Facts and Figures

Shape up your program with live comedies and get the echo of the applause in box office results. Keep Century Comedies on your program — swift, snappy, clean and humorous, made-to-measure two-reelers.

Century Comedies are "Consistently Good" because they are built around life's funniest situations and are put over by such fan-favorite stars as Jack Earle, Harry McCoy, Buddy Messinger, William Irving, Al Alt, Willard Karr and Pal the Dog.

The Century Follies Girls, a bubbling, youthful group of girlish beauty in an unusual series of clean, entertaining comedies, are making friends and profits for showmen everywhere.





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"Consistently Good"
One a week Released thru UNIVERSAL

PROVING EVERY DAY WHY IT IS THE GRE

The HUNCHBACK OF

"THE PICTURE BEFORE IT came to Santa Cruz was in demand by the public who showed their welcome by a phenomenal attendance during the opening performance and who showed their appreciation of the great artistic worth and entertainment value by a tremendous business done throughout the engagement. 'The Hunchback of Notre Dame' is an example of a big picture properly exploited."—W. J. Citron, Louis R. Greenfield Theatres, San Francisco, Cal.

* * *

"'I HAVE JUST CONCLUDED a successful week's engagement of 'The Hunchback of Notre Dame,' a week in which new records, both attendance and receipts, were established. This is all the more remarkable when one realizes that I am operating a suburban theatre, a theatre with an established admission price of 35 cents. I was very sceptical about raising my prices, especially to 55 cents—83 cents—$1.10 and $1.65. But results proved that this was what helped put the picture over. Our net business for the week was $5034.25. Oh, Boy, what a week! Sure could stand a few more like it."—Jack H. Roth, Isis Theatre, Kansas city, Mo.

* * *

"'HUNCHBACK OF NOTRE DAME' opened here today Majestic Theatre and smashed record of house by over five hundred dollars. Capacity business and hold-out crowds all evening. Most successful opening in history of theatre. Excellent advertising campaign. Congratulations" — Consolidated Theatres, Inc., Grand Rapids, Mich.

* * *

"'HUNCHBACK' OPENED here to tremendous crowds at advanced prices. It is a great picture and a great business-getter. Have heard nothing but enthusiastic comments. Give us more like it. Congratulations."—V. H. Waldron, Broadway Theatre, Haverstraw, N. Y.

* * *

"'HUNCHBACK' WORLD'S greatest picture; two days packed houses." T. F. Thompson, Manager Palace Theatre, Cedartown, Ga.

in DETROIT

ADAMS THEATRE

	Feb. 24th	$6391
Sunday,	Feb. 25th	4571
Monday,	Feb. 26th	4731
Tuesday,	Feb. 27th	4670
Wednesday	Feb. 28th	4704
Thursday	Feb. 29th	4247
Friday,	Mar. 1st	5926
Saturday,	Mar. 2nd	5671
Sunday,	Mar. 3rd	2850
Monday,	Mar. 4th	3237
Tuesday,	Mar. 5th	3013
Wednesday,	Mar. 6th	3065
Thursday,	Mar. 7th	2666
Friday,	Mar. 8th	4268
Saturday,	Mar. 9th	4427
Sunday,		

—breaking all house records and still going great!

ASK MAN PLAY

NOW AT ALL UNIVE

A UNIVERSAL PRODUCTION

ATEST SCREEN PRODUCTION OF THE AGE!

NOTRE DAME

THE WHO ED IT!

in CLEVELAND

STILLMAN THEATRE

Sunday,	Mar. 2nd	$3610.25
Monday,	Mar. 3rd	1772.00
Tuesday,	Mar. 4th	2614.50
Wednesday,	Mar. 5th	2661.50
Thursday,	Mar. 6th	2691.25
Friday,	Mar. 7th	2264.50
Saturday,	Mar. 8th	3411.00
Sunday,	Mar. 9th	3456.50

—and still playing capacity!

in GRAND RAPIDS

MAJESTIC THEATRE

Sunday,	Feb. 24th	$2738.75
Monday,	Feb. 25th	1122.00
Tuesday,	Feb. 26th	1323.00
Wednesday,	Feb. 27th	1393.00
Thursday,	Feb. 28th	1320.00
Friday,	Feb. 29th	1195.00
Saturday,	Mar. 1st	1726.55

—a sensational engagement!

BOOKING
RSAL EXCHANGES

"FOR THE FIRST TIME IN the history of the Allen Theatre, London, the usual policy of continuous performance was suspended for the engagement of 'The Hunchback of Notre Dame.' Two shows daily at advanced prices. Business exceeded our greatest expectations. We sincerely congratulate Mr. Laemmle on this wonderful production. It is one of the very few pictures that backs up its advertising."—T. W. Logan, Allen Theatre, London, Ontario

* * *

"WE HAVE JUST FINISHED the first week of our engagement of 'The Hunchback of Notre Dame' at our Syracuse Strand Theatre. Although we were handicapped by very bad weather conditions our record for any picture that has ever played Syracuse either at a legitimate theatre at two dollars top or a picture theatre have been broken with The Hunchback. We are holding the picture over next week a rare occurrence in Syracuse and expect record breaking business for the rest of the engagement."—Syracuse Strand Theatre Co., Inc., by Walter Hays, Pres.

* * *

"'HUNCHBACK' WONDERFUL success here played to one-third entire population knocked em dead all house records in town shattered at stiff advance admission scale."—Tom Brown, Iowa City, Iowa.

* * *

"'HUNCHBACK' OF NOTRE Dame' enjoyed greatest opening performance Sunday night of any of the big features at advanced prices playing the Palace period capacity in a house seating thirty two hundred. 'Hunchback of Notre Dame' is a magnificent production and a great picture."—Oliver Edwards, Manager Palace Theatre, New Haven, Conn.

* * *

"WISH TO CONGRATULATE your company as having the best picture I have ever shown in Cheyenne in the last ten years namely 'The Hunchback of Notre Dame.' From a box office standpoint the receipts were nearly three hundred dollars better than any other picture we ever ran at advanced prices for three days. Trusting that you may make many more pictures equally as good as 'The Hunchback of Notre Dame.'"—Earl Nye, Carl Ray's Princess Theatre, Cheyenne, Wyoming.

PRESENTED BY CARL LAEMMLE

Tuxedo Comedies

"'Poodles' Hanneford looks to me like one of the best bets in the comedy field," says H. E. Shumlin in THE BILLBOARD.

But he is not just a "best bet"; he is a sure thing box-office attraction in

"THE NEW SHERIFF"

With "Poodles" Hanneford

PRESENTED BY REEL COMEDIES, INC.

A master of tumbling and of mimicry in a high-speed comedy that bristles with thrills and laughs in every foot.



If you have not played these other Tuxedo Comedies

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"ONE NIGHT IT RAINED"
with
Harry Tighe and Ned Sparks

"NO LOAFING"
with
"Poodles" Hanneford

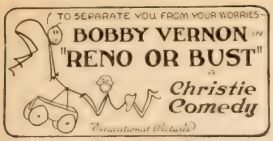
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with
"Poodles" Hanneford

"EASTER BONNETS"
with
Harry Tighe and Ned Sparks

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President



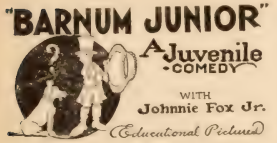
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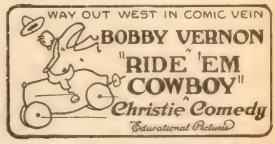
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100% APPEAL

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The Whole Program

The two big surveys just conducted by the Motion Picture News show conclusively that picture patrons, as well as exhibitors, want the diversified program.

The expression of one prominent public official—"I wouldn't go four blocks to see the so-called super-special, but I would walk a mile to see a good comedy and a news reel"—is typical of the attitude of millions of movie patrons.

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By Booking Educational's Comedies and Advertising Them

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Order from Your Exchange by Number

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Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

The Booking Guide

published semi-annually by

Motion Picture News

will go to press

April 3rd, 1924

and be available to the trade
immediately thereafter

This issue (No. 5) is compiled from the productions released between Sept. 1st, 1923 and March 1st, 1924

The News is Filed Throughout the Field

Three convincing reasons why "GRIT" is a first run picture



GLENN HUNTER
STAR OF "MERTON OF THE MOVIES"



F. SCOTT FITZGERALD
AUTHOR OF "THE BEAUTIFUL AND DAMNED"



CLARA BOW
A SENSATIONAL SUCCESS IN "BLACK OXEN"

Some First Run Theatres That Have Played or Booked This Unusual Feature:

CHICAGO, ILL., Alcazar Theatre—Played to tremendous business first week. Held over for second week.

KANSAS CITY, MO.	12 St. Theatre
DES MOINES, IOWA	Palace Theatre
NEW ORLEANS, LA.	Tudor Theatre
INDIANAPOLIS, IND.	Palace Theatre
LOUISVILLE, KY.	National Theatre
CINCINNATI, OHIO	Palace Theatre
DAYTON, OHIO	Keith's Theatre
DETRIOT, MICH.	Family Theatre
LONG BEACH, CALIF.	Mission Theatre
SAN FRANCISCO, CALIF.	Hippodrome
ST. LOUIS, MO.	King's Theatre
ST. PAUL, MINN.	Palace-Orpheum
SYRACUSE, N. Y.	Rivoli Theatre
WASHINGTON, D. C.	Crandall's Criterion
SANDUSKY, OHIO	Schade Theatre
MISSOULA, MONT.	Rialto Theatre
NEW YORK, N. Y.	Loew's Burnside Theatre
WENATCHEE, WASH.	Rialto Theatre
DANBURY, CONN.	Empress Theatre

SOUTHERN ENTERPRISES THEATRE CIRCUIT

"By far the best vehicle for Glenn Hunter that has been released."
Motion Picture World

"Highly dramatic story of gripping interest."
Exhibitor's Trade Review

The Film Guild presents

Glenn Hunter IN "GRIT"

with

Clara Bow, Dore Davidson and Osgood Perkins

Story by F. Scott Fitzgerald.
Directed by Frank Tuttle.
Adapted by Ashmore Creelmon.

Photographed and Supervised by Fred Waller, Jr.

A Film Guild production

Distributed by
HODKINSON

Season 1924-1925 Thirty First-Run Pictures

The most widely booked feature in first run theatres in the history of independent distribution





What The Critics Say

"Excellent crook tale which holds interest."
—*Exhibitors Herald*

"It has all the earmarks that go to make up a box-office hit. It abounds in excitement, humor and heart interest."
—*Exhibitors Trade Review*

"Acting by Kirkwood is competent and convincing."
—*M. P. News*

"Exciting melodrama which should be a good box-office attraction."
—*M. P. World*

"From the word go, there's something doing every minute and not just the hackneyed action presented in a new way that goes to make up the vast majority of pictures, but something rather out of the ordinary."
—*Weekly Film Review*

"Undoubtedly the right attraction for many exhibitors."
—*Film Daily*

"There is no doubt about the popularity of the combination, Kirkwood and Lee."
—*Morning Telegraph*

"An excellent crook drama, held together by a fine cast."
—*N. Y. Telegram and Evening Mail*

"— the production is really well done."
—*New York Times*

"— it must be said that this picture is one of the few entertaining stories screened in the last six months."
—*Morning World*

"LOVE'S WHIRLPOOL"

with

James Kirkwood, Lila Lee and Madge Bellamy

Presented by
REGAL PICTURES, INC.

Story by Martha Lord

Adapted by Elliott Clawson
and Bruce Mitchell

Directed by
Bruce Mitchell

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures

Here's a straight tip, for your bank book's sake Play



ALBERT L. GREY PRESENTS

LLOYD HAMILTON IN "HIS DARKER SELF"

BASED ON THE ORIGINAL STORY, "MAMMY'S BOY" BY ARTHUR CAESAR

HIS FIRST SUPER-FEATURE COMEDY

(BY COURTESY OF E.W. HAMMONS)

"'His Darker Self' has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture. . . . . We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. *It ranks with the very best feature length comedies we have seen* and we expect it to be responsible for a gale of laughter in the motion picture houses of the country."

MARTIN J. QUIGLEY,
Exhibitors' Herald.



DISTRIBUTED BY

HODKINSON

Season 1924-1925

Thirty First-Run Pictures

"Down to the Sea in Ships" made a big Splash!

But – REGINALD BARKER'S WOMEN WHO GIVE is a Roaring Tidal Wave

that will sweep you into the biggest kind of money. Stormy hearts and stormy seas....women will go crazy over it.... Even the wild waves are saying "Ride on the crest of prosperity with Barker's best!"

Louis B. Mayer
presents a
Reginald Barker
Production

Adapted by Bernard McConville & J.G. Hawks
from Sarah P. McLean Greene's "Cape Cod Folks"
Scenario by A.P. Younger
with
Renee Adoree
Frank Keenan
Barbara Bedford
Robert Frazer
and others

Jury Imperial Pictures Ltd Exclusive Distributors throughout Great Britain Sir Wm Jury, Managing Director.

A Metro Picture

A question thousands of girls are asking
A picture every woman will want to see

WHY GET MARRIED?

with **Andree Lafayette**



Encore Pictures

A Laval Photoplays Production

ASSOCIATED EXHIBITORS

Physical Distributor: Pathe Exchange, Inc. Arthur S. Kane, President Foreign Representative: Sidney Garrett.

Which of These Wives is the Happier?

TWO girl friends marry at about the same time. One loves the office—and independence. She disdains the broom and dishcloth. Her salary, combined with her husband's enables her to have servants. She gets no allowance—asks no man for pin money. She hasn't time—or the desire—for motherhood.

THE other is a home-body. She is grieved when the steak is tough—rejoices when her husband eats the burned biscuits as if he really relished them. She is forever "tidying up" the modest parlor—there's no one to do it for her. Above all, her heart is wrapped up in baby.

"Why Get Married?" shows both young couples in that crucial first year of wedded life.

"Why don't you divorce that husband of yours and marry me?"





A Cast of Box-Office Favorites

The most beautiful of all screen actresses

Andree Lafayette

in the role of one of the two young women embarking on treacherous marital waters, is supported by

HELEN FERGUSON, as the other bride

JACK PERRIN — EDWARD B. TILTON

WILLIAM H. TURNER

MAX CONSTANT — BERNARD RANDALL

ORPHA ALBA

"Why Get Married?"

Can the girl who has spent months or years at a desk adapt herself to the drudgery of simple home life? Does marriage rob her of her freedom? Is it worth the sacrifice of independence? Does the dole meted out by the husband of modest means compensate for the loss of her pay envelope? For answer every girl will go to see this photoplay—with its romance—heart-interest—suspense—jealousies—thrills.



ASSOCIATED EXHIBITORS

Arthur S. Kane, President

Physical Distributor: Pathe Exchange, Inc.

Foreign Representative: Sidney Garrett.

And, Oh, What a Punch This Picture Packs!

Besides the romance, the swelling heart-throbs, the many comedy splashes, "Why Get Married?" carries also a terrific wallop. A scheming cad, eager for one of the young matrons to divorce her husband and wed him, makes trouble for both households. No ground for divorce exists so he tries to create one.

A conscienceless gossip and scandal-monger, he is coward enough to resort to anonymous letters — which breed suspicion — jealousy — distrust. Finally one of the young benedicts traces the poison of deceit and false accusations to its source. He exposes the blackguard and gives him a sound thrashing.

And when you remember "Why Get Married?" is a picture every girl will want to see you may be certain it's a sure-fire box-office bet!



Associated Exhibitors
Arthur S. Kane, President



$51,000 Clean-up Week at CHICAGO THEATRE

50% of Week's Gross in the loop!

$28,000 Mc VICKER'S

DOUGLAS MacLEAN in "Going Up"

World's High Flying Comedy

$12,000 ROOSEVELT

$5,000 RANDOLPH

$11,000 WOODS

Encore Pictures

FOREIGN REPRESENTATIVE SIDNEY GARRETT

All Chicago Critics Agreed With This:

"The audience didn't laugh at this picture—they simply screamed—and there were times when **everyone was almost in hysterics.** . . . And, intermingled in the laughter were staccato screams, as a blimp and two planes played tag with each other in the sky."

—CHICAGO EVENING POST.

Same Week:-

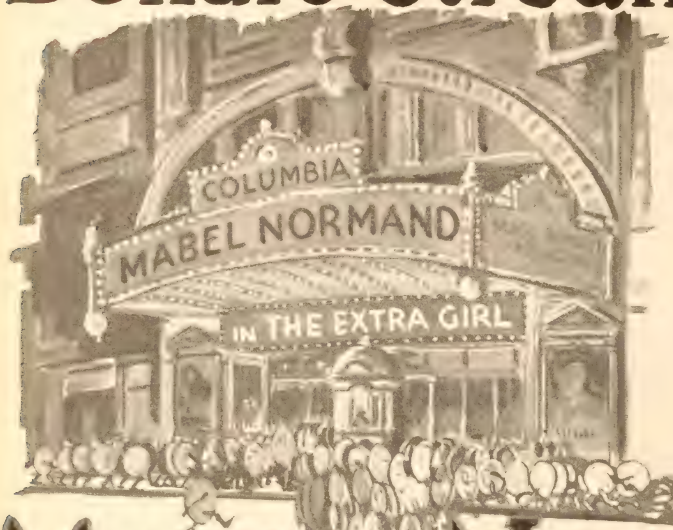
"'Going Up' Topped All Theatres in Washington, D. C."

—*Variety*

ASSOCIATED EXHIBITORS

ARTHUR S. KANE *Pres.* PATHE, *Physical Distributors*

Dollars Streaming In!



Columbia Theatre, Seattle

Saturday, March 15, 8 P.M.

Line extended half block from theatre, up and down Second Avenue.

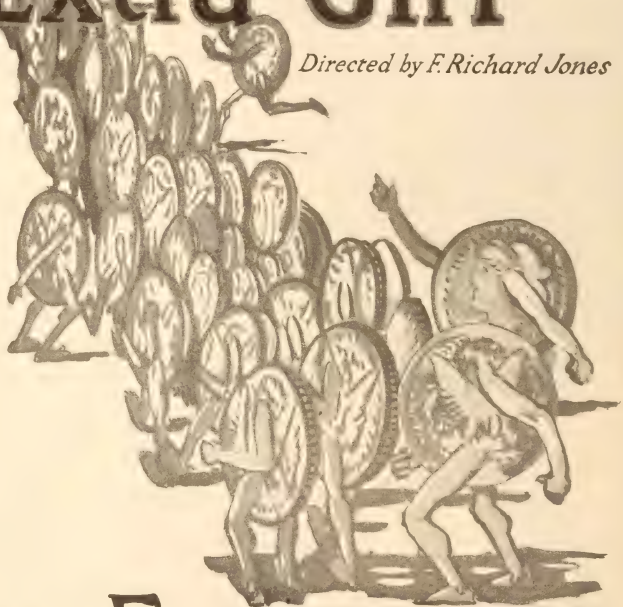
Sunday, March 16, 7 P.M.

Two lines, each a block long, with people moving three abreast.

Capacity at Every Showing

MABEL NORMAND in The Extra Girl

A Mack Sennett Production *Directed by F. Richard Jones*



A Long, Happy Line!

Portland, Oregon.
Saturday and Sunday.
March 15 and 16.
Rivoli: "The Eternal City."
Liberty: "Lilies of the Field."
People's: Pola Negri.
Columbia: "The Extra Girl."
Lined 'em up Saturday.
Repeated Sunday.
Only house in town.
That held 'em in line.
Sunday night.

That's Meeting Competition!

ASSOCIATED EXHIBITORS

Physical Distributors Pathé Exchange, Inc. *Arthur S. Kane, President* *Foreign Representative Sidney Garrett*


?
what is it
If a man called you
a chechahco would
you be insulted?
Don't know what a chechahco is?
Then you'd better learn because soon it's going to be a word on everyone's tongue. Lounge lizards will be sputtering it, flappers will be clucking it, taxi drivers registering it and even the maid will be serving it with dinner.
chechahcos
(pronounced chee-chaw-koze)
is the fascinating title of a motion picture classic which will make box office history.
Associated Exhibitors
ARTHUR S. KANE, President
PATHE, Physical Distributor

Make Your Desk Phone Private as a Booth



free trial offer

makes Hush-A-Phone available to all business men

HUNDREDS of business men have told us of losses of contracts, customers and even friends that they could trace directly to "leaks" of valuable information through unguarded telephone conversations. Such leaks with their resulting losses are inevitable unless some safeguard is provided that will insure the privacy of telephone conversation.

There are two ways to get telephone privacy when there are persons in the same room or office with you. One is to make an embarrassing apology while you run around looking for an isolated 'phone, or shut yourself in a stuffy booth. The other way is to sit right at your desk and talk in your natural tone of voice into the Hush-A-Phone—a voice silencer that slips on or off your 'phone at will and renders your conversation inaudible to persons only a few feet from you.

THOUSANDS of bankers and prominent business men have adopted the Hush-A-Phone as a protection against "leaks." It assures absolute voice privacy at your own 'phone. It spares you the embarrassment of sidestepping important calls when there are visitors at your desk. It insures you against the danger of careless gossip of friends as well as against the intentional eavesdropping of the malicious. At the same time, it makes for a clearer wire by keeping outside noises out of the transmitter and promotes office quiet by making the speaker's voice inaudible to other workers.

In ticket offices, and small theatre offices, where privacy is impossible, the Hush-A-Phone safeguards confidential conversations, and prevents business "leaks."

We invite you to try the Hush-A-Phone—without cost —on your own 'phone. Read our offer.

FREE TRIAL OFFER

We have received so many orders from bankers and business men who are now enthusiastic users and endorsers of the Hush-A-Phone that we are convinced that thousands of others would become "sold" if they had an opportunity to try the Hush-A-Phone out for themselves and see what a real necessity it is in modern business. We will send you the Hush-A-Phone for five days' free trial. At the end of that time you can send us your check or return the instrument to us postpaid. All that you need do now is to fill in the coupon below and mail it to us attached to your letterhead. We will ship you the Hush-A-Phone by return mail.

Mail this coupon for trial order

HUSH-A-PHONE CORP.
19 Madison Avenue, New York City.

Gentlemen:

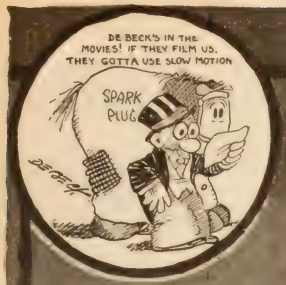
You may send me.....Hush-A-Phone on approval for five days. At the end of five days we agree to return them to you postage paid or to remit $10.00 for every one not returned.

Name of firm.....

Address .....

Name of individual.....

City ..... State.....



"It's the life!"

Cosmopolitan's Surprise Picture



A Box-Office Sensation From Coast to Coast

Everywhere it is the same story.

"The Great White Way" is packing 'em in.

In Boston, Chicago, Cleveland, Los Angeles and San Francisco, "The Great White Way" is just as big a hit as it is in New York.

It is now in its second week at the Capitol Theatre, New York, and they are selling standing room at every performance and opening the doors at 12 noon.



A Cosmopolitan Production — Distributed by Goldwyn-Cosmopolitan

"The Wonder Picture of



Here Is The Biggest Kind of Tie-Up

Many world-famous cartoonists and writers appear for the first time on the screen in "The Great White Way." They are part of the play.

Among them are Arthur Brisbane, George McManus, Billy de Beck, Winsor McCay, Harry Hershfield, Damon Runyon, "Bugs" Baer, Irvin S. Cobb, H. C. Witwer, Florenz Ziegfeld, Jr., Tex Rickard, Ned Wayburn, Joseph Urban and Earle Sande.

Their cartoons and articles appear in your local papers. Tie-up to your local papers and sit pretty while the money rolls into the box-office.



The Only Picture ever shown in New York

New York's "Main Street"



"Record Business for This House"

Chicago, Ill., March 18, 1924.
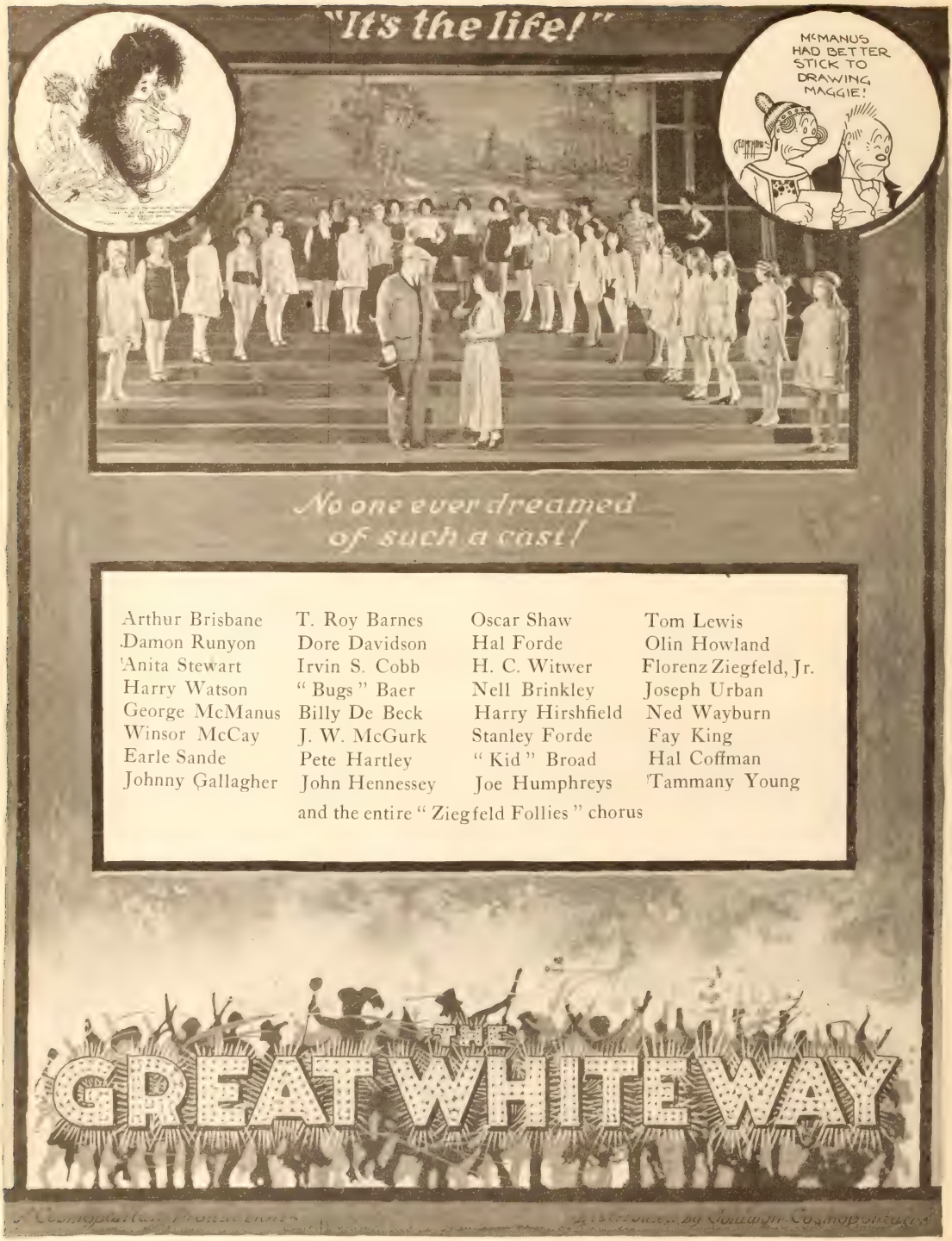
Goldwyn-Cosmopolitan Distributing Corp.

GREAT WHITE WAY FINISHED GROSS FIRST WEEK TWENTY SEVEN THOUSAND FOUR HUNDRED THIRTY DOLLARS AT OUR ROOSEVELT THEATRE. MAKES *RECORD BUSINESS FOR THIS HOUSE.* SECOND WEEK OPENING EVEN GREATER THAN FIRST.

BALABAN & KATZ



that was forced to give Midnight Performances!


"It's the life!"
McMANUS HAD BETTER STICK TO DRAWING MAGGIE!
No one ever dreamed of such a cast!
Arthur Brisbane
Damon Runyon
Anita Stewart
Harry Watson
George McManus
Winsor McCay
Earle Sande
Johnny Gallagher
T. Roy Barnes
Dore Davidson
Irvin S. Cobb
"Bugs" Baer
Billy De Beck
J. W. McGurk
Pete Hartley
John Hennessey
Oscar Shaw
Hal Forde
H. C. Witwer
Nell Brinkley
Harry Hirshfield
Stanley Forde
"Kid" Broad
Joe Humphreys
Tom Lewis
Olin Howland
Florenz Ziegfeld, Jr.
Joseph Urban
Ned Wayburn
Fay King
Hal Coffman
Tammany Young
and the entire "Ziegfeld Follies" chorus
THE GREAT WHITE WAY

It is with sincere pride that we announce the acquisition of the latest product of

DISTINCTIVE PICTURES CORPORATION

starring a supreme artist

GEORGE ARLISS

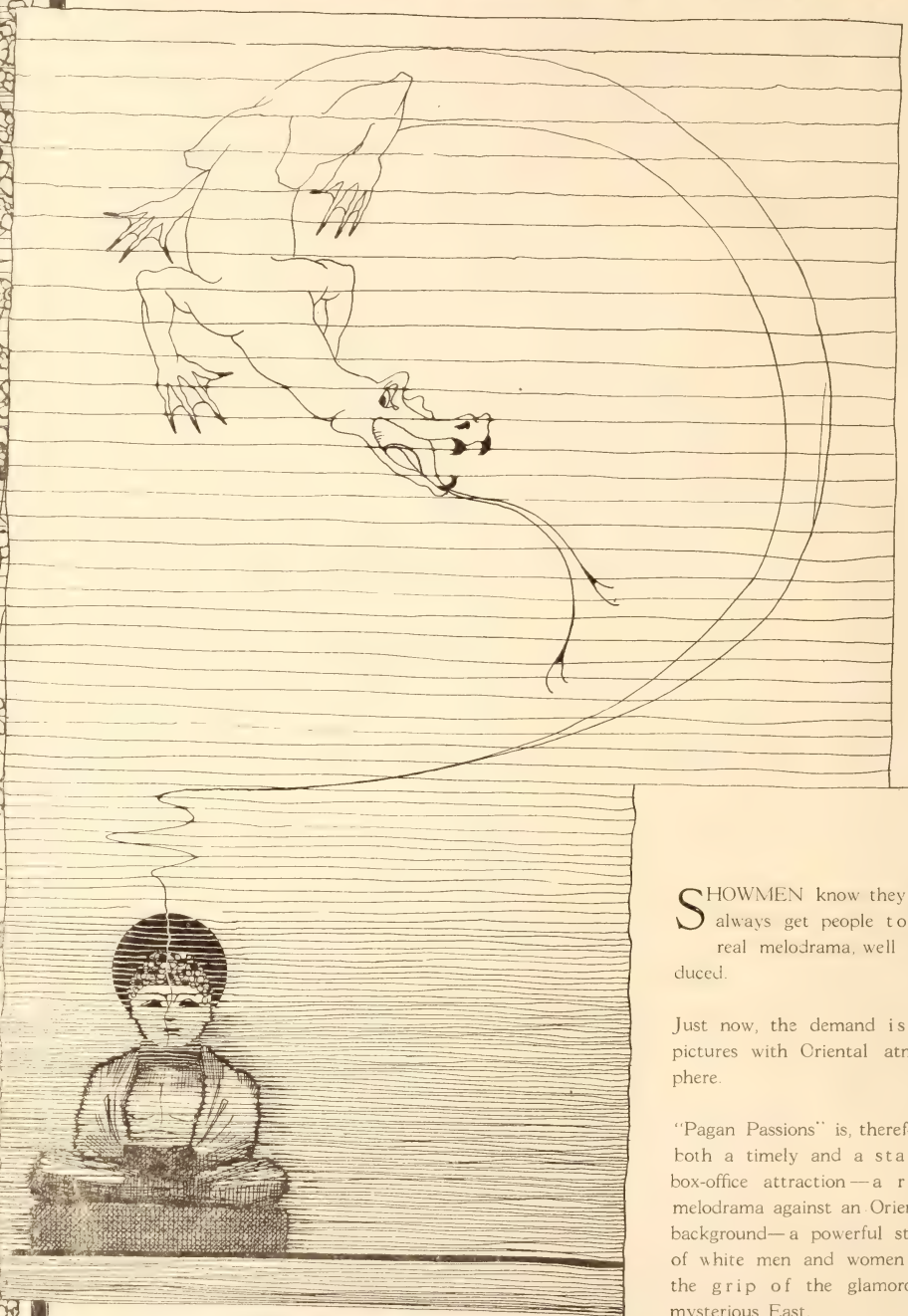
in

"$20 a WEEK"

SELZNICK DISTRIBUTING CORPORATION

Featured with Mr. Arliss in this Distinctive Picture are Taylor Holmes and Edith Roberts. Harmon Weight directed it. It is based on Edgar Franklin's "The Adopted Father"

PAGAN



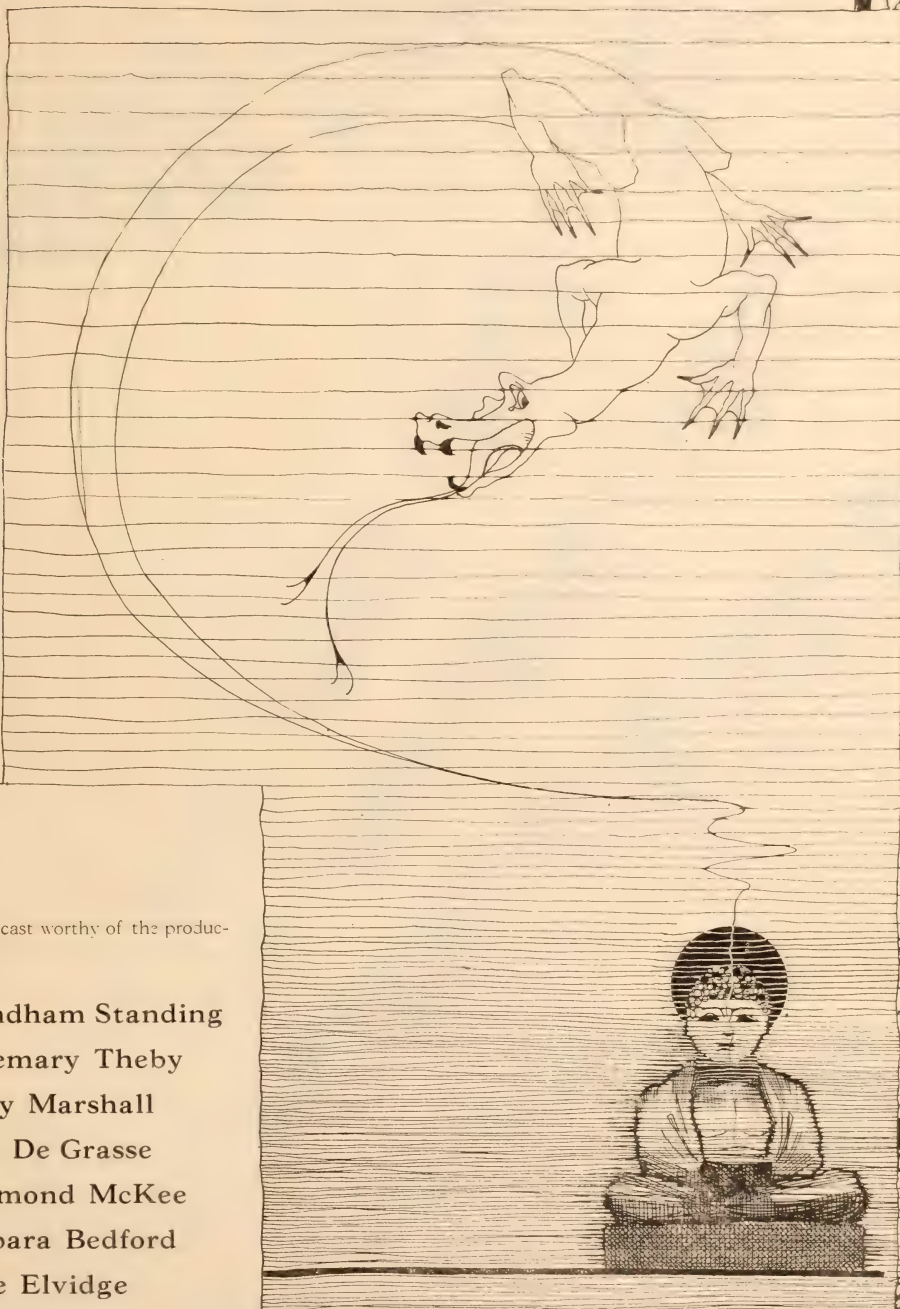
SHOWMEN know they can always get people to see real melodrama, well produced.

Just now, the demand is for pictures with Oriental atmosphere.

"Pagan Passions" is, therefore, both a timely and a staple box-office attraction—a real melodrama against an Oriental background—a powerful story of white men and women in the grip of the glamorous, mysterious East.

PRODUCED BY
RELLIMEO FILM SYNDICATE
DIRECTED BY
COLIN CAMPBELL

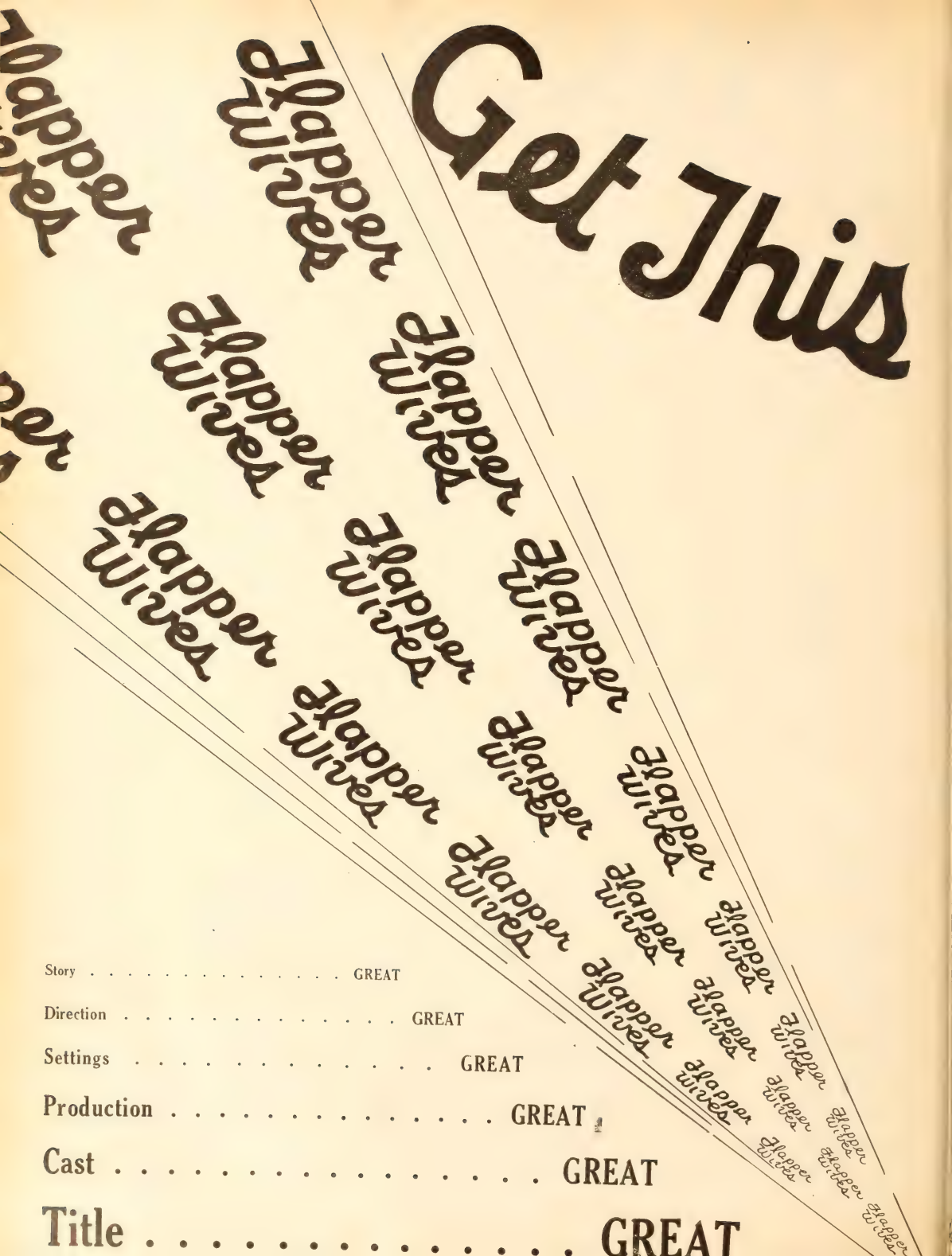
PASSIONS



And a cast worthy of the production:

Wyndham Standing
Rosemary Theby
Tully Marshall
Sam De Grasse
Raymond McKee
Barbara Bedford
June Elvidge

FROM THE STORY BY
GRACE SANDERSON MICHIE
SELZNICK DISTRIBUTING CORPORATION



Story . . . . . GREAT

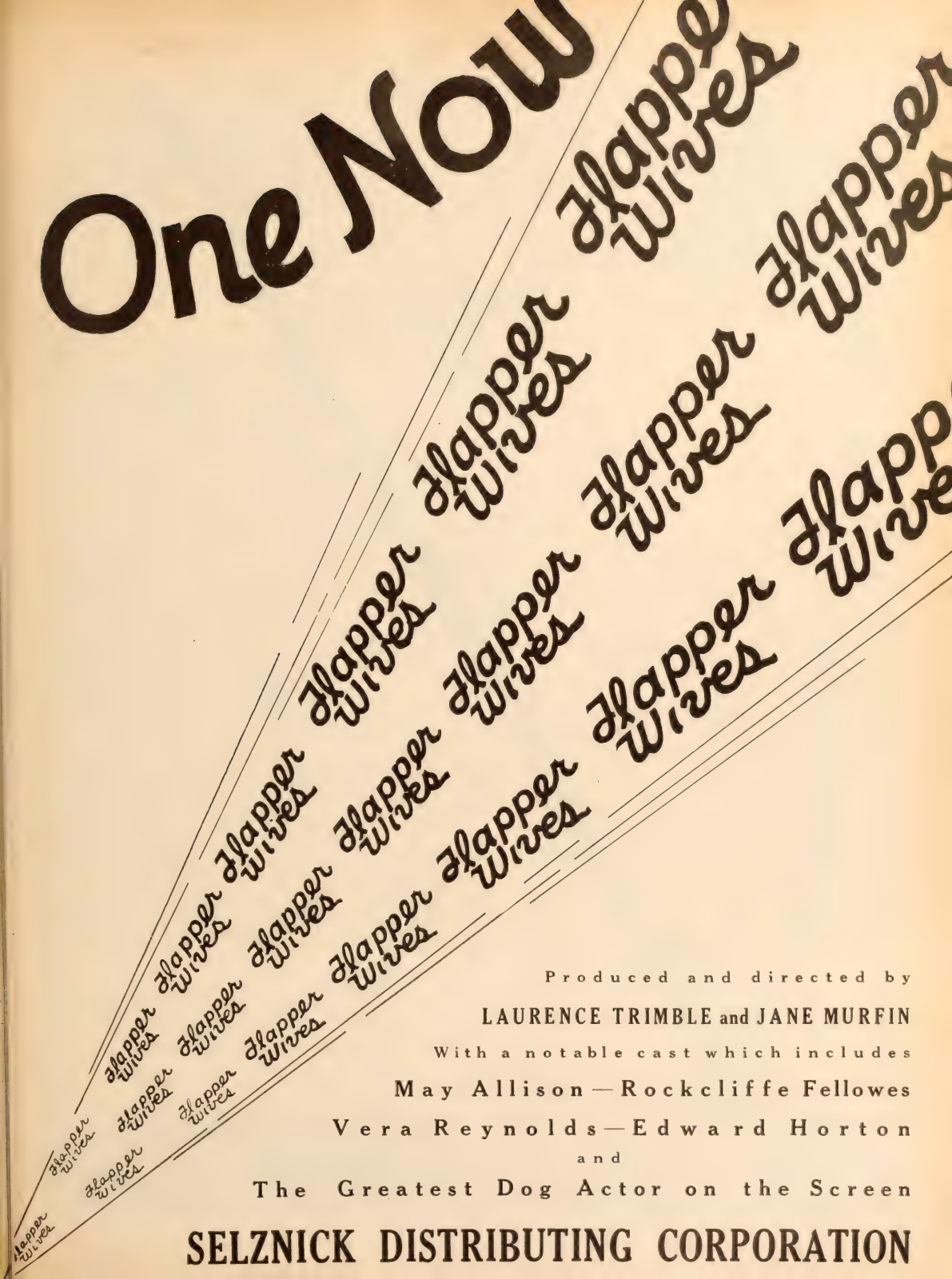
Direction . . . . . GREAT

Settings . . . . . GREAT

Production . . . . . GREAT

Cast . . . . . GREAT

Title . . . . . GREAT



Produced and directed by

LAURENCE TRIMBLE and JANE MURFIN

With a notable cast which includes

May Allison—Rockcliffe Fellowes

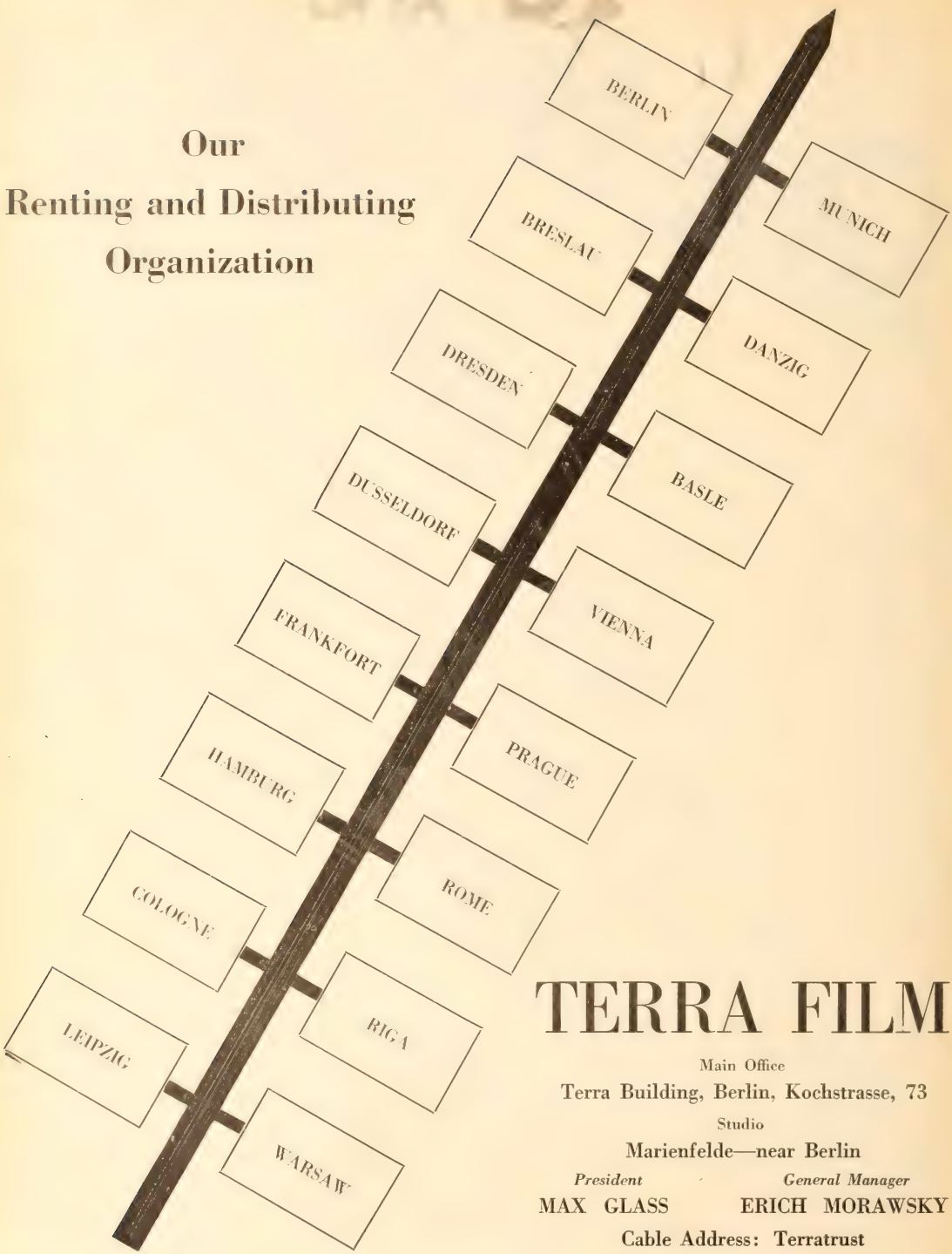
Vera Reynolds—Edward Horton

and

The Greatest Dog Actor on the Screen

SELZNICK DISTRIBUTING CORPORATION

Our Renting and Distributing Organization



TERRA FILM

Main Office

Terra Building, Berlin, Kochstrasse, 73

Studio

Marienfelde—near Berlin

President MAX GLASS

General Manager ERICH MORAWSKY

Cable Address: Terratrust


JACK PICKFORD
in
"THE HILL BILLY"
Suggested by a John Fox Jr. Story ~ ~ Adaptation by Marion Jackson
Direction by George Hill
N. Y. World
JACK PICKFORD
IN
"THE HILL BILLY"
A motion picture written and adapted by Marion Jackson from a John Fox Jr. story. Directed by George Hill. A Mary Pickford production.
THE CAST:
Jed McCoy.....Jack Pickford
Emmy Lou Spence.....Lucille Rickson
"Groundhog" Spence.....Frank Leigh
Aaron Spence.....Ralph Yearsley
Mother McCoy.....Jane Keckley
Tabb Tafel.....Snitz Edwards
One of the most beautiful performances of recent times in the films is Jack Pickford's in "The Hill Billy," now at B. S. Moss's Broadway. We are going even farther than that and say that Mr. Pickford's work here is so finely timed and so wistfully appealing that we have decided there isn't another young man in pictures who has surpassed him this season in emotional pantomime. We think we never had seen Mary's brother in films before. Now the question arises as to why some one like Mr. Griffith doesn't take this lad and make another "Tol'ble David."
It seems rather improbable that a boy whose whole life has been so far removed from clod-hopping could step into the part of a long-haired mountain hick and act precisely like one. It is interesting to see a young man step out of a Stutz bear-cat and straddle a plow horse.
In story, "The Hill Billy" follows conventional lines, the hill billy, himself, developing rapidly into the abused hero early in the picture and rising gradually to grand acts of courage and sacrifice in the end. Still, suspense and gallantry are extremely well carried out. At the moment when Mr. Pickford picks up his shotgun and defends the pretty neighbor girl from the evil intent of her depraved cousin, everything in the world seems at stake. It is a picture which holds you and carries you away. This is due largely to expert continuity and, as we have said, a very genuine piece of acting by the star.
This is a picture play which we recommend.
QUINN MARTIN.
Now Booking
Allied Producers and Distributors (
729 Seventh Ave., New Y
Hiram Abrams, President
A Branch Office Located In Every United Artist

Soup at 7, don't be late *Ladies, Too!*

ANNOUNCING

That Big Prize Skit on the M. P. Biz

Entitled

"PASSIONATE ITALIANS"

Adapted from ROMEO & JULIET
by Bill Shakespeare (deceased)

With these Great Stars

Who will positivel play the roles personal—*themselves*

Bebe Daniels as *Juliet*
Richard Dix as *Romeo*
Ernest Torrence as *Friar Laure ne*

This stupendous emotional cataclysm will be but one Feature in the riot of entertainment at

THE NAKED TRUTH

Press Agents' Revel and Dinner Dance

with Two Paul Whitemans Orchestras

Hotel Astor, Sat. Eve., Mch. 29

Positively only 1000 Tickets will be sold in order to avoid crowding the Grand Ballroom

Tickets, Couple $15, Single $10

Ask any A. M. P. A. Publicity Man
or Wire or Write
S. CHAS. EINFELD, Gen'l Ticket Agt.
Care First National Pictures
383 Madison Av. Tel. Van. 6600

The Hunchback



—as played by Charles De Forrest in "DAMAGED HEARTS" is one of the greatest bits of character acting seen on the screen in a long time. His work will hold your audiences spell-bound while the rest of the all star cast put over this thrilling and romantic fantasy of the Everglades of Florida in a picture that's absolutely new in theme, treatment, action and exciting drama. You can advertise and ballyhoo "DAMAGED HEARTS" as something brand new and your patrons will eat it up. T. Hayes Hunter put a wallop in every scene of this great story—

Played by the Following Stars

MARY CARR
TYRONE POWER
EDMUND BREESE
EFFIE SHANNON
CHARLES DeFORREST
EUGENE STRONG
SARA MULLEN

and many others in

"DAMAGED HEARTS"

A Pilgrim Picture—By Basil King—Directed by T. Hayes Hunter

A Thrilling and Romantic Fantasy of the Everglades of Florida

No name blazes forth before the public today greater than does BASIL KING. His stories are eagerly sought by all motion picture companies. "DAMAGED HEARTS" carries that Basil King punch that millions of fans love. THAT MEANS BIG THINGS.

Every showman in the business knows T. Hayes Hunter and the big pictures he has put over. His "EARTHBOUND" for Goldwyn was a sensation. It was new, novel, unique. So is "DAMAGED HEARTS."

Every exhibitor knows F. B. O.'s showmanship and exploitation. Put these three powerful forces to work and it means PROFITS to every showman on earth. Get busy. See this production. To look means to book, and to book means PROFIT.

FILM BOOKING OFFICES of AMERICA, Inc.

723 Seventh Ave., New York, N. Y. **EXCHANGES EVERYWHERE**

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. I., England

And the records still

Sol Lesser's Presentation of

HAROLD "WHEN A

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER *President*

John H. Kunsky
Theatrical Enterprises
EXECUTIVE OFFICES
MADISON-THEATRE BUILDING
BROADWAY AT GRAND CIRCUS PARK
Detroit, Michigan
March 14th, 1924.

PRESIDENT AND MANAGING DIRECTOR OF
THE ADAMS THEATRE COMPANY
THE DETROIT THEATRE COMPANY
THE MADISON THEATRE COMPANY
THE PALACE THEATRE INC.
THE COLUMBIA THEATRE INC.
THE PLAYHOUSE OPERATING CO.
THE DE LUXE THEATRE INC.
THE GRAND THEATRE INCORPORATED
JOHN H. KUNSKY INCORPORATED
THE MADISON REALTY CO.
THE CAPITOL BUILDING CO.
THE DETROIT FIRST NATIONAL BUILDING
THE MADISON FILM EXCHANGE

Mr. Irving Lesser,
1005 Loew State Theatre Building,
New York City.

Dear Mr. Lesser:

I am delighted to advise you that "When a Man's a Man" is being exceptionally well received at the Madison Theatre where it is playing this week. I am frank to state that our business will be beyond our expectations. The picture is proving very popular with our patrons, judging from the comments we have overheard.

It is a pleasure, indeed, to recommend this attraction as excellent entertainment for any class of an audience.

Yours sincerely,

J. H. Kunsky

JHK-MAT.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

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Day Letter | Blue
Night Message | NM
Night Letter | N L

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DETROIT MICH MAR 10 1229PM

H A ESCHMANN NEW YORK

IN SPITE OF UNFAVORABLE WEATHER AND EXCEPTIONALLY STRONG OPPOSITION WHEN MANS
A MAN OPENED TO SENSATIONAL BUSINESS SUNDAY AT MADISON THEATRE STANDING THEM
OUT ALL DAY RECEIPTS SHOW THIRTY PERCENT INCREASE OVER AVERAGE SUNDAY BUSINESS
MADISON NEWSPAPER COMMENTS FAVORABLE

H B NORTH
205PM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

CLASS OF SERVICE | SYMBOL
Telegram | Blue
Day Letter | Blue
Night Message | NM
Night Letter | N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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NORMAN OKLA FEB 9 1924

ASSOCIATED FIRST NATIONAL PICTURES CORPN
304 WEST RENO OKLAHOMA CITY OKLA

WHEN MANS MAN BROKE HOUSE RECORD FOR SEASON STOP UNIVERSITY BASKETBALL GAME IN COMPETITION WEDNESDAY NIGHT STOP CONSIDER THIS TERRITORIES GREATEST BOX OFFICE ATTRACTION SO FAR THIS YEAR

UNIVERSITY THEATRE H N BRITTEN
1053P

A First National Attraction

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

You can't go when you have

keep falling with BELL WRIGHT'S MAN'S A MAN"

with JOHN BOWERS, MARGUERITE DE LA MOTTE, FORREST ROBINSON, GEORGE HACKATHORNE *and* ROBERT FRAZIER

Directed by EDWARD F. CLINE

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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1924 MAR 6 AM 4 17

WUB 43 NL

BARTLESVILLE OKLA 5

W A RYAN

CARE ASSOCIATED FIRST NATIONAL PICTURES OKLAHOMACITY OKLA

IN SPITE OF STORMING WEATHER WHEN A MANS A MAN DID CAPACITY BUSINESS ON OPENING NIGHT IT IS THE FIRST REAL BUSINESS WE HAVE HAD ON FIRST OF THE WEEK FOR MANY MONTHS PATRONS WELL PLEASED CONGRATULATIONS ON A REAL BOX OFFICE ATTRACTION

ODEAN THEATRE.

WESTERN UNION TELEGRAM

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ASSOCIATED FIRST NATIONAL PICTURES CO.

OKLAHOMA CITY OKLA

WHEN A MANS A MAN HAROLD BELL WRIGHTS STORY BROKE OUR SUNDAY HOUSE RECORD BY ONE HUNDRED AND FIFTY DOLLARS PICTURE PLEASED EVERY READER OF THE BOOK STOP HAROLD BELL WRIGHTS NAME UNDOUBTEDLY RESPONSIBLE FOR THIS FINE BUSINESS BELIEVE IT IS E BEST BOX OFFICE ATTRACTION ON THE MARKET AT THIS TIME

WM SMITH

WESTERN UNION TELEGRAM

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POTCAGITY OKLA MAR3 1924

TONY RYANS ASSO FIRST NATIONAL FILM EXCHANGE 304 WEST RENO OKLAHOMA CITY OKLA

WHEN A MANS A MAN BROKE ALL RECORDS FOR THREE DAYS AT THE MAJESTIC THEATRE STOP. WAS COMPELLED TO HOLD OVER FOR EXTRA DELIVERY TO ACCOMODATE CROWDS UNABLE TO GAIN ADMISSION STOP CONSIDER IT ONE OF BEST BOX OFFICE ATTRACTIONS OF THE YEAR STOP CONGRATULATIONS

FRED B PICKREL

900p

wrong a Wright!

A First National Attraction


One of the First National
20
February to June
1924
In an age that is seeing many worth while pictures,
"The Enchanted Cottage" stands out as one of the screen's
greatest achievements.
RICHARD BARTHELMESS
in
THE ENCHANTED COTTAGE
From the play by Sir Arthur Wing Pinero
with May McAvoy
Scenario by Josephine Lovett
A John S. Robertson Production
A First National Attraction
FIRST NATIONAL PICTURES

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William A. Johnston, Editor
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Wm. McCormack, Los Angeles Representative

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Radio and Pictures

IN Buffalo, the other evening, Frieda Hempel was prevailed upon to sing over the radio; just one song was given and this after much hesitation and misgiving. In common with the musical world, she felt that radio was seriously encroaching, that it made somewhat hazardous the commercial future of concert entertainment. But, on the following night, her concert performance was sold out, very nearly, before the doors opened.

The popular musical comedy, "Mr. Battling Butler," was about to go to the storehouse shortly after it opened in New York when a radio man had the happy thought that its good dialogue would make ideal radio entertainment. Part of the second act was broadcast from a New York station and immediately thereafter the show jumped into black figures.

Both of which incidents, it seems to us, ought to set picture people thinking—thinking seriously, and, we trust, cleverly.

* * * *

Is radio a menace to picture theatre attendance? Reports come to us that it is; recently some prominent exhibitors have said so. We doubt if it is so much an evil as overseating, agricultural depression, bad roads and other such causes; and the recent lively jump in admission tax figures is certainly proof enough that in general the picture theatre business is healthy.

But it is just as well to measure radio entertainment as a force with untold future possibilities and to go forth right now and meet it according to its true measure.

* * * *

There are just two ways, it seems to us, to regard radio.

First, as a competitor; if radio entertainment is made better than picture entertainment, why, people will prefer radio as a friend and helper, a means to the further poputure entertainment—and exploit it more.

Secondly, as a coadjutor; in other words to look upon radio as a friend and helper, a means to the further popularity of pictures. Radio helped, greatly helped, a concert in Buffalo; and radio saved a Broadway show. Why should radio not be made a spur to picture theatre attendance? Why not a coadjutor instead of a competitor? And this, it seems to us, is the true way to regard radio.

But—and a big "but"—*it is to be borne in mind that in the two instances cited radio not merely helped two other entertainments but in return radio got mighty good entertainment for itself.*

And right there is the answer: if radio is to help pictures, pictures must give radio the best entertainment that pictures are capable of devising.

* * * *

Mary Pickford and Douglas Fairbanks spoke over the radio last week in New York. But the newspaper radio critics—they exist already—pointed out that the two addresses didn't constitute good radio entertainment, that stars' voices are quite different from personal appearances, that in fact, since each spoke largely of the other's forthcoming picture, the talks were little more than cut and dried advertising.

* * * *

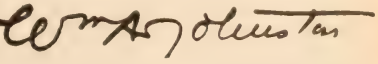
Producers, stars, directors, writers have a curious slant upon this all important matter of picture publicity.

They work hard enough to make their *pictures* entertaining; they are all absorbed in that effort. They know well enough that their picture *must* entertain the public. But they don't seem to think that the very same thing applies to newspapers and magazines. The latter's job is also to entertain and they have no room for unentertaining matter from another entertainment business. In particular they want to safeguard their readers from drivel, misinformation and especially from downright commercial advertising slightly sugar-coated.

And now comes the radio—the greatest of all publicity mediums—but demanding service, entertainment—demanding from pictures, if it is to deal with pictures at all, the same cleverness that makes good picture entertainment. The public won't tolerate anything else. It is just as easy to switch to another station as it is to skip a newspaper article or a magazine page.

* * * *

For the silent drama to provide radio entertainment is not a simple problem. But we have an idea that some of our exhibitor showmen—men who have been so successful with presentation—will hit upon some ingenious ways. It can be done. And some producers, too, will do it.



PICTURES AND PEOPLE

HODKINSON gave a special showing at the Cameo this week of a new kind of feature titled, "Which Shall It Be?" with the idea of asking the critics whether or not the picture should go forth to exhibitors. For our part, we vote: yes.

It is just a sweet, tearful "home sweet home" picture. It started out as a short subject but just couldn't stop making itself into a feature length. No villain, no tense action, no hokum—but it will give about everyone that sure-fire pleasure of some tears. Most all of us come from homes where if poverty didn't rule pretty harshly at least economy prevailed to the point of pathos and the little touches here and there will pierce the most stolid heart and even a flapper's superficiality. It's different. If every exhibitor will advertise it as such and tell why we can easily figure a good house and a pleased audience.

* * *

NOT brickbats, but bouquets must be handed the Quebec Board of Censors for enlivening the duties of a juror. They have relieved the tedium of the courtroom—and the idea might be adopted in American courts—with the result that jurymen would not be so eager to hand out alibis to the judge.

During a day's lapse in a Montreal murder trial, the jurymen in the case were given a good time as guests of the Quebec Board of Censors whose offices are in Montreal, where they were permitted to watch the various pictures as they were being examined by the officials of the department. The jurymen were taken under police escort to the offices and private theatre occupied by the censors and they enjoyed the diversion immensely.

* * *

THE weekly report of the National Board of Review is distinguished this week by the total absence of the little asterisks denoting "a picture particularly interesting or well done." Something is wrong with the industry.

* * *

SHOWING that comedy "gags" can be worked over the radio, as well as on the screen, Alfred J. McCocker, who recently wrote an article for the NEWS on this subject, tells an amusing anecdote regarding Chaplin's wireless "appearance," according to the New York American. The incident is as follows:

When Chaplin was in New York for the opening of "A Woman of Paris," he broadcasted from WOR, the Newark, N. J., station. A complete jazz orchestra was assembled for the stunt, and Chaplin began:

"You know only one of my abilities—a mediocre one—my screen acting. But did you know that I also play beautifully every instrument in the orchestra?"

Then, one by one, the various members of the orchestra performed on their assorted instruments, while the hearers presumably listened in astonishment at the comedian's versatility. Then Chaplin added:

"Now I'll play them all at once!" and the orchestra went into the latest dance tune.

There is no way of telling, but it seems likely that there was more simultaneous laughter at this point than had ever occurred at any one time when Mr. Chaplin was performing in his more familiar medium.

* * *

SOMETHING new under the sun appeared last week at the Rivoli theatre. Dr. Riesenfeld's well known New York picture emporium, when the row of lights under the marquee carried the line: "Chauncey Depew in DeForest Phonofilm." The occasion was the showing of "Memories of Abraham Lincoln," in which Depew was photographed delivering his famous Lincoln speech, recorded in talking pictures.

Here is an interesting angle on the talking films that no one seems to have thought of—their historical value in preserving the voices as well as the lineaments of great men. While it is interesting, for instance, to see motion pictures of Theodore Roosevelt delivering one of his great addresses, how much more fascination there would be in listening to an exact reproduction, word for word, of the speech as he gave it.

Think, however, of the terrible possibilities if the news reels should develop vocal cords as well! During the time-honored shots of the baby show, we should be forced to listen to the deafening cries from a thousand lusty young throats. When the explosion of the powder mills was screened, the walls of the theatre would rock with the concussion. As the Aquitania or the Berangeria steamed in, we would be deafened by the shriek of sirens and the blowing of whistles. A horrible thought, this! We can only hope that the silent drama will remain silent in some respects, at least.

Seriously, however, this film of Chauncey M. Depew opens up interesting possibilities. It provides a new name for the front of the theatre, and one in which there should be considerable interest. The exhibitor may yet be able to put up a banner: "Lloyd George Here Tonight."

* * *

IN recognition of his work in making "America" David Wark Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in the country. The New York members of the Minute Men were on hand at the premiere of the picture to pass on the general historical accuracy of the production.

After seeing the picture, the organization voted the honorary membership for Mr. Griffith, and the famous bronze button, worn only by descendants of the men who fought on Boston Common, was presented to him.

* * *

NOW that Ben Hur has been selected, the two burning questions agitating the film and fan worlds are: Who will play Peter Pan? and who will play Luana?

For the first named role, everyone from Jackie Coogan to Mary Pickford has been suggested, although no one has been heard nominating Bull Montana.

For the second, Luana in "' The Bird of Paradise," there has been an equally wide diversity of suggestions. Recently, Richard Walton Tully invited the public to help him choose the actress for the name part, and he has been deluged by the response.

The list of actresses proposed includes such diverse players as Pola Negri, Virginia Brown Faire, Julanne Johnston, Betty Compson, Nazimova, Bebe Daniels, Carmel Myers, Lenore Ulrich, Renee Adoree and Bessie Barriscale.

Curiously enough, the stage play established the fame of nearly every young lady who portrayed the role, and it would be interesting to see if the film would have the same magic power for another newcomer.

* * *

ONE of those curious coincidences that occur now and then in connection with filming activities happened recently with the "Warrens of Virginia" company. The gallant Seventh Cavalry, stationed at Fort Bliss, Texas, was to take an important part in the battle scenes. One of the most spectacular

of these was to be the attack and capture of the supply train going to the aid of General Robert E. Lee by Union troops.

By a curious twist of fate, the man chosen to don the blue and lead this attack was Col. Fitzhugh Lee, a grand-nephew of the great Southern general. As Colonel Lee remarked, "If my grand-uncle could see me now!"

* * *

ALICE JOYCE announces her permanent re-entry into motion pictures. It will be interesting to note how the former devotees of this star again gather around her standard, and how her work is received by the newer generation of film goers. Still very beautiful, and with a matured art, there is no reason, apparently, why she should not again become a reigning belle of the silver screen.

* * *

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THE most recent additions to the film celebs stopping over in New York are Milton Sills and Wallace Beery, who are to be seen about Gotham these days.

* * *

FRESH honors came to the film industry this week, and to Robert T. Kane in particular. Kane, who is general production manager of Famous Players-Lasky, was notified by the War Department that he has been decorated by the Belgian Government with the Croix de Guerre, as of January 22, 1919.

The accompanying citation reads: "He particularly distinguished himself by his courage during the victorious offensive in Flanders." He was with the A. E. F. in the 316th Train Headquarters and the Military Police.

* * *

JUST what does the public want? That question has been agitating those in show business since the days of Aeschylus and Euripides, who wrote jolly little skits for the Greeks in which men murdered their mothers, and other like censorable actions.

In this issue will be found an article in which a number of distinguished men, such as David Belasco, give their views on the wants of the well known Public. As an important addition and supplement to that article, there is here presented the genuine and authentic opinion on the same subject by one of the most unusual characters in America—Jeff Davis, the famous hobo.

Davis recently visited the Goldwyn studios on the West Coast. While there he was questioned as to the conclusions he had arrived at on the subject of public taste. His reply was meaty and to the point:

"The public doesn't know what it wants. After they've got it they don't know they've got it. When they have it they don't know what to do with it. And if they miss it, they don't know it's gone. In fact, the majority of the public is nutty."

Which seems to be just about the last word on the subject. Quod Erat Demonstrandum.

* * *

NO longer is the slogan, "Join the Army and See the World," but "Join the Army and Get Into the Movies." This as a result of the fact that the famous 26th Infantry, quartered at Plattsburg barracks, New York, will appear in "Janice Meredith" in the buff and blue of Washington's army. The 26th, whose record goes back to the Mexican war, is reinforced by 400 additional men from Fort Ethan Allen.

The principal scenes in which these men will appear are the battle of Trenton, Valley Forge and the crossing of the Delaware. The entire facilities of the post have been placed at the disposal of the producing company. The territory surrounding the barracks is said to be exceptionally suited to the purpose. The village of Trenton is to be built on the rifle range. Valley Forge will be pictured on another part of the property, and the Saranac River will double for the Delaware.

The company is now on location, headed by Marion Davies, who plays the title role, that of a girl whose sympathies are with the Revolution, but whose father, Squire Meredith, is a rabid Tory.

It is reported that the prospect of appearing in support of Miss Davies is bringing the recruits into the post in droves. Here is a brand new recruiting idea for Uncle Sam.

THE Great White Way will be without the genial face of Thomas Meighan for the next three weeks. He has gone to White Sulphur Springs, W. Va., for a short vacation.

* * *

MABEL NORMAND has caught the rattlers out of Los Angeles and will arrive in New York in a few days for a visit with friends. While in the metropolis she will make personal appearances in connection with the showing of "The Extra Girl" in the metropolitan district.

* * *

HAROLD BELL WRIGHT'S "When a Man's a Man" was shown in the Elks Theatre, Prescott, Arizona, a few days ago. Which occasioned more than ordinary interest in view of the fact that Prescott is the scene of the story, and it was in the vicinity of this town that the picture was filmed. According to the Prescott Journal Miner, the crowds were so great on the opening night that only one-fifth of those in the street were able to get into the theatre.

* * *

CAST as the Duchess de Luynes in the Valentino production, "Monsieur Beaucaire," is Elsie Kirby who played the same part on the stage years ago with James K. Hackett when the latter toured the country playing the title role.

* * *

THAT ancient bromide—Don't Believe All You Read In The Newspapers—may be swallowed hook, line and sinker insofar as a film advertisement of recent date in the Medford Sun, Oregon, is concerned. The ad of the F. & E. Theatre, Central Point, Oregon, features Cecil B. De Mille in "Adam's Rib"—a two reel comedy.

* * *

ROBERT EDMUND JONES, well and justly known scenic artist, suggests Strauss the famous composer as the right sort of director for the better kind of picture. Which will probably get the following ready response from production circles: "Who is Strauss and what has he directed?" He has only directed music, but music expression in like all other forms of art expression and its commanding quality is tempo which is but another name for continuity in pictures or style in writing. "The Marriage Circle" has tempo; so has "The Woman of Paris." And they are exceptional pictures, vastly above the ordinary in all respects and above all pictures in certain respects.

Censorship Repeal Battle is Near

Indications Are It Will Be Staged In New York Assembly Last Week In March

IT has been definitely decided by leaders of both houses to wind up the present session of the New York State Legislature on April 10. This means that some action one way or another on the question of repealing the present motion picture censorship law must take place within the next three weeks. It is generally thought that the battle will be staged the last week in March. It will be the biggest fight of the present session and one that will be witnssed by a crowd that will pack every available inch of space in the Assembly Chamber, which can accommodate about a thousand persons.

As it now looks, the Walker bill calling for the repeal of the censorship law will be reported out of the Senate finance committee, of which Bernard Downing, of New York city, is chairman, within the next few days. Its passage in the upper house is absolutely assured, as the bill is a Democratic administration measure, and the Senate has a Democratic majority of one. There will no doubt be plenty of speechmaking against the bill by Minority Leader Lusk and his lieutenants, but it will avail nothing.

After the Walker bill passes the Senate, it will be sent immediately to the Assembly, where a vote will be taken.

The fact that the ways and means committee of the Assembly, by a vote of 10 to 4 refused to report out of committee last week the Hackenburg censorship repeal bill, means but little. In the first place the committee consists of 11 Republicans and 4 Democrats, and with Hackenburg a Democrat, and with the bill a Democratic administration measure, it is only to be expected that such action would be taken by the committee. Assemblyman Walter F. Clayton, of Brooklyn, who introduced the censorship bill that became a law a few years ago, and who is a Republican, was not present at the committee meeting.

The Steinberg bills relating to miniature motion picture apparatus, the Whitley bills relating to the use of nitro-cellulose film, and the bills relating to the admission of unaccompanied children to the motion picture theatres in the cities of the state, are all in committee.

Yielding to the demands of Republican Assemblymen who want to vote for repeal, Speaker Machold has called a conference for Tuesday, March 25. The subject will then be discussed.

If the measure sent over from the Senate, which is sure to vote for repeal, comes up on the floor of the Assembly, repeal advocates insist that it will pass.

There are eighty-six Republican votes in the Assembly. If the censorship advocates lose eleven of these, the bill will be passed.

Censorship Appropriation In N. Y. Cut Down

Two reviewers receiving an annual salary of $1,600 each will continue to do the work on the New York State Motion Picture Commission, a request for four reviewers having been refused by the budget committee making up the annual appropriation. The Commission will also receive no telephone operator, as was requested.

Furthermore, there will be two deputy commissioners at $4,000 a year each, although the Motion Picture Commission had requested three on the grounds that another was needed to take charge of inspection work and prosecutions. The budget committee granted the sum of $3,000 for one new deputy.

Buffalo Newspapers Strongly Urge Complete Abolition of Admission Taxes

BUFFALO newspapers have come to the aid of the exhibitors in their fight for elimination of admission taxes. Said the Buffalo Courier editorially: "A tax on amusement may not be so bad a tax as a tax on bread, but it probably is safe to say that it is, in these days of strenuosity that makes amusement increasingly necessary, just as unpopular a tax. When we were in the war the people accepted the admission taxes along with other discomforts. In the early post-war years they were conceded to be a war burden from which relief could not at once be given. But now, more than five years after the armistice, popular opinion is that the country should be rid of them. They are a daily irritation to a large part of the public and it is reasonable to believe that the cost of the war and the running expenses of the government ought now to be met by taxes which are not so open to the charge of being a nuisance.

"The public has been pretty patient and it deserves the best effort Congress possibly can exert to remove taxes which, though endurable in wartime, are unbearable in peace time. The provision in the compromise tax bill of the House in respect to admission taxes is simply a half-way measure. It would eliminate only theater and other admissions costing 50 cents or less. That is not sufficient. The provision should be for the abolition of all admission taxes. Popular sentiment is in favor of such action. The Senate, where the tax bill now is, would do a good stroke by making abolition of these taxes complete. It is not likely that the House would go against public sentiment by refusing to concur."

"Nuisance Taxes" is the title of an editorial in the Buffalo Enquirer, part of which says: "The provision in the tax bill now headed toward the President in one respect falls short of going far enough. It would eliminate the tax on admissions costing 50 cents or less. It should abolish all admission taxes."

Studio Murder Mystery at Warner Brothers

NEWSPAPERS are filled with accounts of the mysterious murder of R. Jansson, watchman of Warner Brothers West Coast studios, but the home office has not been able to secure any additional information.

Jansson died in the receiving hospital, where he had been rushed, after running from the studio shouting for help, collapsing in the arms of a passerby, and saying he had been shot.

The authorities are baffled by the murderer's identity and motives, though it is believed that Janssen had surprised some persons in the carpenter shop and grappled with them. The torn condition of his clothing led to this surmise, as did two empty shells found on the scene.

It is believed the prowlers had broken Jansson's grasp and fired two shots at him through the doorway as they fled. While preparations for an operation were being made, he died without having told anything that might clear up the murder.

Selecting Members for M. P. T. O. of Western Missouri

Of the exhibitors of Western Missouri selected by the M. P. T. O. Western Missouri committee as prospective members of the newly organized body, twenty already have responded favorably and money has accompanied the responses, according to A. F. Baker, acting secretary-treasurer. Only the most progressive exhibitors out in the territory have been chosen to form the skeleton of the new body.

A meeting will be held, probably in Kansas City, as soon as fifty members outside Kansas City are within the fold. A permanent organization then will be formed.

Buffalo Tightens Rules On Child Admissions

As a result of the hearing in Albany recently at which it was declared Buffalo was the worst offender in the state in regard to the admission of children under 16 years of age unaccompanied to motion picture shows, Police Chief Zimmerman of Buffalo has issued an order, which has been distributed to every picture house in the city, calling on precinct captains to put a stop at once to such juvenile admissions.

Fait Manager of Loew State, Cleveland

William Fait has joined the Loew organization as manager of the State theatre, Cleveland. Fait was previously manager of the Eastman theatre, Rochester.

He has already introduced a novelty in the long foyer of the theatre. This he has converted into a writing room, putting the horse at the disposal of the public—offering a small service that creates good feeling, and is reflected at the box office.

Theodore Roberts Recovering From Long Illness

Theodore Roberts, who has been ill in Pittsburgh since December, left that city March 17 for his home on the Coast. Although convalescent, Mr. Roberts was carried to the train on a stretcher.

First National to Increase Prints; News Campaign Brings Action in Penn.

By William A. Johnston

NOT MERELY because of the recent reduction in the price of raw stock, but for the all important reason of good pictures to the public, First National will increase the average number of prints per picture by a very substantial margin. This announcement to MOTION PICTURE NEWS is made by E. A. Eschmann, general sales manager, upon his return to New York after a visit to nineteen of the First National exchange centers.

Mr. Eschmann gives this as his big, conclusive thought of his trip, namely: The growing importance of the neighborhood house or, in sales parlance, the subsequent run and therefore the necessity of not only giving this widespread class of theatres as early a release as possible, but also and most importantly, a print that is in the best possible condition, a condition in fact, quite as good, if possible, as that shown by the first run theatre. A very material addition to the number of prints will be made, according to Mr. Eschmann.

This will apply particularly to the more popular pictures. The trouble today, of course, is that the greater the play a picture has, the poorer the condition of the print is apt to be in the subsequent run house. This is particularly what First National proposes to remedy.

George Kleine, speaking for Ritz Carlton Pictures on the subject of prints, says: "Of course, the answer is — more prints. There is little argument about it. We have already stated that with the Ritz Carlton Valentino pictures we will break all precedents in the number of prints issued. I am not stating just how many will be made, but the number will be larger by a considerable degree. Our object, of course, is two-fold; to give a greater number of simultaneous release dates and also to give to all theatres as new and good prints as possible. A Valentino picture, of course, is in a category of a few pictures for which the first run demand is exceptionally large, and such a kind of picture demands, naturally, more prints; but the subject of prints in good condition applies to all pictures. The problem, I know by long experience dating back to the General Film days, is of the utmost and practical importance, and I greatly commend MOTION PICTURE NEWS for its support in an educational campaign to this end. Somehow and in a business way this matter can be greatly helped. It involves the exhibitor and the exchanges, film inspection and, of course, primarily the laboratory. All must help and with the very latest run and lowest rentals the price for the better prints must be paid upon some fair adjustment of increase."

The Film Club of Eastern Pennsylvania has launched a movement as a result of the campaign of MOTION PICTURE NEWS, that promises to help solve the print problem if similar organizations will blossom and function in the same direction.

Tom Evans of Evans Laboratories brings the information regarding the Eastern Pennsylvania movement and enthusiastically urges the formation of similar organizations all over the United States.

"The Film Club of Eastern Pennsylvania," says Mr. Evans, "to my way of thinking is on the right track to better print conditions. Exchange men have organized there and have employed a man to inspect the projection machines of every exhibitor in the territory. To more effectively function they have gone outside of the territory for their inspector and have secured the services of a Chicagoan who is not known personally to any exhibitor [illegible] Pennsylvania.

"This inspector's duty is to thoroughly inspect every machine and to report to the exhibitor just what is wrong with it, if anything, and to suggest the cost of replacing parts that might be needed. The inspector then reports in detail to the Film Club just what the condition of the machine might be and the suggestions he has made to the exhibitor.

"If necessary repairs advised are not made by the exhibitor at once service from the exchanges to him is stopped. There can be no passing the buck. There can be no claim that the fault is with the exchange. The exchanges are checking up on their prints before delivery and the reports of the inspector definitely fix the blame where it lies. It is undoubtedly better to cancel the account entirely than to have a continuance from a negligent exhibitor on this print trouble.

"This Film Club of Pennsylvania was organized only a month ago and already it is functioning perfectly. The inspector is an expert and he has brought the exhibitor to a realization of the fact that he must co-operate with the club or be cut off from service.

"The movement already promises to extend all over the United States. New York is considering the organization of such a club and a meeting on the proposition is to be held next week. Other sections are asking the Pennsylvania organization for particulars. I predict that within a comparatively short time much of the complaint now charged against laboratories will be eliminated as inspectors are appointed and the real trouble is fixed where it belongs.

"There are probably five laboratories within the United States which have carrier conditioning machines for the proper drying of prints. Where these prints are properly dried and conditioned there is no reason why they should not stand up for a considerable longer period than they now do, if they are properly handled in exchanges and by exhibitors. It is not a case of poor raw stock, but rough treatment and lack of interest by those handling the prints that needs remedying."

Barthelmess Would Cancel Inspiration Contract

NOTICE of cancellation of contract has been served on Inspiration Pictures by Richard Barthelmess, according to a statement this week by Dennis F. O'Brien, the actor's counsel.

Breaches of contract are alleged. It is known that Mr. Barthlemess has been dissatisfied for some time and the filing of the cancellation notice was not unexpected. Charles H. Duell, president of Inspiration, sailed for Italy this week, after discharging most of his office force.

Mr. Barthelmess is reported to be negotiating with Metro for a contract that will call for fewer pictures a year.

On account of the difficulties which have arisen between Barthelmess and the Inspiration organization, resulting in a hiatus as far as production plans are concerned, John S. Robertson has been approached by two producers who have asked him to make a picture for them during the period while a settlement is being effected.

While Mr. Robertson has not yet decided to accept either of these offers, still it is thought that Inspiration would loan the well known director under compatible conditions as the Barthelmess-Inspiration situation has apparently resulted in a deadlock for the present.

Equip Harrisburg Church for Motion Pictures

ANOTHER big church in Harrisburg, Pa., is going in for motion pictures as an added attraction in its social service department. An announcement made March 15 by the building committee of the Pine Street Presbyterian Church, which is perhaps the strongest church, numerically and financially, in the capital city of Pennsylvania, tells of plans for a large new building for parish house and Sunday school purposes. It is stated that a feature of the structure will be an absolutely fireproof room for motion picture exhibitions.

The Pine Street Church is the second large Harrisburg congregation to make provision for motion picture exhibitions. The Grace Methodist Church has given weekly motion picture shows throughout the present winter in an auditorium owned by the church and specially equipped for the purpose. The attendance at these shows has been so great that extra seats were recently introduced to take care of the crowds.

Griffith Accepts Bankers' Invitation to Rome

D. W. GRIFFITH has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Comm. Andrea Serzo, member of the Mayor's Cabinet of Rome. The action on the part of the bankers has the consent and approval of the Italian government.

In a statement issued by representatives of the syndicate, it says: "We feel the activity of Mr. Griffith in Italy will do much toward restoring the picture making industry of Italy to its full health and prosperity."

Mr. Griffith may visit Russia to confer regarding possibilities of making a picture there, before he returns.

Plans Complete for "Naked Truth"

Fourth Annual Gridiron Revel of A. M. P. A. at Hotel Astor on Saturday, March 29

ALL the indications are that the fourth annual gridiron revel of the Associated Motion Picture Advertisers, Inc., to take place at the Hotel Astor, New York, on Saturday night, March 29, will see the most brilliant distinguished and representative assemblage of picture folk ever brought together for a function of this kind.

Cartridges containing T. N. T. tickets of admission are, according to A. M. Botsford, chairman of the A. M. P. A. entertainment committee, going fast to leaders of the industry.

Among those who are going to face the music of two Paul Whiteman bands and hear the unvarnished facts about the movies in a short series of five-minute Bedtime Stories told without fear or favor are:

Adolph Zukor, J. D. Williams, H. O. Schwalbe, Louis B. Mayer, Rodolph Valentien, Bebe Daniels, Richard Barthelmess, Mary Hay, Ramon Navarro, Rex Ingram, Alice Terry, William Fox, William A. Brady, Gloria Swanson, Thomas Meighan, Bert Lytell, Edwin Carewe, John Emerson, Irving Lesser and a host of others.

Besides these film celebrities, who will appear in person, all the big motion picture companies have made reservations for tables. There will be special tables for the representatives of the trade papers and the fan magazines, and a press table will be provided for representatives of the New York newspapers.

The illustrious guests who will tell the Bedtime Stories, the same to be broadcast by radio via Station WEAF, are Mary Pickford, Douglas Fairbanks, Will Hays, D. W. Griffith, Samuel Rothafel, Rupert Hughes, A. M. Botsford and the Big National Personality, whose name is being withheld as a surprise. The affair will start promptly at 7. p. m.

At 9 p. m. the A. M. P. A. will "give the nation the air," when the Bedtime Stories will be told and wirelessed. Roxy, it is announced, will be master of the waves.

Following this will come the presentation of the winning comedy sketch on the movies to be enacted by a big Broadway cast. The author will be introduced and awarded the $100 prize.

Next in order on the program will be the unreeling of what is described as a "Sinsational Sinema Production," especially filmed for the occasion. After that there will be what the film press agents call "Our Own Popularity Contest," with "the crowning of the King and Queen of Flimdumb" as a feature. From then on there will be dancing until dawn.

Paul Whiteman will be there in person to lead his two jazz bands, one playing where the other leaves off, assuring continuous music during the dinner and dancing and in the interim between the other entertainment numbers.

The tickets are to be limited to one thousand persons (or 500 couples), but, according to S. Charles Einfeld, who has the handling of them, all the indications are that it will be the biggest "thousand" that ever turned out for such an affair. He expects to be sold out hourly. Tickets at $15 for doubles and $10 for singles may still be obtained from Mr. Einfeld, care First National Pictures, 383 Madison Avenue, New York City.

Former Exhibitor Jailed on Tax Charge

David Schayer, formerly manager of the State theatre in Salt Lake City, was arrested last week on an indictment returned last week by the Federal grand jury charging him with the embezzlement of money collected as taxes on admission to the theatre.

Would Have Exhibitors Send Complaints on Prints to Trade Papers

A SUGGESTION that exhibitors forward to Motion Picture News and other publications complaints about bad prints, thus giving distributors an opportunity to check up on their exchanges, is made by Maurice J. Walsh, manager of the film department of the Selznick Distributing Corporation.

Commenting on the article by E. V. Richards, Jr., of the Saenger Amusement Co., New Orleans, Mr. Walsh declares: "We are very much interested in matters of this kind and have thoroughly instructed our branch managers to see that their film departments at all times see to it that the inspection of prints and splices are made properly.

"As to the condition in reference to rain and short scenes or titles, this is entirely up to an exchange as they are the ones handling the product and know just what condition their prints are in. We, of course, have to consider where features have been in the market a considerable length of time it often does not warrant the purchasing of new prints as the amount of money obtained from bookings is so small it does not cover the cost of same and in my opinion it is necessary for an exchange to obtain a price whereby they at least cover 50 per cent over the cost of the print.

"It has also been my experience in watching prints throughout our exchanges that very often when you give an exchange a new print, through careless handling of the operator same is ruined after it is in use only a short time. I am of the opinion that if exhibitors receiving prints from various exchanges from time to time when they are shown at their theaters will compile data and send it forward direct to a medium such as yours or any other publication, it would not take long to check up just where these faults are to be placed. If one exhibitor receives a certain print and sends the information forward noting the print's reel bands, which are marked by letter or number, and the same print is sent to another exhibitor or several exhibitors and if they make the same notation, you can readily see that the exchange is to blame, as they do not give the proper attention when examining prints returned from their various exhibitors."

Loew's Toronto Theatres Wipe Out Deficit

NOT ONLY did Loew's Toronto Theatres, Limited, wipe out a deficit balance from the previous year and liquidate a fairly large bank obligation, but showed a substantial net profit during the fiscal year ending January 5 last, according to the annual statement, details of which were announced on March 14 at Toronto, Ontario, where the company has two houses, Loew's Yonge Street theater and Loew's Uptown.

Revenues from the two theaters during $80,587, as compared with a deficit of the Yonge Street theater, which is the downtown house under the management of J. Bernstein, contributed $237,111. After making the deductions for interest, taxation and depreciation, etc., the net balance or profit for the year 1923 is 8$0,587, as compared with a deficit of $6,192 at the end of the previous year.

After accounting for the 1922 deficit and a balance of taxes, there is a balance of $63,629, which has been carried forward to the 1924 account.

There are other Loew theaters at Ottawa and London, Ontario, which are owned locally, and at Montreal, where the house was acquired last year by Famous Players Canadian Corp. as a subsidiary company.

Maryland Sunday Bill Is Introduced

Delegate Dimarco of Baltimore, introduced last week in the Maryland Assembly, the bill to permit motion picture theatres in Baltimore city, only, to run Sunday bills.

The bill expressly permits performances only after 2 P. M. on Sundays. Although limited to Baltimore, the bill has met its keenest opposition during the session, from the smaller cities, and rural districts, where no movies can operate Sundays, owing to local sentiment, or where no movies are seen, excepting in church and school auditoriums, which are of course, un-taxed property.

Deluged by opposing petitions from the remotest parishes, in the outlying rural hamlets, the legislature up to the present has received only one large petition from Baltimore, favoring the bill. Western Maryland exhibitors have taken a straw vote of those favorable which may be presented to the legislature later.

That a fight along city vs. country lines faces the bill in the dying days of the General Assembly is a foregone conclusion.

Classic Pictures Men Are Arrested

Mrs. M. Tait of Hollywood charged that R. B. Wilcox, president, C. A. Keller and B. F. Kleinie, officials of Classic Pictures Corporation, had obtained $600 from her and they were arrested on charges of larceny and deviee.

Several hundred complaints have been lodged against Wilcox, according to Commissioner Walter T. Mathewson, among them the charge of conducting bogus motion picture schools.

Mrs. Tait alleges that in return for the investment the 60-year-old woman was to be made a film star and her son and daughter were each to get stellar roles in the productions made by the company.

Experts Discuss What Public Wants

N. Y. Times Gathers Opinions

WHAT does the public want? This question, perennial in stage and screen history, was given an interesting airing in an article by George MacAdam in last Sunday's Magazine Section of *The New York Times*. *The Times* consulted a group of eight experts, and submitted the question to them, with the result that the jury disagreed.

The experts were: David Belasco; D. W. Griffith; George M. Cohan; John Golden; Morris Gest; Harry Lauder; Fannie Hurst and Irving Berlin.

"If I wanted to treat the theatre as a commercial enterprise, if I wanted to be a tradesman offering for sale only such goods as I know the public will buy, I could make more than a million a year," declared Mr. Belasco . . . "But if the producer treats the theatre as though it were on a somewhat different plane from the delicatessen shop, then the problem becomes more difficult.

"My experience has been that the public will accept anything if it is interesting, appealing. That is a general statement. When the problem narrows down to a specific play, it is very difficult to prophesy whether or not it will hit the popular fancy. Before a play is submitted to the public the best producer can only make a guess. Success is only a matter of conjecture. No producer intentionally risks a play he thinks will be a failure.

Belasco's Test of a Play

"My test of a play is: Does this strike my fancy? Then came the practical questions: Has it acting possibilities? Does it suit one of my stars, or can I bring together a group of actors that it will suit? Let a play meet these conditions; it may be on any subject, the scene laid in any land, I'll produce it."

An interesting viewpoint is contributed by D. W. Griffith. "No one knows what the public wants, for the public's desire for entertainment is like a man's desire for food — one time he takes fish, another time meat — it's all a question of mood.

"But while I do not think any one can be specific in answering the question, 'What does the public want?' I think there is a basic desire (if I may use so formal a phrase in giving my very informal thoughts). People want to have their dreams visualized. It is simply to get an ideal projection of themselves that people read a book or go to the theatre or to the movies.

"It's a workaday world, and few, if any, are able to play the part in it they would like to, or think they would like to. We are all dreamers; if the world doesn't give us our dream, then we want to find it in the world that the book, the stage or the screen gives us. There we want to have pictured for us the romances, the adventures, that life has denied us.

"I think that all normal people have the same dreams, the same ideals. I don't think there is a human being who, dimly, hasn't thought the same things that Shakespeare did. That's why he has his universal appeal. A writer is great in the ratio that, with his stronger mind, he makes the average man see what otherwise he sees dimly.

"Despite the cynics, the underlying thing that makes for enduring success is wholesomeness. The reason for this was well put by a poet. He said that though our feet are in the mud, our eyes are on the stars. Take the plays and the books that have won enduring popularity, or what we call 'fame'—their drift is wholesome

"There is more contentment in doing right than in doing wrong. That may sound like a phrase from a copybook; but don't blame the copybook; it has been said over and over again, from time immemorial, by men whom the world regards as its greatest. Confucius and Dickens said the same thing. All of which means that humanity recognizes it as a truth.

"And so, when we turn to our ideal world, whether we seek it in a book or on the stage or screen, we find a satisfaction in seeing the decent thing. The book or play that presents something else may have a flash success, but it will never find a place among the books or the plays that humanity refuses to let die.

"To my way of thinking 'Lightnin'' is one of the greatest plays ever written. You laugh and you cry with 'Lighnin'.' He brings your fellow-humans closer to you, makes you feel somehow that the world, after all, isn't such a hard, cold world.

Griffith Gives Views

"No, I have no formula—at least, I've never been conscious of having one. If I read or hear or see something that interests me as a story, it may make a good theme for me. I just have the feel, 'That's a good story.'

"I think that 'Old Bill' is one of the best movies ever made. No love interest in it; no mystery; no suspense; nothing of what is ordinarily called 'plot.' It's just the story of an old cab driver who is arrested for delaying traffic, and who is sentenced to jail, and when he gets there finds that he rather likes it, for he's never before lived in such comfort. Anatole France wrote the story.

"It's just the feel, the touch of it, that I like. You love Old Bill from the beginning—a harmless, kindly old fellow.

"Of course," added Mr. Griffith quickly, "the screen version is beautifully done, beautifully acted."

"If you have no formula, Mr. Griffith, if the only thing that guides you is the 'feel' of a story then a man to be a successful producer must be a synthesis of popular emotions?"

"I haven't succeeded yet. When I have, come back and ask me that question again."

George M. Cohan agreed with Mr. Griffith that the "public has a mixed appetite." "The only secret I know about the theatre," he commented, "is that there isn't any secret. It's just plain horse sense. Don't waste the audience's time. Make it say: 'This fellow is a good story teller; he gossips well.' You know how it is in a club, how the crowd will audience's time. Make it say: 'This fellow and then the other fellow comes in, and they say 'Oh, gosh, look who's coming now', and there's a general fade-away. Well, it's just the same with an audience—there's no mystery about it."

Tough on the Re-hash

Asked whether he had noticed any change in the taste of audiences, Mr. Cohan replied: "The present-day audience is tough on the re-hash. I think the movies have had a lot to do with this. The people have seen so much of the obvious in the movies that they're fed up. But give them any little subtlety, anything that you don't pour out like molasses, and they'll ask for more."

John Golden gave a crisp answer to the question "What does the public want?" He answered: "To forget their troubles."

"People have plenty of dullness, plenty of problems in their lives," he explained. "They don't want more of the same thing when they go to the theatre. No; what they want is something that will change their mental attitude, something that will give them contentment. . . . . What the American people want is clean laughter, clean love and something that's right to root for.

"The rooting impulse is elemental; we're all natural-born rooters—we take sides and shout for the side we want to see win. A play ought to make the audience feel that urge; there ought to be some character in it that will make the audience say: 'I want to see that fellow get his.'

"A play or a movie succeeds because it has a story to tell. The story, whether it is presented on the stage or the screen, ought to begin that its beginning, and travel straight to its end.

"Many movie directors do not seem to have appreciated that fact. The 'Party'—sometimes a dinner party, more often a dance—is the greatest offender. Occasionally the party adjourns to the swimming pool—that's what makes the movie a 'super picture.' The party is all right if it is an essential cog in the development of the story; but, as a rule, you sit and watch the party for fifteen minutes, your mind trying to figure out just where the thread of the story comes in and then you discover that it doesn't come in at all.

"Contrast those movies with 'The Covered Wagon;' the people in that caravan want to

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Censorship Bill Before Oklahoma Senate

A BILL providing a state board for censoring motion pictures was introduced in the Oklahoma State Senate, at Oklahoma City, March 5.

The board would be composed of three members to be appointed by the Governor. The chairman would receive $2,100 a year and the other members $1,800. A secretary would be paid $1,500. Members would serve three years with terms overlapping.

Row Over T.O.D.C. in Full Swing

Cohen and True Issue Statements on Developments in Distributing Corporation Situation

DISSENSION [illegible] in the ranks of the Theatre Owners' Distributing Corporation, and the withdrawal of W. A. True, were aired in a series of statements issued this week by Sydney S. Cohen, Harry Davis, of Pittsburgh; R. F. Woodhull of New Jersey, and Glen Harper of Los Angeles, on one hand; and Mr. True on the other.

The Cohen-Davis-Woodhull-Harper statement says in part:

"We were amazed to learn that Mr. W. A. True and Mr. Carl Anderson had formed the Theatre Owners' Distributing Corporation, incorporated under the laws of the State of New York, in spite of the fact that the Theatre Owners' Distributing Corp. organized under the laws of the State of Delaware, has been in existence for over 15 months.

"The action is the more surprising when we learn that Mr. True and Mr. Anderson formed this new company unbeknown to the remaining stockholders and directors and officers of the Theatre Owners' Distributing Corporation and while Mr. True and Mr. Anderson were both officers and Directors of the company.

"It is our purpose to use every means to protect the interests of the stockholders of the Theatre Owners Distributing Corporation of Delaware and to see that the moneys due this company from the Anderson Pictures Corp. on account of distribution of the Theatre Owners Distributing Corp. picture 'After the Ball' will be paid to the Theatre Owners Distributing Corp. (of Delaware) which has a contract with the Anderson Pictures Corp. regarding same.

"We have been advised by some of the theatre owners who were mentioned as members of the Advisory Board of the new company that Mr. True and Mr. Anderson have formed, that their names were used without a full knowledge of the facts surrounding the formation of this company by them and particularly that the remaining stockholders and officers of the Theatre Owners Distributing Corp. (of Delaware) were not appraised of the move nor were they in sympathy with it or included in same, and they have requested that their names be withheld from further use in connection with the new company."

Mr. Cohen made public a personal statement in which he said:

"I have just returned from Washington where I have been during the week in behalf of the legislative interests of the Motion Picture Theatre Owners of America affecting the admission and Seat Taxes and Music License matter, and my attention is called to the activities of the last week in the incorporation by Mr. [illegible] Anderson of a new Theatre Owners Distributing Corp. organized under the laws of the State of New York.

"I personally wish that any business enterprise of Mr. True's turns out to be successful and I feel his purpose and ours and the industry would be better served if he and Mr. Anderson were to use some other name for their corporate business purposes than Theatre Owners Distributing Corporation."

W. A. True declared: "In the interest of progress and results and for the entire removal of obstructionists it may be necessary to stage a Teapot Dome Investigation of politics in the exhibitor ranks of the picture industry." He further states that "mysterious influences were blocking every constructive move made by the theatre owners in their attempt to promote co-operative picture distribution and that these influences suddenly became bold and daring when the first picture put out by the Theatre Owners Distributing Corporation was ready for release and that further mysteries enshrouded and handicapped progress immediately preceding and following the Annual Meeting of the Stockholders of the Theatre Owners Distributing Corporation; that the wielders of mystery were content to mark time and prevent results for what purpose and to what end the theatre owner public has not yet learned."

Mr. True gave out "extracts of a letter" he wrote to Sydney S. Cohen under date of March 15th, 1924: "I have at no time sought to dodge any of the responsibilities which I assumed, but quite to the contrary I have contributed liberally of my money and my time to protect and safeguard the interests of the Company and the investments of the minority stockholders who had no vote and no voice in the operation of the business. While I was President of the Corporation, as you very well know, I repeatedly attempted to clear the way toward obtaining pictures for distribution. That was the purpose for which we organized, but invariably I was blocked by my fellow members on the Board, and at no time did any one of them offer any substitute plan that could in any wise effectuate the purpose of the corporation.

"Apparently you and my other associates on the Board were going to let the ship sink; that is why I got out. I want no part in that sort of thing.

"As I have told you before and as I told them, I intend to take care of the exhibitor stockholders of the Delaware corporation who were not on the Board and I have no fear that my conduct in this matter will be misunderstood by any fairminded man."

Tom Kennedy Joins Staff of Motion Picture News

THOMAS C. KENNEDY, well known trade paper man, has been appointed a member of the staff of Motion Picture News, effective March 24.

Mr. Kennedy was for several years asociated with Exhibitors Trade Review as a reviewer and later Exploitation Editor. He has had extensive experience in other branches of the industry—in publicity work for Pathe and at the Hal Roach studios in Hollywood.

Club House Proposed for N. Y. Theatre Owners

Members of Theatre Owners' Chamber of Commerce are said to be anxious to have club rooms in the Rialto district and negotiations are said to be under way to acquire the Automobile Club of America building at 247 West 54th Street.

If this is secured the T. O. C. C. may occupy two stories and rent the remaining five stories to film cos[illegible]

M. P. T. O. A. Convention on May 27-28-29

ANNOUNCEMENT was made this week by President Sydney S. Cohen that the fifth annual convention of the Motion Picture Theatre Owners of America will be held on Tuesday, Wednesday and Thursday, May 27-28-29, in Boston.

The annual meeting of the National Officers, Board of Directors and Executive Committee will take place on the day preceding the opening of the convention proper.

A meeting of the Convention Committee, comprising M. E. Comerford of Pennsylvania, Joseph W. Walsh of Connecticut, Ernest Horstman of Massachusetts, R. F. Woodhull of New Jersey, M. J. O'Toole and Mr. Cohen, was held March 19.

Full arrangements for the National convention are being made. Sub-committees on Transportation, Convention Hotels, Program, Entertainment, etc., have been designated.

It was also announced this week that the M. P. T. O. A. has moved its national headquarters from 132 West 43rd Street, to 25 West 43rd Street, the National Association Building, New York city.

Experts Discuss What Public Wants

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get West and, except for necessary delays, they never stop traveling west until they get there."

"The biggest sensation and the greatest novelty—that's what the public wants" in the opinion of Morris Gest. "You've got to educate the American people to what you want to give them. Our forefathers used to have ballyhoos in front of the theatre to get the public in. Today methods have changed, but the principle is the same. If you're going to give it anything that is out of the narrow path of everyday life, you must 'sell' it to the American public before you can produce it. This is true of humanity, but its truest of the American public, for the American public is the busiest on earth, and it takes more ballyhooing to attract their attention.

"Everything must have a kick. The audience may get it from a girl's limb, it may get it from a man's voice; but the kick must be there. By that I mean that if a show is to succeed it must have something in it that gives the audience a sensation—tears, laughter, gooseflesh—I don't care what it is—the audience must feel a sensation.

"I study the theatre as news. I say to myself: 'The public has had a thrill of this, a thrill of that; now what can the next thrill be?' If you don't give them the latest thrill, you give them yesterday's newspaper."

Price and Powers Buy Triangle Assets

P. A. Powers verified the report that he and Oscar Price had purchased all the assets of Triangle Film Corporation including its hundreds of stories and about two thousand negatives of noted players' former pictures.

Many expect that Messrs. Powers and Price will entirely re-organize the old company which in former times almost dominated the film producing and distributing field.

The Thief of Bagdad—A Fantasy

Reviewed by Laurence Reid

BEFORE an audience that packed the Liberty theatre to the doors with a huge crowd that must have surpassed 5,000 surging about the sidewalk and packing the lobby so that the fortunate guests had tremendous difficulty in reaching the doorman, Douglas Fairbanks' new picture, "The Thief of Bagdad," had its premiere Tuesday night.

Brawny policemen cleared a path to admit the chief celebrities of the evening, Mr. Fairbanks and Miss Pickford — though Doug had to carry Mary to save her from the frenzied crowd.

Those who were fortunate enough to reach their seats before the onslaught of the mob were given an atmospheric treat — which was a part of Morris Gest's scheme to provide a perfect harmonious setting for Fairbanks' opulent Oriental canvas. In the lobby squatted three genuine sons of Arabia, playing weird music while from the theatre came the penetrating odor of Oriental incense. Oriental carpets were draped from the balcony and the boxes — and Willy Pogany's panels of the star in bizarre attire were painted on the orchestra walls. Ushers in Arabian attire escorted us to our seats.

This was entertainment indeed — a prelude to a greater entertainment about to begin. These colorfully-robed ushers seated the most ultra-fashionable audience. It was like a night at the opera. Celebrities from the social whirl, the world of letters, the world of finance, the amusement world, had come to pay homage to a man inspired with an ambition to place the screen on the highest plane.

Many Notables Present

Among these guests were the Duchess of Rutland, Mrs. W. K. Vanderbilt, Lady Diana Duff Cooper, Lord and Lady Paul Duke, Ogden Goelet, Clarence Mackay, Mayor and Mrs. Hylan, Mr. and Mrs. Otto H. Kahn, Conde Nast, Neysa McNein, Mr. and Mrs. Kenneth O'Brien, Charles D. Wetmore, Mr. and Mrs. Whitney Warren, Mrs. James Alexander, Elsie de Wolfe, Hartley Manners, Laurette Taylor, Gatti-Casazza, David Belasco, Mr. and Mrs. Charles Dana Gibson, Mr. and Mrs. Herbert Bayard Swope, Dr. Rowland Rogers, John Emerson, Cyril Hatch, Gaston Liebert, Willy Pogany, Adolph Zukor, Jesse Lasky, D. W. Griffith, Bebe Daniels, Robert Kane, Holbrook Blinn, Sidney Olcott, Senator Cobb, George Kleine, Rodolph Valentino, Ernest Torrence, Mr. and Mrs. John Robertson, Mrs. Lotta Woods, Joseph Hergesheimer, Allan Dwan, Raoul Walsh, Hugo Riesenfeld, George Jean Nathan, Joseph Plunkett, Paul Dickey, Josephine Crowell, Mr. and Mrs Sam Harris, Hiram Abrams — and dozens of others whose names are in the social register or on the business or amusement rosters. This premiere was also attended by the dramatic critics of the dailies — which is significant as most of them are bound to the spoken drama.

The theatre became darkened, the curtains parted and from the balcony of a mosque an Arabian chanted a prayer. The atmosphere had provided a perfect harmony for the enjoyment of the picture.

18 Chicago Theatres Closed by Health Dept.

EIGHTEEN of the sixty Chicago theatres warned by the Health Department that they were violating health ordinances, were closed this week, and several more are expected to be dark. The drastic action of the Health Department came after two previous warnings to these houses, a third inspection by the department disclosing, according to health officials, that eighteen theatres had not remedied defects in their ventilating systems or were not operating them according to department regulations.

These houses will remain closed according to orders until another inspection shows that they are equipped and can be operated according to regulations. Business Manager Jack Miller of the Exhibitors' Association of Chicago has been actively engaged for the past two weeks, advising and aiding the sixty theatres warned, in fulfilling the demands of the Health Department and most of the houses were allowed to remain open.

A touch of allegory embroidered with sound Oriental philosophy introduced this finely spun fantasy. Emblazoned across the sky through the medium of brilliant stars were the words: Happiness Must Be Earned. This expression was the keynote of this colossal spectacle which for sheer imagery, sheer opulence of background which for incomparable beauty in the composition of scenes which for its rich enchantment in the gossamer quality of its story, stands unique in the annals of the screen.

Fourteen months the Fairbanks organization has worked to accomplish this tapestry. It took tremendous painstaking labor — backed by tremendous nerve to conceive and execute such an idea. For it is different from anything ever shown on a silversheet. The [illegible] ner of its treatment sets it aside so that no [illegible] magnificence in the composition of settings, the decorations, the photography and tinting. And yet as colossal as its sets are these are marked by utter simplicity and [illegible] Bagdad. Its towers and minarets, its mosques, its market places, its palaces, its [illegible] of its streets and the eye [illegible]

Compares With Parrish Drawings

Imagine a rich compilation of Maxfield Parrish drawings, profusely colored — these inviting the spectator on a cruise into a dream world — and you have some conception of this picture's quality and appeal.

The miraculous feats of the photographer and the art director give us a visual treat, but the mind is feasting on a dream and finds inspiration from it. As an indication of how deftly this story is constructed let us state that the characters never become subordinate to the plot or the backgrounds. Indeed the story never varies from its theme — and its theme is to project a character who serves it. There is a majesty about this conquest of happiness when the agile, dexterous thief overcomes insurmountable obstacles — objects of fancy made real because we immediately compare them to the things which make happiness so difficult to attain.

The thief is a gross materialist in his early adventures. His philosophy is "What I want I take." Then when he would take a fair princess he suddenly finds his soul. She has looked kindly upon this gay masquerader, posing as a prince. Feeling humility for the first time, he appreciates that to win her he must prove himself worthy. Through all this transition the story weaves a fantastic pattern — one cleverly satirizing an "Arabian Nights" tale. There is an illusive charm about it — and a genuine story interest tempered with sympathy for its colorful figure and suspense for his amazing adventures.

The skein of plot is varied and we follow him with rapt attention when he gains entrance to the pavilion of the princess and through a display of wit eludes capture. There is broad humor when he rides through the palace gates with his evil associates. He will rank with the other suitors in his courtship. Then he is exposed as a trickster. Pathos comes with his humility and the thief gives up his evil ways.

Picture Divided In Two Parts

The first half of the picture presents Fairbanks in the role of an Oriental Robin Hood — a gay, reckless, courageous adventurer. And he employs medium shots to draw the spectator into the story and assume the identity of the character. These scenes generate [illegible] philosophy until the [illegible] der romance becomes embroidered in the plot.

The hero, a bronze-skinned, muscular romantic figure guides us into a fantastic world. And so vital is the character that we identify ourselves in the role.

The picture is not confined to climaxes in the dramatic sense. There seems to be a climax for every leap and bound he makes. Fairbanks accomplishes a few feats through [illegible] and double [illegible] but these are a part of the scheme in weaving the fantasy and making it consistent. And while we are following him, the magnificent sets compel our admiration, though they never cause us to lose contact with the plot and characterization. This is because there is an economy of detail. We see these fine mountings — the work of skilled artisans so complete are they with convincing atmosphere — but dominating them all is the subject.

When the picture plunges into the second half — telling its tale of the quest for happiness, it becomes even more fantastic. You

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Exhibitors Should Work Harder in Lent

By E. L. Hyman, Brooklyn Strand

Editor's Note.—The effect of Lent on the theatre box-office is a subject of vital interest to all exhibitors. MOTION PICTURE NEWS *asked Edward L. Hyman, Managing Director of the Brooklyn Mark Strand Theatre to give his views on the best method to be followed in meeting the so-called Lenten slump.*

MOTION PICTURE NEWS has asked me what effect Lent has on business. The answer to that is that it depends a great deal on the community, the theatre, the management, and the policy under which the house is operated. Therefore, conditions may be found different in various sections.

We have found in Brooklyn that although Lent presents a problem that must be met with renewed effort, the period does not have a reverse effect on the theatre it formerly had. We have tried to overcome it, and have done so in a great measure, and then the change in modern living may have had something to do with it. Regardless, our performances during Lent are now attended by many more patrons than was the case some years ago, with the result that the period is not felt so keenly as it was. I believe that an attractive, and appropriate show, will do good business any time, and it is upon this theory that we have worked at the Brooklyn Mark Strand, not only for the period covering Lent but for any condition when business shows signs of being below what it should be.

Naturally, if we were to sit back and say to ourselves that it would not do any good to plug hard during Lent "because the people will not come anyway," then it is to be expected that bad business would result. Indeed, it is that way any time. No thought, or no work—no business. I have never been able to understand the psychology of sitting down during dull times "on the theory that "they won't come anyway." If, on the other hand, efforts are made to get together a show which contains incidents that will draw the interest, and then let everyone know you have it and how good it is, dull business will give way to average business and in many cases better than average business. That is one reason why Lent or any other alleged dull period does not especially scare us. We know it is coming and make preparations for it.

Although our shows during big times may be good, you may be sure that the ones during dull times will be computed with the thought in mind that something unusual must be done to overcome the handicap. Patronage is elastic, depending upon what you give the patrons and how you tell them of it. There are enough people to fill the theatre, regardless of creed or scruples, any week of the year, if we do not sit back and talk pessimism and say "what's the use."

Holy Week is generally accepted as the poorest week of the year, under normal conditions. My way of looking at it, however, is that it is no seasonal, and must be dealt with accordingly. If nothing else about it and you expect it to be a poor week, the chances are it will turn out just as you expected. On the other hand, if it is met with renewed energy, and if care is taken to put together an especially attractive program, with incidents that mean something at the box office, there will always be enough customers to fill the seats and chase away that pessimistic feeling.

Of course, each individual theatre must work out its own problem. How it is worked out depends upon the management. Some may work on the idea that "as things are, let them continue," or because it has been the custom to have dull business during a certain period, it will always remain the custom. Also, some houses which have not the facilities for putting on attractions other than the motion picture itself will naturally find themselves handicapped in the way of combatting Lent and dull seasons.

Biggest Features Necessary

My method of meeting such a situation would be to arrange the booking schedule so that some of the biggest features would fall during the bad times and then proceed to send out a campaign that would make the people feel they must not miss the show, regardless of anything. Those who find ballyhoo methods on the street useful might find business strengthened by putting their attention to that end, while houses which are more fortunate, and have lights and music, could turn their efforts to creating unusual lighting harmonies and unusual music incidents and publicize the fact extensively. Handled properly, the handicap of dull periods fades into the distance.

When the feature booked happens to be a "weak sister" I would find it a good method to fill in with shorts that carry some box office weight—shorts of some star who means money, or some subject people desire to see. Properly chosen shorts in many cases mean as much at the box office as some so-called features.

Thus, our motto is: Work hard all the time to present a good show, but in dull seasons work harder and leave no stone unturned to give them a performance they just can't miss.

State Admission Tax Stands In South Carolina

THROUGH almost complete lack of any concerted co-operation on the part of exhibitors of the state, South Carolina theater owners will continue to labor under the additional burden imposed by the state revenue bill, which levies an additional ten per cent on all admissions throughout the state.

The General Assembly, because the matter was not properly brought before them to show just how critically the life of the theatre owners hang in the balance, did not feel disposed to take off the tax as affecting admissions. Twice during the past year since the law was passed a year ago, the Special Tax Commission abated its enforcement, having intimate knowledge of its discriminatory features and the hardship it imposed on the theaters and theater patrons of the state, but even with this support, only a handful of exhibitors rallied to the fight—including Max Bryant, of Rock Hill; Warren Irvin, of Columbia, and Montgomery Hill, Carolina supervisor for Southern Enterprises.

They were not able to have a substitute bill, which proposed a seating tax in lieu of on admissions, accepted by the legislative body. Theatergoers in South Carolina pay 20 per cent tax instead of the usual ten per cent in other states, and business, of course, suffers thereby.

Anti-Flirt Campaign In Cleveland

The Cleveland Federation of Women's Clubs has joined the city in a clean-up campaign to rid the community of the movie flirt. The first arrest in connection with the movement was made in an East Side picture theatre. Mike N. Drammin, 38, was arrested by Policewomen Gratz and Schuler, after Drammin nudged Miss Gratz' knee. He was taken before Police Judge Moylan and sentenced to five days in the work house.

The Federation of Women's Clubs last Thursday passed resolutions, giving the campaign its entire support. In addition to joining the war actively, the Federation authorized letters to be sent to Safety Director Barry, to the Cinema Club, to the Women's Protective Association, to the Cleveland Motion Picture Exhibitors' Association, to Loew's Ohio Theatres and to the *Cleveland Press*. These letters advised the various officers that the Federation is supporting the campaign to exterminate the motion picture lizard.

Akron Theatre Owners Re-Elect Officers

The Akron, Ohio, Theatre Owners' Association, in annual meeting, re-elected its entire list of officials. Officers are: Ike Friedman, Akron Theatres Company, president; Charles Menches, Liberty theatre, vice-president; F. C. Buben, Palace theatre, treasurer; Albert Plesenes, Orpheum theatre, secretary; and L. J. Callinan, assistant treasurer.

Trustees, also re-elected are James P. Dunlevy, Strand theatre; C. W. Belden, Thornton theatre, and Allen Simmons, Allen theatre.

Syracuse Exhibitor Fined For "Bicycling"

The first fine under the new campaign against "bicyclers" and "switchers" in the western New York territory was soaked on a Syracuse exhibitor the past week by the Film Board of Trade of Buffalo. The Syracuse manager was fined $140.

The board has instructed salesmen of the various exchanges to check up each evening on the shows presented in the territory.

Bucyrus Theatres Again Open on Sunday

The motion picture houses of Bucyrus, Ohio, are again open for Sunday shows. They were closed about a year ago by the vigorous and repeated action of former Mayor Charles F. Picking, after many suits had been tried in court.

Arthur T. Schuler, the present mayor, declines to say what his attitude will be regarding the reopening of the Sunday shows.

Planning the Campaign on Paper

Discussion by O. D. Cloakey

IN planning exploitation campaigns, week after week, I have found the most successful medium for the greatest results to be the detailed chart system. By that, I mean simply this: After you have decided on the amount of money you are going to spend on the advertising and exploitation of a certain picture, make up a chart, putting down all the ideas that you can think of to put that picture over, whether they are original or otherwise.

After you have made up your rough chart of 30 or 40 different stunts, or whatever the figure may be, then arrange them in order, starting at the beginning of your campaign, after eliminating the ideas that are not practical or in keeping with the picture you are putting over. Now you have your campaign in systematic order; this is the completed chart to be followed out in detail.

How Ideas Are Gotten

Stunts are arrived at simply by careful thought and study of the possibilities of the picture (at screening), picking out the angles of appeal that will suit your particular public, by digging up all the material in the reviews and advertisements in the trade journals, by taking advantage of the stunts used by other exhibitors and enlarging or improving on them, by reading the suggestions in the Press Books and injecting a little originality into some of the ideas, by screening the picture and carefully analyzing it for the exploitation possibilities.

Judgment must be used in exploitation, as you cannot 'ballyhoo' every picture. Floats, sandwichmen, etc., have their place, and are only effective when properly used.

Never pass up the opportunity of large gatherings or conventions if you have a picture to sell. Prepare some stunt that can be grasped in a flash and arrange to get it before them in some manner. It is sure-fire and gets the mob talking. Keep tab on what meetings, etc., are coming off, and when the time arrives put your idea across.

Yes, if you are careful of whom you are inviting to attend, but not too many. A few prominent citizens, ministers, etc., will do wonders in "mouth to mouth" advertising, but you must first be sure that what you are going to screen will appeal to them. In other words invite the classes that you know the picture you are screening is going to please.

Strive to make every campaign different so that it will attract attention. The occasional use of floats is effective if they are original and attractive. Tie-ups with merchants has been used to some extent, and still good when used once in a while. Club co-operation is an angle that will promote interest in your theatre.

Window Display

Every showman realizes the pulling power of good window displays, but it is getting more common every day, and people who used to stop and look at a card or photographs are getting accustomed to them. If you want to attraction attention, give them animation in a window display, something that has not been done to death. If you cannot devise some mechanical display, sell the mthe idea of an attractive setting with special lighting effects and decorative ideas. You will find a merchant ready to grasp an idea that is going to make them stop and look in his window, and a few good windows will sell a lot of seats that might otherwise be vacant.

A few good stunts are better than a lot of them that do not mean anything, and you can save money by applying good common sense in advertising.

What About Children?

To the exhibitor operating suburban theatres or houses in the smaller cities, you cannot underestimate the pulling power of the children's "mouth to mouth" advertising, but when you get a picture that will appeal to the children give them an advance showing on a Saturday morning, at a special price, go after them at the schools, Boys' and Girls' clubs, etc., get them in your theatre, give them a good entertainment, during which you make your announcement of the playing dates, and when you turn them loose you have hundreds of kiddies telling the world what a good show is coming to your theatre.

You will find in planning Chart campaigns that one idea will suggest another and many original ideas will be worked out while preparing your exploitation, and if you see a good stunt in the trade journal used by some exhibitor don't be backward in using it in your town; it will be new there. A clipping file for stunts will prove invaluable to you. Clip out any ideas you run across and put them in the "moth ball file" and when you have something you want to step out on pick out a few stunts that will work in with the picture you are going to present.

Exploitation can be overdone and spoil many presentations. Don't over-advertise or "bunk" the public, they are "show-wise" these days and shop for amusement, and if you do put over a big campaign be sure that you have the stuff to back it up when they come to your theatre.

Manager Tells Methods of Planning Stunts

IN THE accompanying article, O. D. Cloakey outlines the methods used with such remarkable success by him in planning extensive exploitation campaigns. He has been for some time past the manager of the Regent theatre, Ottawa, and has just accepted an offer to go to the West Coast with Universal, where he will continue the same type of work.

Manager Cloakey has distinguished himself through the unusually comprehensive exploitation campaigns which he staged in Ottawa in connection with pictures at the Regent, many of which have been recounted at length in the Exhibitors' Service Bureau of MOTION PICTURE NEWS.

His campaigns have embraced an average of from forty to sixty separate and complete stunts, taking in every sort of exploitation. At the same time, they have not been especially expensive, since he has availed himself of all types of civic and community tie-ups, utilizing local clubs and associations, making a strong play for the children, and showing rare showmanship on every occasion.

He is therefore well qualified to write on the subject of the accompanying article. "Planning the Campaign on Paper," and his ideas should be read with interest by every exhibitor, since his methods are applicable in some measure at least, in every community.

West Coast Independents Join Organization

INDEPENDENT producers of Los Angeles warmly welcomed Joe Brandt, vice president of Independent Motion Picture Producers and Distributors Association, at a luncheon in the Montmartre Cafe and voiced themselves as being heartily in accord with the aims of the organization as outlined by Mr. Brandt in his address.

As a result of the meeting the following four new members were added: Eddie Lyons Comedies, Sanford Productions, Sunset Productions and Mission Films.

As a result of the organization campaign planned it is expected that many more independents will be secured during Mr. Brandt's stay on the West Coast.

Union Operators Appear at Albany Hearing

A. J. McCosker of New York city, representing Moving Picture Machine Operators Union, Local 386, and Arabain Horowitz, secretary of the same organization, appeared before the judiciary committee of the New York State Legislature at Albany and opposed the Murphy bill, which pertains to nitro-cellulose film.

Frank H. Richardson, of New York city, unable to be present, filed a brief with the committee and opposed the bill. Observers do not expect that the bill will ever be reported out of committee.

The operators declare that the repeal of "Any and all provisions of law restricting the purchase lease, use, sale or simular disposition of motion picture film of an acetate of cellulose, or similarly non-hazardous base," is particularly iniquitous, because it removes the present safeguards on so-called slowburning-film, making it unnecessary for a person to be licensed before he can operate a machine to project such film.

William Fox Sells His St. Louis Theatre

OSCAR DANE, burlesque show exhibitor, has purchased from William Fox the lease of the William Fox Liberty theatre in St. Louis, and beginning April 1 the house will show a combination girl show with motion pictures.

The price paid was not mentioned, but it is said to have been an attractive one for Fox, who has been using the theatre for the almost exclusive presentation of Fox features, short subjects and comedies.

Under the new arrangement it is said that the Fox films will have sufficient outlet in St. Louis, especially on the bigger pictures, and that the eventual result over a period of years will be highly more satisfactory than the old plan.

Thief of Bagdad is Fantasy

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might be reading Gulliver's Travels or Hans Andersen again. Here are revealed spectacular scenes of eerie atmosphere. Here is shown a kaleidoscopic pattern of weird imaginings and happenings. The now thoroughly-humbled thief must find the magic chest and return to the princess by the seventh moon. The other suitors, the Persian, the Indian and the Mongol are all in quest of the rarest treasure — but the thief is searching for happiness and he must earn it. So we follow him to grotesque grottos — and leap with him across fiery chasms. We accompany him to the depths of the ocean (a scene amazingly done). He has many obstacles to overcome. Monstrous beasts are always at hand to beset his path, but he slays them all. Then comes his visit to a crystal city — and finally his climb to a heavenly estate to gain the magic chest. The spectator becomes overawed with these marvelous shots — and while trick photography isn't new, it is accomplished on a scale never approached before.

The second half is fanciful all the way except for brief interludes in showing the princess at the palace. Director Walsh and his coworkers have not sacrificed important episodes in concentration upon the thief's quest for the magic box. We have colorful glimpses of the Mongol gaining the magic apple which restores life to the dead, the Persian finding the magic carpet which will transport him back to Bagdad, and the Indian stealing the magic crystal, through which he sees the princess. The Mongol is the villain — a true Oriental stoic and the role is played with suave cunning by So-Jin. A deft study of pantomime.

The picture builds to colorful heights as the thief, riding through the skies on a white horse, reaches the outposts of Bagdad. The Mongol, having built an army within the city's walls, captures it. But the thief, opening [illegible] and men, thousands of them, arise from the ground — and recapture the city. When he is confronted by the Mongol, as cornered as it were, he resorts to his invisible cloak. And re-couing the princess he takes her away on the Persian's magic carpet.

The trick photography is at its best in the scenes employing the carpet. It flies down staircases, through windows and out into the sky. The magic rope is deftly executed. In fact there isn't a scene in which tricks are introduced that is not effective.

The picture is a perfect excursion into the realm of fancy. It doesn't pretend to be anything else but a romantic fantasy. And it is at times magnificent and carries such a kaleidoscopic color scheme such an intricate pattern, which is perfectly intelligible to anyone old enough to attend a picture theatre, that its appeal is undeniably sound.

Mr. Fairbanks has made his role a vital, magnetic study. The same enthusiasm which has marked his performances in the past is manifested here. His supporting company has been well selected as to types and ability. The role of the princess well becomes Julanne Johnston's brunette charm. Her langour is truly suggestive of the daughter of the East. Snitz Edwards flashes a subtle characterization as the thief's evil associate and partner in crime—and his make-up is excellent. Noble Johnson as the Indian prince looks and acts like an Oriental stoic—and Anna May Wong impersonates the Mongol slave with good feeling.

No critical shafts can be hurled against the picture for its story and production values. It has no standard of comparison. It is unique and different. Certainly it carries exceptionally rich qualities of appeal. Color and movement, exquisite photography, a grandeur of settings, vital characters—and a sound theme—these are all in place. It carries imagination and inspiration.

To us "The Thief of Bagdad" is beautifully expressed. It is motion picture art at its highest. It was made by a man who has ideals who has the freedom and the courage to attempt something out of the ordinary. And we'll say that Fairbanks has something to be proud of here—something which everyone who has the screen at heart who is not eternally yelling from the housetops "Will it make any money?"—will point to as a magnificent achievement.

"Hold Your Breath" Wins Title Contest

AS A RESULT of a title contest in which the prize was a residence lot in the Christie tract at Westwood, California, "Hold Your Breath" was chosen as the title for the first Al Christie special feature for Hodkinson release. Jimmie Adams, Christie comedian, was the contest winner.

Dorothy Devore heads the cast, with Walter Hiers and Tully Marshall in prominent roles.

George Stewart Is Suing Ince for $50,000

George Stewart, brother of Anita Stewart, has filed a damage suit in the amount of $50,000 against Ralph Ince for injuries alleged to have been received at the hands of [illegible] during an auto trip last August on the [illegible] between Larchmont and New Rochelle.

The complaint alleges that Ince willfully beat and assaulted the plaintiff by striking and kicking him and throwing him to the ground, from which acts he claims to have suffered ever since.

Ince is a brother-in-law of Stewart, the former having married Lucille Stewart. Nathan Vidaver is counsel for Ince, O'Brien, Mannheimer and Ferrandi represent Stewart in the action.

Schertzinger Writes The Music and Directs

Fred Niblo's Metro-Louis B. Mayer picture, "Thy Name Is Woman," playing the Lyric in New York, will have a special music score written by Victor Schertzinger, who has also just been selected to direct Metro's screen version of Charles G. Norris' novel, "Bread."

When Schertzinger directed Jackie Coogan's first Metro picture, "Long Live The King," he also was versatile enough to write the music score for the presentation.

Warners Completing Last Eight of Schedule

WARNER BROTHERS are rapidly whipping into shape the remaining eight of the "big eighteen" productions which make up their 1923-24 program. One of these eight is about finished, two are in work and the other five shaping up. Jack L. Warner, production manager, hopes to have the eighteen completed before summer, so that the twenty productions constituting the 1924-25 schedule can proceed without delay.

"Broadway After Dark" will be released following the premiere of "Beau Brummel" at the New York Strand. "How to Educate a Wife" and "Babbitt" are in production. Following them will be "Lovers' Lane," "Cornered," "The Tenth Woman," "The Age of Innocence" and "Being Respectable."

Political Slides Restricted by Kansas City M. P. T. O. A.

At a meeting of the Kansas City Division of the M. P. T. O. A. in Kansas City at the organization's headquarters, it was decided to place a restriction upon the use of political sides in theatres of the association.

Before a candidate for office can enter into contract for the showing of a slide he, or she, first must fill out a questionnaire, to be supplied by the exhibitor and printed by the organization.

"We believe such action is nothing more than fair," A. M. Eisner, president, said. "If a candidate favors legislation which is detrimental to the motion picture industry, or opposes just and fair legislation in behalf of the screen, why should we use our screens in his behalf, even though we do receive remuneration for it? The amount of remuneration for the running of slides is small in comparison to the damage a prejudiced or unfair office holder can do."

These exhibitors were appointed to serve on the joint board of arbitration of the Kansas City Film Board of Trade: A. M. Eisner, Broadmour theatre, three months; J. H. Blender, New Centre treatre, six months, and Jay Means, Murray theatre, one year. In three months a new member will be appointed on the board, also at the end of six months and a year. It also was decided at the meeting to aid a city-wide drive of the Girls' Hotel, a civic institution, for $50,000 by using slides on the screens of member theatres.

First National Theatre Gets Chico Houses

The First National Theatres Corporation have taken over the Majestic, Broadway and Erie theatres from Henry Daly at Chico, California. This deal makes the National Theatres a very strong factor in Northern California as it now owns twelve theatres. L. R. Crook is the corporation's manager.

Richard Dix Has Losee in His Support

In the prologue of "The Man Who Sold Himself," a Famous Players-Lasky production, Frank Losee, who has been absent from the screen for two years, will play Richard Dix's father.

Al. Green Will Direct Next Potash Film

AFTER directing Thomas Meaghan in several pictures Alfred Green will direct "Potash and Perlmutter In Hollywood" for Samuel Goldwyn, to be released by First National.

Barney Bernard and Alexander Carr will be featured as in the first Potash and Perlmutter picture.

Among Mr. Green's most notable productions are when he aided Marshall Neilan in "The Unpardonable Sin," and "Daddy Longlegs." He then directed Clara Kimball Young, Jack Pickford and Thomas Meighan.

Gasnier to Direct Story by Detroit Censor

Gasnier will direct "When a Woman Reaches Forty" for Preferred Pictures, according to announcement by B. P. Schulberg. He will start on it immediately upon the completion of "The Breath of Scandal", which is now nearing completion.

"When A Woman Reaches Forty" is a story by Royal A. Baker, motion picture censor of the city of Detroit, Olga Printzlau has completed the continuity.

Schleiff In Charge of New Selznick Product

J. W. Schleiff has been put in complete charge of the acquisition of new product for Selznick Distributing Corporation. He will also have supervision of productions to be made for release through Selznick.

Mr. Schleiff has been production manager of the organization for the past four and one-half years.



Stills from "The Beloved Vagabond" being distributed by F.B.O.



Action stills from "Right of the Strongest," a Selznick release.

Innovations Promised in "Cytherea"

Color Photography Will Figure Prominently in Samuel Goldwyn Production

COLOR photography will play an important part in "Cytherea," the Samuel Goldwyn production which George Fitzmaurice is directing for First National release. It is said that three distinct innovations will be introduced.

The first novelty will be a prologue showing "Cytherea" as the mythical Goddess of Love of the ancient Ionians emerging from her shell in a storm-lashed sea. A new technical discovery permits a soft color, misty focus effect which gives full play to the vari-colored tints caused by the sunshine in hitting the water, and reflecting the full figure of "Cytherea."

The second effect, synchronizing with the dramatic climax of the film, will be in full sharp color. This departure harmonizes with the theme and action of "Cytherea," revealing to audiences the full impact of the glowing and colorful romance the lovers conjure up in their own imaginations when they arrive in Cuba. The succeeding shots are in dull grays and full blacks.

The third effect showing the death of "Cytherea," will be done in an entirely new manner, to make its appeal beautiful rather than sorrowful. The color scheme to be used in this scene has not been divulged.

This production will carry the title "Cytherea," with the added sub-title, "Goddess of Love."

The idea back of this move is to acquaint the photoplay public with the fact that like Venus of Rome, and Aphrodite of Greece, "Cytherea" represented in symbolic form the highest and noblest expression of love of the ancient Ionians.

"Cytherea," which is an adaptation of Joseph Hergesheimer's famous novel, is a drama of high society, reflecting the theme that the spirit of these three love goddesses still lives in the hearts of the modern society women.

First National will release this photoplay in the spring when, it is generally supposed, the Love Goddesses have their open season.

"Sundown" Cast Journeys to Mexico Soil

Bessie Love, Mary Carr and Hobart Bosworth of the "Sundown" cast, have started for Mexico to picture outdoor scenes for Earl Hudson's drama for First National.

Laurence Trimble is director and Sylvia Breamer is featured. Besides the three visiting Mexico the cast also includes Roy Stewart, Tully Marshall and Charles Murray.

One of the big scenes in preparation is said to be the actual emigration of 250,000 cattle across the Rio Grande.

Warners Will Produce "Dark Swan"

Among the six best sellers at Brentano's, New York book store during the past week, according to the Sunday Tribune, was "The Dark Swan," Ernest Pascal's novel which Warner Brothers will adapt for the screen.

It is the love story of a plain girl who suffers untold tortures because her attractive sister gains conquest after conquest while she is neglected. Warner Brothers purchased it while it was yet in manuscript form.

Kenneth Harlan Appearing With "Virginian"

With the completion of the Preferred picture, "Poisoned Paradise", Kenneth Harlan is back in his cowboy togs and making personal appearances in the larger cities where "The Virginian" is being shown for the first time. His tour will carry him to many of the large cities.

Extensive Plans For Beau Brummel

Warner Brothers Organize Touring Companies For Presentation on Road

EXTENSIVE plans are being made by Warner Brothers for sending out several touring companies with "Beau Brummel" in which John Barrymore is starred. The New York premiere is scheduled for the Mark Strand on March 30.

Preliminary to this program Sam E. Morris, general sales manager of Warners left last week on a transcontinental tour of the company distributing centers to discuss details for the presentation of "Beau Brummel" and "The Marriage Circle."

The initial company of "Beau Brummel" opens at the Lyceum Theatre, Baltimore, Md. on Mar. 24th. at a scale of prices running up to $1.65. This unit which is complete in every detail and carries an advance man, company manager, scenic equipment, performers for an atmospheric prologue and orchestral score for twenty-two musicians is being handled by L. Berman of the Independent Film Co. of Philadelphia, and a second company will be sent by Mr. Berman to open simultaneously at the Lyric Theatre, Allentown Pa.

Mr. Morris will make arrangements for other "Beau Brummel" companies to radiate out from various points and it is probable that thirty or more companies may be presenting "Beau Brummel" within the next few weeks.

It is planned to have the companies operate under the immediate jurisdiction of the various Warner franchise holders and under the general supervision of the Warner Bros.

In addition to the openings already announced the fact was made known that "Beau Brummel" will have a pre-release extended run at Orchestra Hall, Chicago, with other important Illinois towns to follow.

According to the present schedule, Mr. Morris plans to make his first stop in Chicago, after which he will go to Milwaukee, Minneapolis, St.Paul and Seattle, thus completing the first half of his itinerary. On the trip home, Mr. Morris will visit the Portland, Denver and Kansas City exchanges.

Principal Announces Fourth Of "Big Five"

Principal Pictures Corporation announces the fourth of its "big five" for distribution on the states rights market. It is "The Masked Dancer," with Helene Chadwick and Lowell Sherman heading the cast. Supporting them are Leslie Austin, Joseph King, Arthur Housman, Charles Craig, Mme. Andree, Dorothy Kingdon, Alyce Mills and Helen Ward.

This picturization of Rodolph Lothar's "The Woman With the Mask" was produced by Eastern Productions and directed by Burton King.

"Woman to Woman" Opens at Rivoli March 30

"Woman to Woman," the Selznick picture starring Betty Compson, will go into the Rivoli theatre, New York City, on March 30. The date of the Broadway premiere of the production was definitely set after it had been tentatively made for two weeks earlier. A special advertising and exploitation campaign will precede the opening.

"Guarded Woman" Richard Dix Feature Title

Richard Dix new Paramount production has been temporarily titled "The Guarded Woman." Alan Crosland, who is directing, started work on it at Famous Players Long Island studio this week. Mary Astor, who is to play an important part opposite Dix, is on her way from the coast.

The picture is an adaptation of Lucy Stone's Saturday Evening Post story, "Face."



James Kirkwood and Lila Lee in scenes from "Wandering Husbands," a Regal picture distributed by W. W. Hodkinson.

Fox Schedules Educational, Special For Release

THE FOX FILM CORPORATION will release a special production and an educational the week of March 30. "The Plunderer" is the special and "A New England Farm," the educational.

"The Plunderer" is a story of pioneer gold mining days and is adapted from the novel of the same name by Roy Norton. This latest Fox special, which is the last of the special productions to be released this spring, is a George Archainbaud production.

Frank Mayo has the leading male part. Evelyn Brent has the chief feminine role. The other principals include Tom Santschi, James Mason, Peggy Shaw, Edward Phillips and Dan Mason.

The life of the residents on a typical New England farm from sunrise to sundown is presented in "A New England Farm."

"What Shall I Do" Title For Woods Production

"What Shall I Do" has been selected as the title for the Frank E. Woods feature production now nearing completion at the Fairbanks-Pickford studio for Hodkinson release. This title was selected as being particularly descriptive of the novel dramatic situations about which the story revolves.

"What Shall I Do" is a story written around the problems of a child-wife left alone with an infant and confronted by the necessity for self-support complicated by a baby's care. Dorothy Mackaill is playing the stellar role supported by John Harron in the leading male role.

"Shooting Of Dan McGrew" Ready This Month

Sawyer-Lubin have completed their picturization of "The Shooting of Dan McGrew" and Metro plans to release the picture late this month. Cutting and editing are now in progress.

Winifred Dunn has woven the story around the famous poem of Robert W. Service and Barbara La Marr is The Lady Known as Lou. Clarence Badger directed and the whole production is under the personal supervision of Arthur Sawyer.

Additions Made To Cast For "Inside Story"

William de Mille has made several additions to the cast for his Paramount production, "The Inside Story," an original comedy-drama by Clara Beranger. Among those recently assigned parts are Ricardo Cortez, Robert Edeson, George Fawcett and Mlle. Madea Radzina. May McAvoy and Ethel Wales were previously selected for important roles.

New Edition Published Of "Three Weeks"

When Macaulay Co. published, it learned that Goldwyn was to film Elinor Glyn's "Three Weeks," directed by Alan Crosland with Aileen Pringle and Conrad Nagel in the leading roles, they issued a popular priced photoplay edition of the book and this additional publicity is expected to stimulate the box offices throughout the country.

Paramount Starts Two At Long Island Studio

"THE MOUNTEBANK" and "Unguarded Women" were started by Paramount this week at the Famous Players' Long Island studio. Ernest Torrence and Anna Q. Nilsson have the feature roles in "The Mountebank," which is a Herbert Brenon production. Other members of the cast so far selected are Louise Lagrange and Maurice Cannon. Julie Herne made the screen adaptation of this William J. Locke story.

Richard Dix and Bebe Daniels play the leading roles in "Unguarded Women," which Alan Crosland will direct.

"Lily of the Valley" to Have Special Song

Hepworth Productions, Inc., will publish a special song in connection with the premiere of "Lily of the Valley," in New York and other cities.

The song is intended to be used by exhibitors in prologues, orchestral presentations and special programs to help exploit the picture which bears the same title.

Sainpolis to Appear in Philbin Cast

Irving Cummings, directing "Mitsi," has engaged John Sainpolis to play a principal role in support of Mary Philbin.

Robert Cain and Gino Corrado have also been added to the cast and Rose Dione will have an emotional role in this forthcoming Universal-Jewel production.



Scenes from "A Man's Mate," a William Fox presentation starring John Gilbert.



Scenes from "Daughters of Pleasure," a Principal Pictures Release.

"Days of '49" Heads the Arrow List

Two Serials, Six Features, Twenty-Six Five Reel Westerns And Twenty-Six Comedies

Augmented by the co-operation of the California Historical Society, Arrow Film Corporation has great expectations for its forthcoming serial "Days of '49," based upon the most dramatic period of that State.

W. E. Shallenberger, President of Arrow, engaged Jacques Jaccard as director with Ben Wilson supervising. Neva Gerber, Ed Cobb, Ruth Royce and Wilbur McGaugh have the principal roles.

It was during 1847–48–49 that gold was discovered at Sutter's Mill and 100,000 square miles of territory was wrested from Mexico and annexed to the United States. These stirring events are all intended to be covered by the serial.

Another serial considered of equal pulling possibilities will be made by the same staff when "Days of '49" is finished.

"Gambling Wives," a Dell Henderson production featuring Marjorie Daw, Ward Crane, Hedda Hopper, Edward Earle and Baby Dorothy Brock, heads the list of six special feature productions in the Arrow schedule.

Twenty-six five reel Westerns, one every two weeks are also scheduled. These are four starring Ben Wilson, four "Pinto Pete's" starring Ashton Dearholt, twelve Dick Hatton's, the first four with Marilyn Mills and her trained horses and six "Ranch-land" pictures featuring Western Rodeo thrills and spills.

Twenty-six 2 reel comedies are also included in the line-up which gives Arrow distributors a comprehensive program for the independent market.

Sydney Chaplin Suffers Injured Foot

Sydney Chaplin is confined to his bed with an injured foot caused by the falling of a ladder in a mock Romeo and Juliet scene he was enacting with Colleen Moore in "The Perfect Flapper" for First National.

The injury is not a serious one and Chaplin is expected to resume work within a few days.

Ruth Roland's First Will Be "Dollar Down"

Ruth Roland's first picture for Co-Artists has been titled "Dollar Down". This is the initial production of the producing organization recently launched with the star at its head. Tod Browning is directing Miss Roland. The picture is being made at the F. B. O. studios.

Baren Named Supervisor by Commonwealth

Samuel Zierler, president of Commonwealth Film Corporation, has appointed L. Lawrence Baren supervisor of that concern's selling forces in New Jersey. Mr. Baren is now recruiting a staff of salesmen, the first member of which is Jules Jasper.

U. S. Pictures Gaining in Germany

Many American Productions Are Now Being Distributed by Terra Films

A GREAT number of American films, some of the latest production, have recently been shown in Germany. As a matter of fact, for the last three years the vast majority of foreign production imported [illegible] with a footage of 717,012 as many as 134 (393,090 feet) have [illegible] For the next year [illegible] with a footage of 1,750,000 and the American [illegible] films with a footage of 515,812. From April 1923 up to the end of [illegible] the whole foreign imports amounted to [illegible] with a footage of 5,575,015, the American [illegible] as much as 290 films with a footage of 1,15,812.

The most important of the American productions recently released in Germany are being handled by Terra Films, one of the best known producing and distributing companies which recently introduced on the German market Jackie Coogan's Circus Days, My Boy, Mary Pickford's The Girl of Kentucky, Maurice Tourneur's The Isle of the Lost Ships and some Larry Semon burlesques.

The company owns a big studio in Berlin and has an office building in the city of Berlin. It has an efficient distributing organization throughout Germany, running exchanges at all the principal places.

The Terra's managing director Erich Morawski as well as the company's producer Dr. May Glass will come to America shortly in order to study conditions on this market [illegible]

"Little Old New York" to Give Children Treat

[illegible] of Public Educational Department [illegible] New York [illegible] "Little Old New York" to 5,000 children March 21, because of its reported historical [illegible]

The Mayor [illegible] a picture on the life, history and manners of New York by Miss Grace Dixon Ramsey.

Principal Changes Title on Production

Principal Pictures has changed the title of "Beggars On Horseback" to "Daughters of Pleasure." This is one of the five state right productions announced for immediate release through Principal. It is a B. F. Zeidman production, starring Monte Blue and Marie Prevost.

Maude Adams Will Confer With Kipling

Maude Adams sailed last week for England to confer with Rudyard Kipling on the filming of his famous story "Kim." Miss Adams has the rights to the film version of the story. She will submit an outline of the script to the author.



Action stills from "Dancing Cheats," a Universal Production with Herbert Rawlinson in the leading role.

Helene Chadwick Series For Hodkinson

THE W. W. HODKINSON CORPORATION has signed a contract whereby they will release a series of productions made by Eastern Productions, Inc., and starring Helene Chadwick. Work on the series will be started as soon as Miss Chadwick has concluded her present engagement with Rudolph Valentino in "Monsieur Beaucaire."

Eastern Productions is headed by W. O. Hurst, as president; Charles H. Hervey, treasurer, and Henry Hobart, treasurer.

Neilan Completing Staff For New Picture

"Tess of the D'Urbervilles" cast and technical staff has practically been completed by Marshall Neilan. Edward Kimball, Ruth Handforth and Pat[illegible] London have been added to the cast headed by Blanche Sweet and Conrad Nagel.

The technical staff gathered together by Neilan for this Goldwyn production includes Louis Baxter, business manager; Tom Held, assistant director; David Kesson, cameraman; Bert Shipman, second cameraman; Harold Grieve, art director; Harold Oliver, assistant art director; Arthur Smith, special effects; D. A. Gray, cutter; Blanche Sewell, assistant cutter; Marjorie Jordan, script clerk; William Lanihan, chief electrician, and J. W. Graham, auditor.

"Little Robinson Crusoe" in Production

Actual shooting starts this week on Jackie Coogan's third feature for Metro, "Little Robinson Crusoe." The story is by Willard Mack, scenarized by Walter Anthony. Initial scenes will be made in San Francisco harbor.

Frank B. Good will the chief cameraman for the little star and will be assisted by Robert Martin. Arbert Bernstein will be production manager and the picture will be made entirely under the personal supervision of Jack Coogan, Sr.

Will Start Shooting on "For Sale"

Actual shooting will start shortly on First National's "For Sale," the original story by Earl J. Hudson, which George Archainbaud is directing. Casting is nearing completion with the following assigned leading roles: Adolph Menjou, Robert Ellis, Mary Carr and Tully Marshall.

The production will be completed in time for late spring release and will be included in the "1924-20."

French Ace Does Stunts For "Bandolero"

Captain Nungessor, the French ace, has joined Tom Terriss and Pedro de Cordoba, in Cuba, where they are making "The Bandolero", and has given them several exhibitions of thrilling air flights for the picture. These flights were actual reproductions of aerial combat as participated in by the famous French ace during the late war, it is claimed.

Rex Ingram Returns With Print of "Arab"

Rex Ingram, accompanied by his wife, Alice Terry, and an Arab boy whom he brought with him as his ward, returned from Africa on the Aquitania during the week. He brought with him a completed print of "The Arab," the production made in Africa for Metro.

Mr. Ingram left New York last September for Africa to make the picture. Ramon Navarro and Miss Terry are the only Americans in the large cast. It was the intention to complete the final scenes in Hollywood, but Mr. Ingram surprised Metro officials with the announcement that he had put the finishing touches on in a Paris studio.

The picture is now being edited and will be ready for previewing shortly. Metro will probably give it a big Broadway presentation.

"Marriage Circle" Foreign Rights Are Sold

Paul Davidson, whose headquarters are in Berlin, has purchased the rights for Germany, Norway and Sweden to Warner Brothers, "The Marriage Circle," directed by Ernest Lubitsch. Because of the popularity of Lubitsch in Europe many requests for the picture are said to have come from there to Warners. The deal with Mr. Davidson was closed last week.

Dickinson Joins F. B. O. Publicity Staff

Ashley Weed Dickinson, formerly New York newspaper man and for a number of years a sports' columnist on the Morning Telegraph of that city, has joined the press department at the F. B. O. Hollywood studio in association with Hy Daab, studio publicity manager.

Infantry To Battle For Cosmopolitan Film

MARION DAVIES will have officers and enlisted men at Plattsburg barracks to re-enact famous battles of the Revolution in her next Cosmopolitan production, "Janice Meredith."

Holbrook Blinn, Harrison Ford, Maclyn Arbuckle and May Vokes are now at Plattsburg and Cosmopolitan has secured permission from the War Department to engage the regiment and equip it with uniforms of blue in portraying the Battle of Trenton, Washington's Army at Valley Forge and Washington crossing the Delaware.

Ince Completes Two More For First National

"The Marriage Cheat" and "Those Who Dance" are now in the Ince cutting and editing rooms. They will complete his schedule with First National.

His current release "Galloping Fish," a new comedy special, is now being shown and "The Marriage Cheat" with Leatrice Joy will follow later. Blanche Sweet is the star in "Those Who Dance."

Mr. Ince will now start on six specials for First National on the new schedule.

Vitagraph Acquires Rights to Three Stories

Vitagraph has purchased picture rights to three new stories. They are, "The Road That Led Home", by Will E. Ingersoll; "In The Garden of Charity", by Basil King, and "The Range Boss", by Charles Alden Seltzer.

In addition to these, Vitagraph now has in preparation for production "Captain Blood", by Rafael Sabatini, and "The Clean Heart", by A. S. M. Hutchinson.

Duncan Goes North For Serial Snow Scenes

William Duncan and nine players left Universal City for McCall, Idaho, for the snow scenes in his forthcoming Universal Serial, "The Free Trader," as the snow was scarce in California this year.

"Scotty" Allen, Alaskan "sourdough," will handle the "mushing" of the dog team in the film. Allen twice won the All-Alaska sweepstakes race from Nome to Solomon and return.

The cast of the Duncan picture includes Edith Johnson, Esther Ralston, Joe Bonomo, Frank Rice, Joseph Girard, Clark Comstock, Edward Cecil, Harry Woods and Joe Dominguez.

"Wandering Husbands" Has Initial Showings

"Wandering Husbands", the new Lila Lee-James Kirkwood feature for distribution by the W. W. Hodkinson Corporation, had its first showings at the Granada theatre in Hollywood and the Paramount theatre in Santa Monica recently and is said to have been cordially received.

This is the second of the Lee-Kirkwood series to be released through Hodkinson. Margaret Livingston heads the supporting cast.

Two New Western Stories Bought By Universal

"Black Trail" and "Triple Cross for Danger" have been purchased from Walter J. Coburn by Universal and Isadore Bernstein is adapting them for Jack Hoxie.

Hoxie, who recently completed the starring role in "Ridgeway of Montana," will be directed by Clifford Smith, who formerly directed William S. Hart.



Harold Lloyd is in again, this time with "Girl Shy," his new comedy for Pathe which is scheduled for Release on Easter Sunday, April 20th.

Trio Exchange Is Host at Banquet

Big Delegation Celebrates Entry of Concern Into Field at Washington

THE Philadelphians, headed by Ben Amsterdam, owning the new Trio exchange in Philadelphia and Washington, signalized their entry into the Washington field by a gala banquet, last Wednesday evening at the Washington Hotel. General LeJeune, ex-Senator Martine of New Jersey, and a host of film men and trade paper staff men from New York to Carolina made up the 125 who enjoyed themselves.

In addition to the local staff of "Preferred Trio" and the Philadelphia directors of the corporation, Max Milder, now their special director in Washington, "those present" included Robert Welsh of the Motion Picture World, New York; John S. Spargo of the Exhibitors' Herald; Mr. Goodwin of the Exhibitor, Philadelphia; Fred Beecroft, advertising manager of Motion Picture News, New York; Harry Asher and Bobby North of Grand-Asher, Boston, New York and Los Angeles; Vice-president Johnson of Arrow Film Corporation, New York; I. E. Chadwick, of Independent Producers Association; Michael Comerford of the Comerford theaters of Pennsylvania; Dr. H. C. Schad of the Schad circuit; Eugene Mastbaum of the Stanley Corporation of America, Philadelphia; John Lowell and Mr. Seaman, and Jack Cohn of C. B. C. Films; F. R. Durkee, Baltimore, president of the Baltimore and Maryland Exhibitors Alliance and M. P. T. O. of Maryland; A. Julian Brylawski of the Cosmos-Cosmopolitan theaters, Washington, and his chief vaudeville-pictures competitor, Attorney Linkins of the Strand and Empire theaters in Washington; local exchange men. Hardie Meakin of the Washington bureau of Clipper-Variety, "Manny" Stutz of the Chevy Chase theater, and other film luminaries, exhibitors, dramatic editors, and the like.

Music was furnished in snappy shape by the 6-piece orchestra furnished by Director Boernstine. Most of the celebrities made speeches.

Newcombe Art Director for Griffith

D. W. Griffith has engaged Warren Newcombe, his Art Designer for "America," to act as his Art Director for the ensuing twelve months, and Mr. Newcombe, who has produced his own pictures, "Sea of Dreams," and "City of Enchantment," will join Mr. Griffith in Italy later.

Wilson Adapts Crother's Play For Vidor

Production on Rachel Crother's play starts next week directed by King Vidor, and Carey Wilson, Assistant Editor at the Goldwyn studios will attempt to give a new and original angle on the subject; the sophisticated flapper of today.

Dolores Cassinelli In Burr Production

"Lend Me Your Husband," a C. C. Burr production now in work at the Glendale Studios under the direction of William Christy Cabanne, has Dolores Cassinelli in a prominent role.



Scene from "The Good Bad Boy," a New Principal Pictures Production



Percy Marmont, Leatrice Joy and Adolphe Menjou in "The Marriage Cheat," A First National release.

Barker To Start Work On "Broken Barriers"

Reginald Barker is planning to start production within the next few days on "Broken Barriers" for the Metro-Louis B. Mayer forces. The following players have been assigned in the twelve leading roles: James Kirkwood, Adolphe Menjou, Norma Shearer, Mae Busch, George Fawcett, Mary Carr, Winifred Bryson, Robert Agnew, Robert Frazer, Walter Hiers, Margaret Wade and Ruth Stonehouse.

"Broken Barriers" is from the novel by Meredith Nicholson, which first appeared in serial form in Cosmopolitan magazine. Charles Stallings has been assigned as production manager for Mr. Barker.

Beatrice Burnham Back to Fox Studios

After a long siege of illness, Beatrice Burnham, featured player in the Fox organization, has reported back to the studios completely recovered.

Millhauser Engaged by Cecil B. De Mille

Beulah Marie Dix will have Bertram Millhauser to collaborate with her on the next Cecil B. De Mille production for Paramount.

McDonald Again Features Ben Alexander

J. K. McDONALD, First National producer, has assigned the featured role in his new production to little Ben Alexander. The new picture is tentatively titled "The Goof," and is being produced under the direction of William Beaudine. The story is an original by Mr. McDonald.

Lloyd Hamilton has the role of the "Goof," Among the other players are Mary Carr, Norma Shearer, Sam De Grasse, Dan Mason, Chuck Reisner and Vic Potel.

Preferred Franchise Sold In Washington

J. G. Bachmann, treasurer of Preferred Pictures Corporation, announces the sale of the Preferred franchise in the Washington, D. C. territory to the Trio Productions, Inc. of which Ben Amsterdam is president.

The recent formation of Trio Productions brings into partnership three well known exchange men. Associated with Mr. Amsterdam are Mr. Gene Marcus of the Twentieth Century Film Company and Mr. Tony Luchese of the De Luxe Film Company of Philadelphia. In addition to the Preferred product Trio has acquired the output of a number of other important independent producers.

The Washington exchange which has previously been operated by Preferred Pictures Corporation will be turned over to this new company at once. For the past two seasons, Mr. Amsterdam has been Preferred's franchise holder in Philadelphia where he is president of Masterpiece Film Attractions.

"Arizona Express" Release Due March 23

The William Fox picturization of Lincoln J. Carter's stage thriller, "The Arizona Express," will be released the week of March 23rd by Fox Film Corporation. This special production and the regular issues of Fox News are the only releases scheduled for this date.

"The Arizona Express" is a Thomas Buckingham production. Pauline Starke has the chief feminine role. The leading male part is handled by David Butler. The other principals include Evelyn Brent, Anne Cornwall, Harold Goodwin, Francis MacDonald, Frank Beal and William Humphrey.

Hodkinson Western Chief Honored By Drive

The week ending March 15th was celebrated as "Vogel Week" by the Western Division of the Hodkinson Corporation in honor of the third anniversary of Sol Volge's association with the company as Western division manager.

Instead of showering him with flowers and telegrams of congratulations in the stereotyped custom the sales force instituted a sales collection drive as an honor that he would appreciate more than words and tokens.

Woods Makes Additions To Hodkinson Cast

The cast supporting Dorothy MacKaill, as the star of the first Frank E. Woods' production for the W. W. Hodkinson Corporation, has been enlarged by the addition of Joan Standing, Tom O'Brien and Danny Hoy.



William M. Vogel, who is handling the foreign distribution of the Hodkinson releases.

Smith Starts Work On New Hoxie Production

Clifford Smith has begun the filming of his second Universal feature starring Jack Hoxie, "The Back Trail," from a western by Walter J. Coburn.

The continuity was written from Coburn's story by Isadore Bernstein.

The company will spend several days in the studio filming interior scenes and then go to Lone Pine in the Sierra Nevada mountains of Southern California for exteriors.

The supporting cast includes Eugenia Gilbert, Claude Payton, William Lester, Alton Stone, William McCall, Pat Harmon and Art Manning.

Victor Nordlinger is Smith's assistant director; Harry Newman, head cameraman, and Ray Ramsey, Akeley cameraman.

Doug, Mary See Premiere Of Jack's "Hill Billy"

Mary Pickford and Douglas Fairbanks took sufficient time last Monday evening from arranging for New York showings of their own pictures to attend the premiere at the Broadway of Jack Pickford's new photoplay, "The Hill Billy", being released by Allied Producers and Distributors Corporation, a United Artists subsidiary.

While Miss Pickford aided her brother in the selection of the story for the film, neither she nor Doug had ever seen "The Hill Billy" as a finished product.

Playing opposite Jack Pickford is Lucille Ricksen. Others in the cast are Frank Leigh, Ralph Yearsley, Jane Keckley, Snitz Edwards, Malcolm Waite and Maine Geary.

De Mille Completes Work On "Triumph"

Cecil B. DeMille has concluded production on "Triumph," Jeanie Macpherson's screen play founded on May Edginton's Saturday Evening Post story with Leatrice Joy and Rod La Rocque in the featured roles.

"Down To Sea In Ships" Pays Third Dividend

The chests of the Hodkinson salesmen expanded with permissible pride this week when the financial statement of the Whaling Film Corporation, producers of "Down to the Sea in Ships," was made public disclosing declaration of the third dividend to its stockholders

According to mathematical sharks this third dividend makes a total of profit equal to the price originally paid for the stock

Hoot Gibson Starts Work On New Comedy

Hoot Gibson has just started work in a new comedy feature at Universal City under the direction of Edward Sedgwick. The picture, tentatively titled, "Broadway or Bust," will be filmed from an original story by Sedgwick and Raymond L. Schrock.

Ruth Dwyer will play the lead opposite Hoot in the picture. King Zany is the only other member of the supporting cast so far selected.

Virgil Miller, veteran cameraman of the Gibson-Sedgwick unit, will photograph the production. Roy Greiner will handle the Akeley camera for the troupe.

Epic Signs Contract For Hepworth Product

Contracts were signed this week by Edward Grossman of Epic Film Attractions, Chicago, and Hepworth Productions, Inc., whereby the former obtain the rights for the entire Hepworth product to be released this year for Northern Illinois and the State of Indiana.

The seven productions secured by Epic for release before August 1924, are: "Lily Of The Alley," "Mrs. Erricker's Reputation," "The Pipes of Pan," "John Forrest Finds Himself," "The Amazing Quest," "Mist In The Valley" and "Justice Raffles."

Shirley Mason Feature Is Started by Fox

"The Strange Woman," is the working title of the latest Star series attraction featuring Shirley Mason which was started this week at the William Fox West Coast studios. It is an original story by W. J. Hulburt, the author of several Broadway stage successes. Edmund Mortimer is directing the production from a scenario by Charles Kenyon.

Theodore Von Eltz, will be seen as the leading man for the star. Harold Goodwin and Charles Coleman are the only other principals selected. The remainder of this cast will be announced next week.

Warners In Roundup For New Story Material

Warner Brothers are concentrating their energies in an intensive round-up of meritorious story material.

To date they have announced the purchase of two books, "The Dark Swan," by Ernest Pascal and "A Lost Lady," by Willa Cather. Several other popular stories are under consideration.

ALL THE BIG STARS WILL BE THERE. T. N. T. MARCH 29.

Associated Gets Rights to "Chechakos"

J. S. WOODY, general manager of Associated Exhibitors, announces the purchase by the concern of all rights to "The Chechakos," which is said to have been two years in the making in Alaska. It is declared to be a history of the great Northwestern country. Captain Austin E. Lathrop and Lewis E. Moomaw concluded the negotiations with Associated.

Curran Is Foreign Sales Chief For Arrow

Dr. Shallenberger, President of Arrow Film Corporation has appointed Thomas A. Curran foreign sales manager.

Curran has been identified with the motion picture industry since 1915, when he joined the Thanhauser forces in the production end.

After going through various branches, he joined the sales force of Arrow Film Corporation about three years ago as Special Representative, in which capacity he covered a vast amount of territory.

Mr. Curran has been around the world several times as manager of Road Companies and is, therefore, fully conversant with theatrical conditions in all countries.

"That Man From Arizona" Now Being Filmed

Production work has started on "That Man from Arizona," the first of a series of eight pictures produced by F. B. O. at its studios, co-starring Dorothy Revier and William Fairbanks.

The series is under the direction of Alvin J. Neitz. The second production of the series will be "Down by the Rio Grande." According to announcement "That Man from Arizona" will be ready for release on April 15th.

Trade Showing Arranged on "Girl Shy"

A special trade showing of Harold Lloyd's latest comedy for Pathe, titled "Girl Shy," will be given at Loews New York Roof on Friday, March 28th, at 2 p. m. A special program has been arranged for the occasion, including music by Ernest Luc's orchestra. The Pathe office advises there will be no other trade showing of the Lloyd comedy in the New York territory.

"Beloved Vagabond" For Release Next Month

Carlyle Blackwell's production of "The Beloved Vagabond", from the stage play and novel by W. J. Locke, and which Blackwell made in Holland, is being cut and edited by John C. Brownell, scenario editor of F. B. O. It is scheduled for release April 21. Blackwell has the leading role.

Davie Is Appointed F. B. O. Albany Manager

F. L. Davie has been appointed manager of the Albany branch of the Film Booking Offices, according to an announcement made by Harry M. Berman, general manager of exchanges. Davie is well known throughout the country, having been with Universal in various territories.

In and Out of Town

RICHARD A. ROWLAND, general manager of First National, went to Pittsburgh this week to attend the funeral of his sister, Mrs. James B. Clark.

ABE STERN, vice president of Century Comedies, has gone to Los Angeles to assist in the supervising of Centuries scheduled for production this year.

E. A. ESCHMANN, general sales manager of First National, has returned from a nine weeks' trip, during which he visited all the First National branch offices.

EDWIN MILES FADMAN, President of Red Seal Pictures Corporation, has returned from a trip to Chicago and Detroit.

SEVERAL foreign buyers are in New York, including Wolff M. Henius, of Berlin; Messrs. Waters and Spence of New Zealand; M. Trespeuh of the Gaumont Paris office; and H. M. Huett, of Barcelona.

BEN BLUMENTHAL returned this week on the Olympic from Paris, Berlin, Budapest, and London.

J. I. SCHNITZER, vice-president of F.B.O. has returned to New York after having spent several months in Hollywood, personally supervising production activities at the F.B.O. studios.

H. S. ("JACK") FULD returned this week from a several weeks' exploitation trip to Erie, Cincinnati and Detroit in behalf of "When A Man's A Man."

J. M. LOUGHBOROUGH, of Principal Pictures, left for Chicago this week on an exploitation trip.

DR. W. E. SHALLENBERGER, President of Arrow, has left for a trip though the South.

GEORGE WEST, Arrow special representative, has returned to the home office after a trip of several months in the Middle West.

R. V. ANDERSON, sales manager for International News, is now in Buffalo, arranging for wider distribution of the weekly in that territory. He spent a few days in Albany on a similar mission.

COL. H. A. COLE, of Marshall, Texas, President of the M. P. T. O. of Texas, was in New York this week. Col. Cole has been prominent in the exhibitor campaign for repeal of the admission tax.

A PROMINENT arrival of the week was M. L. Finkelstein, of Ruben & Finkelstein, Minneapolis.

ALICE JOYCE and her brother sail for England March 22. Miss Joyce will star in a Graham Cutts production for Selznick release.

DAVID R. BLYTH, Director of Sales and Distribution, of the Selznick Distributing Corporation, has gone to Chicago as first stop on a tour of Selznick exchanges. He will visit a number of the key cities between Chicago and New York, to confer with members of the branch organizations and with leading exhibitors.

C. B. C. Will Present Eight Columbia Pictures

THE C. B. C. Film Sales Corporation will present eight Columbia pictures during the coming season. These will be their own feature productions. Joe Brandt has been in Hollywood for some time conferring with Harry Cohn on the plans for C. B. C. production expansion.

Most of the scenarios have already been prepared, some of them from books of famous authors. Titles, casts and directors will be announced shortly.

Geraghty to Produce Jack Pickford Series

Tom J. Geraghty, scenarist and film supervisor, is to enter the ranks of producers at the Pickford-Fairbanks studios with Jack Piekford starring in his first picture. Piekford and his wife, Marilyn Miller, have returned to Hollywood after an absence of six months and work on the production is to start in the near future.

The first of the Piekford productions has not yet been titled, but it will be a comedy drama along the lines of those first produced by Douglas Fairbanks for United Artists release. Geraghty has been author and supervisor of many of the leading productions of recent years.

Close Essay Contest On David Copperfield

Manuscripts are said to be fairly swamping the home office of Associated Exhibitors on the best essay contest anent "David Copperfield," closing March 31.

It was to interest pupils, teachers and parents in the better type of motion picture that this organization months ago announced an offer of $3,000 in cash for the best essays of 500 words or less, with any boy or girl, in any school, public or private, eligible to compete.

Frank Bacon's Son Will Direct Hamilton

Lloyd Bacon, son of the late Frank Bacon of "Lightnin" fame, will direct Lloyd Hamilton in a new Educational-Hamilton comedy. Mr. Bacon has been closely associated with the comedian for some time, while serving as head of the Hamilton scenario and editorial department.

Johnnie Walker Signed For "Mary The Third"

Johnnie Walker has been signed by Goldwyn Pictures for the role of Williams in King Vidor's film version of "Mary The Third," taken from the Broadway stage play by Rachel Crothers. Eleanor Boardman and Pauline Garon have also been assigned leading roles.

Agnes Ayres Married to Ricardo Cortez

Word comes from the coast of the marriage last week of Agnes Ayres and Ricardo Cortez. The ceremony was performed in Hollywood. Cortez formerly was a professional dancer in New York. His rise has been rapid in pictures.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

MIDDLE WEST

OPERATOR-SIGN PAINTER, real combination man. Deluxe projection, all repairs. Big advertiser with ideas. Two years' success last place. Managerial ability. Best references. Good booth, middle west. Young, single, steady. Write fully. M. P. E. Box 490, Motion Picture News, New York City.

IOWA

MOVIES WANTED—Can use several movies and leases. W. J. Miller—Theatre Broker, 427 Good Block, Des Moines, Ia.

NEW YORK

MANAGER WANTED—Experienced man for New York motion picture theatre. One understanding advertising. Box 485, Motion Picture News, New York City.

ORGANIST—Of reputation, desires to connect with photo-house requiring choice solo and experienced picture accompaniments. Particulars by mail. Address, Reliable Organist, Motion Picture News, New York City.

THEATRE WANTED. New York or Vermont State. To lease, option to purchase. Reply, with full particulars. Apartment 36, 340 Claremont Avenue, Montreal, Canada.

FOR SALE, motion picture theatre. Modern, first class, 2 Simplex machines, Westinghouse motor generator; 1065 seats, pipe organ; large city in New York State. Cash, $50,000; balance terms. Address N. R., Box 1626, Motion Picture News, New York.

ORGANIST—Thoroughly high class solo and experienced Picture Organist at liberty. Choicest references. Fine instrument essential. House catering to good clientelle only. Address Real Organist, Motion Picture News, New York City.

Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City

MR. OPERATOR. Are you troubled with the cork sticking and breaking in your Film Cement Bottle, and causing your cement to become thick? If so, secure one of our New Idea Cement Bottles and stop your troubles. Sent postpaid including cement brush for $1.00. E. D. Hilsinger, Marathon, N. Y.

PROJECTIONIST want position in film exchange, studio or projection room. Long experience. Any machine. Address Box 460, Motion Picture News.

MR. THEATRE OWNER, Manager of theatre desires to make change. Young, married, and reliable with eleven years' experience, managing motion picture theatres; at present manager of one thousand seat theatre using pictures and extra attraction acts. If your house needs a live manager, write Box 470, Motion Picture News, New York City.

MANAGER wants position. Eight years' experience in good houses. Clean record and best of references. Thoroughly familiar with all details of house management. Prefer a house in town of at least 20,000; high class house. Can go anywhere. Immediate. Address M. N., Box 1522, Motion Picture News.

NEW JERSEY

LEASE of large theatre wanted in New Jersey, New York City or Eastern Pennsylvania. State rental, equipment, seating capacity, etc. Address Box 475, Motion Picture News, New York City.

THEATRE for sale in Newark; business clearing $100 a week; will sell complete for $2,500; 5-year lease. Address S. P. Box 1623, Motion Picture News, New York.

OHIO

MANAGER wants theatre (Sunday town preferred) on profit sharing basis. Twenty years experience, married, wife assists, plays piano. My publicity, stunts, original exploitation always gets money. Don't fear competition. Am managing and booking in locality I don't like—yet am making money. Want to change. Wire or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

ORGANIST at liberty. Expert picture player and soloist. Union. Splendid library. Good salary and instrument essential. State make and size of organ, salary and working hours. Wire or write Barbara Schaeffer, 2518 Monroe St., Toledo, Ohio.

PENNSYLVANIA

FOR SALE: Buffalo wolf cubs, tame as kittens $50.00 each, either sex. Straight from dens $25.00. Reservations made when money is received. Shipped weaned May 7th. Adult males 100 lbs., females 80 lbs. Affectionate as dogs. Handsome and strong. Robert Jones, Mgr. of McCleery Wolf Park, Kane, Pa.

WASHINGTON

BEST theatre buy in Seattle; house in heart of business district; firmly established; a going theatre at a sacrifice. Open to fullest investigation. Address W. B., Box 1624, Motion Picture News, New York.

WISCONSIN

FOR SALE: the only two moving picture theatres in town of five thousand. Reason for selling dissolving partnership. Address: Prop. Moving Picture Theatre, Oconto, Wisconsin.

FOR SALE

Theatre—400 Seats
Only one in town of 2500
Good proposition
C. S. BARTHOLOMEW
Bellmore New York



Window display in a department store in Washington Court House, Ohio, showing the excellent co-operation given "The Humming Bird" (Paramount) at George Rea's Colonial theatre. Good prominence is given the picture and the display is interesting in itself.

YOUR IDEA

HERMAN LORENCE, manager of the Bellevue theatre at Niagara Falls, N. Y., has been stepping to the front lately with aggressive advertising and exploitation. One of his recent ads is headed: A Few Facts for Those Who Attend the Theatres of Niagara Falls. The copy goes on to state that the Bellevue is right up in the front rank when it comes to showing them the "big ones" as picked by the trade journals, and cites the perfect ventilation, projection, comfortable seats, music, and so on, to show that the Bellevue is the dominating theatre. The ad attracted considerable attention.

On "The Hunchback of Notre Dame" and "Little Old New York," half page newspaper space was used to good effect.

In presenting "The Hunchback," Lorence engaged a quartette from Toronto, the members of which sang "Ave Maria" at opening and intermission, as well as "The Song of Peace" at the close.

When showing "Little Old New York" he had two men and two women in the costume of the period dance the minuet, then sing old familiar songs. Toward the close of the picture, a tenor, off stage, sang "Mother in Ireland I Hear You Calling." Both prologues were enthusiastically received.

* * *

Nearly every picture carries a particular appeal to some certain class. Aim at that class as the nucleus of your campaign.

* * *

PUTTING a ladies' barber shop in the lobby of the theatre sounds like a new one in the exploitation line. It was done by the Vendome theatre, Nashville, Tenn., and the occasion was the showing of "Ponjola."



Lobby stunt at the Vendome, Nashville, Tenn., on "Ponjola" (First Nat'l).

There was a particularly appropriate angle in this case, since one of the outstanding publicity points of the picture was the so-called "$10,000 haircut" which Anna Q. Nilsson was supposed to have had in order to play the leading part.

As shown in the accompanying photo, a young lady barber was installed in the lobby, with the necessary equipment, and a free bob was offered to local girls. Attention was then directed to the fact that Anna Q. Nilsson's haircut in "Ponjola" cost $10,000, but here was a chance to get the same thing free.

Just how many Nashville misses availed themselves of the opportunity is not stated, but the novelty of the idea made it a good one time stunt. The expense was naturally not great, and it could not fail to attract its due share of attention.

* * *

Remember that your theatre is judged as much by its advertising as by the pictures it shows.

* * *

WHEN an exhibitor can obtain active and permanent co-operation from the local schools he has accomplished something, yet that is what has been done by the Rialto theatre, Hillyard, Wash., with the assistance of H. C. Eagles, Paramount exploiteer in the Pacific Coast territory.

In his campaign of assistance Eagles worked on the theory that the school children of today are the supporting audiences of tomorrow. So he sought and received the sanction of the school board to a standing offer from the Rialto management to reward scholarship with theatre passes. According to the plan approved, the division of awards gives to each senior and junior in the High School reaching the highest average in deportment, attendance and citizenship a season pass to the Rialto. A season pass is also given to each senior and junior achieving the highest scholastic honors during the year.

In the grades, a single performance pass is offered to the pupil in each room who has the highest general standing at the issuance of each monthly report card. Then, the room, all grades competing, getting the highest rating each month in attendance, deportment and citizenship will accompany its teacher in a body to a chosen night performance at the Rialto.

The plan has already resulted in the complete eradication of any feeling of hostility toward motion pictures on the part of the school authorities and is proving of tremendous advertising value to the Rialto through the keen rivalry of the pupils.

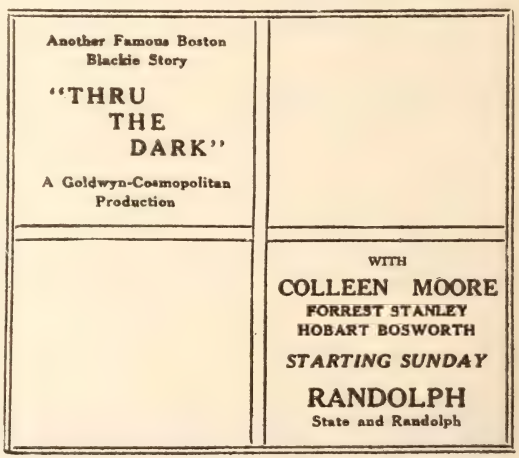
* * *

Keep the theatre staff pepped up as much as possible. Their enthusiasm inside the theatre and out is an asset.

* * *

SHOWING what can be done with type and rules in small space, through originality of layout, we reproduce here, actual size, an advance ad on "Through the Dark" used in Chicago newspapers by the Randolph theatre, that city.

It is a clean piece of typography, set up in one type face, Cheltenham, throughout, yet the box-like arrangement in 2-point rule results in a unique spacing that virtually commands attention. This type of thing is not suitable for every day use, but as an occasional attention getter, novelty pays.



Effective two-column ad on "Through the Dark" (Cosmopolitan) at the Randolph theatre, Chicago.

Some small print shops might have difficulty in getting the rule to join neatly, as has been done here, but a little judicious use of plaster of Paris will fix this up without special equipment.

* * *

Pick your audiences carefully for special screenings—or there may be an unexpected kick-back.

* * *

NOT long since, in this department, the stunt of providing garage space for motorists attending the show was described. A somewhat different angle on this same idea was employed recently by the Broadway-Strand theatre, Detroit, during the showing of "Name the Man."

In this case, a nearby vacant lot was rented for the occasion, and parking space arranged. A conspicuous banner was put up reading:

AND OURS

Reserved parking space for Broadway-Strand Theatre during showing of "Name the Man!" Many local autoists availed themselves of this opportunity to park the car in a convenient place while attending



Free parking space provided by the Broadway-Strand, Detroit, during the showing of "Name the Man" (Goldwyn).

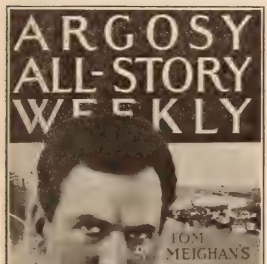
the Broadway-Strand. The idea is one that can usually be carried out at little expense for the week, and might be especially appropriate on a picture with an automobile angle.

* * *

Do you keep a clipping file of suitable ideas found in the NEWS? It saves many a headache when mapping out campaigns.

* * *

REPRESENTING a new departure in magazine practice, as well as something new in motion picture advertising, an interesting tie-up has been made between the Argosy All-Story Weekly and Paramount on "The Confidence Man."



Novel herald on "The Confidence Man" (Paramount), described in the accompanying article.

This story is now in production with Thomas Meighan as the star, and in the issue of March 15th, Argosy All-Story commences publication of it as a serial. The March 15th issue will bear the cover here reproduced, including a portrait of the star, the name of the story and the announcement that it will be Meighan's next picture.

The picture will be released during the publication of the serial in the Munsey periodical, instead of following months or years later, as is usually the case.

In addition to this tie-up on the cover of the magazine itself, a herald has been made up from the same plates, which is simply a reproduction of the cover. This affords all manner of tie-up possibilities with newsstands and bookstores, which might be persuaded to display them, wrap them in packages, insert them in magazines, and the like. At the same time, properly imprinted, it would provide an interesting and novel herald for general use, being in full color.

This is probably the first instance in which a story has been run serially in a national magazine at the same time it is available for showing as a picture, with the attendant exploitation possibilities.

* * *

Ballyhoo street stunts are all right in their place ,but too frequent use of them destroys their value.

THREE competitors who won prizes in the amateur ad-writers contest which was held by *The Citizen*, newspaper, of Ottawa, wrote the copy for special advertisements of local houses, including Loew's Franklin and Regent theatres, according to the published list of prize-winners on March 1. Contestants chose any firm or enterprise in the city on which to write advertisements and three of those which were chosen as best among hundreds of offerings were for the theatres noted. The ads as written were used in the paper.

In the same issue of *The Citizen*, Manager Don Stapleton of the Centre theatre had a special combination page on "Fashion Row" which was the attraction for six days starting Saturday, March 1. Many milliners, modistes, shoe merchants and others used space on the page.

* * *

Don't overlook your local clubs and organizations when planning your exploitation campaigns.

* * *

WITH high advertising rates and a large number of daily papers in which copy must be placed, New York theatrical and motion picture advertising usually tends toward the stereotyped announcement style. Now and then, however, a special Broadway showing results in a campaign with originality and interest.

Such a case is the recent advertising campaign on "Thy Name is Woman," showing at the Lyric theatre, New York. Marc Lachmann, who put over the campaign on the picture, made every effort to strike an original note in the newspaper advertising.

Set into this article is a reproduction of the one-column advance teaser ad used. Unfortunately the depth of the other advertisements prevents their reproduction here, but a brief description will give some idea of the copy used.



Teaser ad for "Thy Name is Woman" (Metro) at the Lyric Theatre, New York City.

A plain type ad, grading down in size from top to bottom, and with a plain border, carried this message: A beautiful woman has more power than a dozen kings and money magnates. Beautiful women control every industry and every effort in the world. Since the days of Eve she has dangled the destinies of a world at her finger tips. Beauty! Love! Hope! Vanity! Frailty! Temptation! Thy Name is Woman. (Then followed the billing).

Another type ad read: If there were no women in the world—There would be no Broadway cafes. Men could get seats in the subway. The daily newspapers would run tobacco ads on page 1. There would be no Ziegfeld Follies. Paris would be nothing but a sleepy village. A. H. Woods would never produce a bedroom farce. Tex Rickard might buy all the fashion magazines and utilize them as house organs for Madison Square Garden. And you would not have the chance to see "Thy Name is Woman." (Followed by billing).

Still another ad carried thumbnail cuts of the two principal players just above center. The billing was below, and above the cuts was this copy: The World's Greatest Lovers—Antony and Cleopatra. Queen Elizabeth and Sir Walter Raleigh. Romeo and Juliet. Napoleon and Josephine. Ramon Novarro and Barbara La Marr.

Another similar ad carried the same cuts and above them: Women crave love—Men demand love—Boys and girls dream of love—Old people look back on love—As the one thing which mattered in their lives—So drink to love with—The world's perfect lovers—etc.

These ads ranged from seven and one-half to ten inches over one column.

Exhibitors Box-Office Reports

FIRST NATIONAL

Eternal City—
A spectacular production with good acting. Good box office attraction. (Middle West.).

Flowing Gold—
Regular melodrama, and our patrons don't like it. Quite a flop. Would have flopped harder if it hadn't been for good exploitation. (Middle West).

Fair picture only, considered commonplace. Receipts helped by weather and advertising were very good. (West).

Her Temporary Husband—
The title of the picture and mouth-to-mouth advertising, in addition to the usual advertising methods, attracted an unusualy large weekly attendance. (Middle West).

Song of Love—
Generally conceded to be below Norma Talmadge's standard, and rather disappointing for that reason. Did only a week here, when all other previous Talmadge pictures have been good for ten days or two weeks in larger houses. That one week was good. (West).

Why Men Leave Home
This picture is full of genuine entertainment. Pleased our audiences greatly. Business big. (Middle West).

UNIVERSAL

Fool's Highway—
We thought it good average picture but business was poor. (Middle West).

An average drawing card which held up good for the week. (Middle West).

Mary Philbin is quite popular, and the picture seemed to please most of the audiences. Business



The Fox Washington theatre, Detroit, employed this ad on "The Darling of New York" (Universal).

on the second week of the run fell off, however, being only fair, after a good first week. (West).

Hunchback of Notre Dame—
Wonderful picture—Biggest special played here this season. Seats selling two weeks in advance. (Middle West).

Phantom Horseman—
Just the average. Business average. (Middle West).

Pure Grit—
They wouldn't sit through this one. (Middle West).

Ride for Your Life—
Only fair picture. Not good enough to draw big crowds but receipts were helped by publicity stunts and advertising. (West).

Sporting Youth—
This will go good anywhere that Reid's racing pictures used to pull. Well cast and directed with pep. Funny too. It went over big for a week's run. (Middle West).

SELZNICK

Cause for Divorce—
A real audience picture. Wonderful comments from patrons. Worthy of the best houses. Wish we could get more like it. (West).

Defying Destiny—
Got by in pretty good shape with average drawing power. (Middle West).

UNITED ARTISTS

A Woman of Paris—
A good picture with poor business. (Middle West).

PARAMOUNT

Don't Call It Love—
Nothing new, but the old stuff was well done. It didn't do much for us. (Middle West.)

Enemies of Women—
On second run at popular prices this went fine with matinees as big as evenings. (Middle West.)

Flaming Barriers—
The attendance with this one was about up to the usual average. (Middle West.)

Next Corner—
Attempts to advertise the cast and use another title in addition seemed to fail, and the picture was taken off after the first four days of the week's engagement. The picture isn't *bad*, but just didn't seem to draw. (West.)

A missfire. Fair picture at best.

Business good. (Middle West.)

Pied Piper Malone—
Good picture, considered odd. Box office receipts helped by weather were good. (West.)

Another Meighan success. Business excellent. (Middle West.)

Shadows of Paris—
This picture made money for a week, playing to good crowds. (Middle West.)

Fair picture with average draw. (Middle West.)

Singer Jim McKee—
One of stars very best. Did wonderfully with it against strongest kind of opposition. (Middle West.)

Stranger—
This picture is excellently done. It made a very good week's run. (Middle West.)

Better than the average entertainment—But it didn't go over very well. (Middle West.)

Considered good picture as standing for a moral and a principle. Box office receipts very good. (West.)

To the Last Man—
On second run this picture packed them in. (Middle West.)

West of the Water Tower—
An entertaining picture, with an adequate cast. Not a strong box office picture here, however; business was not quite up to the standard. (West.)

STATE RIGHTS

Greatest Love of All—
Turned them away at every performance. Broke all house records. Wish I could hold this feature over indefinitely. (Middle West).

Luck—
A very satisfactory attraction. (Middle West).

You Are Guilty—
Fair picture that pulled fairly well. (Middle West).

PREFERRED

Mothers-in-Law—
A really good picture. Business good. (Middle West).

Virginian—
One of the best films ever screened. Patrons and press loud in praise. (Middle West).

WARNER BROS.

Tiger Rose—
They liked it. It was a pretty good week though the first week of Lent had some effect. Good week. (Middle West).

GOLDWYN-COSMO.

Little Old New York—
Did a very nice business on a week's return engagement at popular prices, after having broken all records in a four week run only three months ago. As good as the best of them. (West).

F. B. O.

Judgment of the Storm—
This one is fair and drew normal attendance. (Middle West).

METRO

Fool's Awakening—
A very good film. Receipts were satisfactory. (Middle West).

Our Hospitality—
Original and clever comedy which went big with Buster Keaton as the star. (Middle West).

Social Code—
Just an ordinary picture which played to the usual attendance for a week. (Middle West).

FOX

Ladies to Board—
Mix went well in his feature. Good half week. (Middle West).

This Freedom—
Excellent picture but we didn't do as much as the picture should have done. Our patrons want more action. (Middle West).

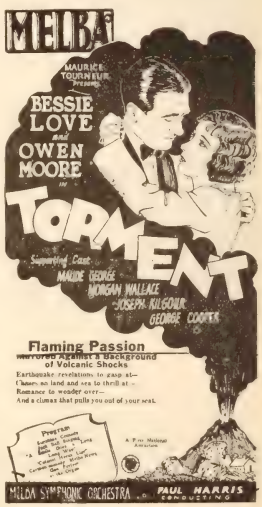
Three Jumps Ahead—
Good entertainment of its type. Not strong, but sufficiently good to do a nice business here. (West).

HODKINSON

Hoosier Schoolmaster—
Proved a record-breaking attraction. Wonderful film in every respect. (Middle West).

ASSO. EXHIBITORS

Courtship of Myles Standish—
Average picture that pleased. (Middle West).



A. J. Kennedy of the Melba theatre, Dallas, used this art ad on "Torment" (First Nat'l).

With First Run Theatres

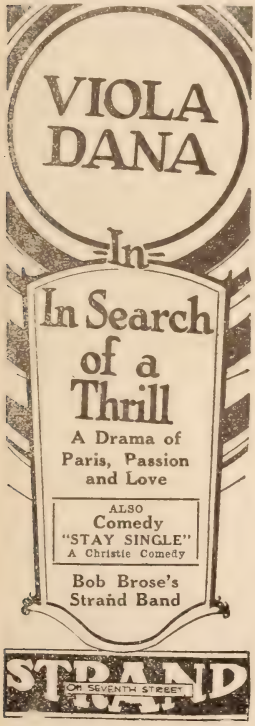
NEW YORK CITY

Capitol Theatre—
Film Numbers—The Great White Way (Cosmopolitan), continued.

Cameo Theatre—
Film Numbers—The Hoosier Schoolmaster (Hodkinson), The Hallback of Notre Dame (Pathe), Cameo Review (Selected), The Spider (Educational), The Swift and Strong (Pathe).
Musical Program—"Irish Folk Lore" (Overture), "Midnight Rose" (Vocal Solo), Organ Solo.

Rivoli Theatre—
Film Numbers—The Fighting Coward (Paramount), The Tough Tenderfoot (Universal), Rivoli Pictorial, De Forrest Phonofilm.
Musical Program—Selections from "Eileen" (Overture), "Dear Old Southland" (Classical Jazz), "Along the Mississippi" (Soprano Solo), "Cakewalk" (Specialty).

Rialto Theatre—
Film Numbers—A Society Scandal (Paramount), Mother Goose Land (S. R.), Rialto Magazine (Selected), Rapid Transit (Novelty).



Ad on "In Search of a Thrill" (Metro) at the Minneapolis Strand

Musical Program—"Irish Rhapsody" (Overture), Classical Jazz, "A Birthday" (Mezzo Soprano Solo).

Mark Strand Theatre—
Film Numbers—Lilies of the Field (First National), Two Little Love Birds (Pathe), Mark Strand Topical Review (Selected).
Musical Program—"Le Roi de Lahore" (Orchestra), "Meditation" (Violin Solo), "Herodiade" (Vocal Duet), Ballet Music (Specialty).

Liberty Theatre—
Film Numbers—The Thief of Bagdad (Douglas Fairbanks), premiere.

Lyric Theatre—
Film Numbers—Thy Name is Woman (Metro), continued.

Cosmopolitan Theatre—
Film Numbers—Yolanda (Cosmopolitan), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Flaming Gold (First National), Topical Review (Selected), Special trailer preceding presentation, "Songs I Can't Forget."
Musical Program—"Orpheus" (Overture), Bubble Dance and "Serenade" (special set, soprano and six dancers), Songs I Can't Forget (special set, including "Sweet Adeline," Alexander's Ragtime Band," "The Glow Worm," "Sidewalks of New York," "Believe Me If All Those Endearing Young Charms," "Come Back to Erin" and "Low Back'd Car," with six singers and six dancers and five girl harpists).

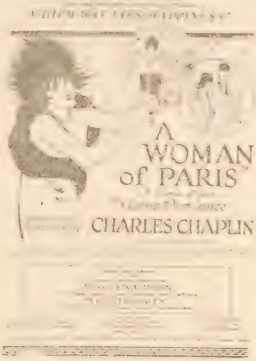
LOS ANGELES

Grauman's Million Dollar Theatre—
Film Numbers—Dorothy Vernon of Haddon Hall (United Artists).
Musical Program—Medley of operatic gems (Prologue for feature).

Grauman's Metropolitan Theatre—
Film Numbers—Shadows of Paris (Paramount) Getting Gertie's Goat (Educational) Pathe News.
Musical Program—"Peer Gynt" (Overture) Selections by Ted Murray.

Grauman's Rialto Theatre—
Film Numbers—The Humming Bird (Paramount).
Musical Program—Overture from "Mignon" (Overture).

EASTMAN



Three-column ad on "A Woman of Paris" United Artists at the Last week Theatre, Rochester

Lyric State Theatre—
Film Numbers—Lilies of the Field (First National), Pictorial Review.
Musical Program—"La Boheme" (Overture with soloist), Selections by Aileen Stanley.

California Theatre—
Film Numbers—Beau Brummel (Warner Bros.).
Musical Program—"Hungarian Fantasie" (Overture) "So This is Venice" (Orchestra).

Hill-street Theatre—
Film Numbers—The Sunshine Girl (Comedy) The Racing Kid (Universal) Capt'n Kidd (Serial) Aesop Fable and News Reel.
Musical Program—Vaudeville.

Clune's Theatre—
Film Numbers—Sporting Youth (Universal) Screen Snapshots (S. R.) Fun From The Press (Hodkinson).

Tally's Theatre—
Film Numbers—Her Temporary Husband (First National).
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—Held To Answer (Metro) Universal Comedy.
Musical Program—Vaudeville.

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount) continued.

Miller's Theatre—
Film Numbers—The Great White Way (Cosmo) continued.
Musical Program—"Mademoiselle Midnight" (Overture).

Criterion Theatre—
Film Numbers—Scaramouche (Metro) continued.

Mission Theatre—
Film Numbers—The White Sister (Metro) continued.
Musical Program—"Kamenoi Ostrow" (Orchestra).

CHICAGO

Marbro's Theatre—
Film Numbers—The Stranger (Paramount) News Weekly (Pathe) Fun From The Press (Hodkinson) Aesop Fable (Pathe).
Musical Program—"Irish Rhapsody," (Overture) "D'Amours Orientale," (Dance Specialty) C. Sharpe Minor, playing a popu- [illegible] Do," (Duet).

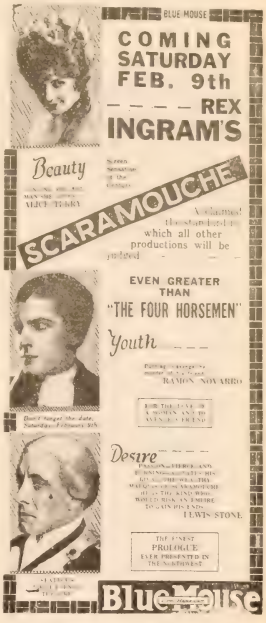
Randolph Theatre—
Film Numbers—Love Master (First National) International News (Universal) The Racing Kid, (Universal).

Monroe Theatre—
Film Numbers—Not A Drum Was Heard, (Fox).

Roosevelt Theatre—
Film Numbers—The Great White Way (Cosmopolitan).

Woodlawn Theatre—
Film Numbers—The Next Corner (Paramount) News Weekly (Pathe) Review (Pathe).
Musical Program—"Classique Jazzique," (Overture) "Linger Awhile," "A Kiss In The Dark," and "At Twelve O'Clock," (Violin Solos).

Stratford Theatre—
Film Numbers—The Next Corner (Paramount) News Weeklies combined, Smile Please (Mack Sennett).



Ad on "Scaramouche" (Metro) at the Blue Mouse, Seattle.

Musical Program—"Dreams Of Erin," (Overture) "Popular Parodies," (Organ) "Irish Medley," (Specialty).

Chicago Theatre—
Film Numbers—Flowing Gold (First National).

KANSAS CITY

Newman Theatre—
Film Numbers—The Greatest Love of All (S.R.) Newman News and Views (Pathe and Kinograms).
Musical Program — Atmospheric Selections (Overture), Novelty Singing Orchestra, Hazel Eden (Soprano), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—The Marriage Circle (Warner Bros.), Felix the Goat Getter (R. R.), International News Pictorial.
Musical Program—Special program of jazz and concert numbers (Overture), Wilson Duncan (Accordionist), Recessional (Organ Solos).

Royal Theatre—
Film Numbers — Scaramouche (Metro), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Selections by Royal Syncopators (Overture).

Mainstreet Theatre—
Film Numbers—Lilies of the Field (First National), Pathe News.
Musical Program — Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Happiness (Metro), Pathe and Fox News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

INDIANAPOLIS

Circle Theatre—
Film Numbers—A Woman of Paris (United Artists), Busy Buddies



Vigorous art ad on "Long Live the King" shown at the Virginian Theatre, Charleston, W. Va.



Attractive ad on "Woman to Woman" exclusively by Betty Compson at the Capitol, Dallas.

(Educational), Tom & Jerry (S. R.), Fun From the Press (Hodkinson), International News.
Musical Program—"The Jolly Robbers" (Overture).

Colonial Theatre—
Film Numbers—The Next Corner (Paramount), Why Mice Leave Home (Pathe), Pathe News.
Musical Program—American Harmonists and Melody Sextette playing popular selections.

Apollo Theatre—
Film Numbers — Mothers-In-Law (Preferred), Two Wagons—Both Covered (Pathe), Fox News Weekly.
Musical Program — "The One I Love Belongs to Somebody Else" (Vocal).

CLEVELAND

Stillman Theatre—
Film Numbers — Hunchback of Notre Dame (Universal), Continued.
Musical Program—Special score to "Hunchback."

Allen Theatre—
Film Numbers—The Great White Way (Cosmopolitan), Fun From the Press (Hodkinson), Pathe News.
Musical Program — "Irish Rhapsody" (Overture).

State Theatre—
Film Numbers—Scaramouche (Metro), International News.
Musical Program—"Robespierre" (Overture), "The Marseillaise" (Vocal, Prologue), Score to "Scaramouche."

Park Theatre—
Film Numbers—Singer Jim McKee (Paramount), Fun From the Press (Hodkinson), Kinograms.
Musical Program—"Herbertiana" (Overture), "Are You Lonely," "Limehouse Blues," and "Oklahoma Indian" (Jazz).

Reade's Theatre—
Film Numbers—Reel's Hollywood (Universal), Pathe Review.
Musical Program—Medley of Popular Songs of Long Ago (Overture), Circus (Prologue in Lobby), Vaudeville.

Standard Theatre—
Film Numbers—Her Temporary Husband (First National), July Days (Pathe), International News.

DES MOINES

Des Moines Theatre—
Film Numbers—Painted People (First National), News (International), Olympic Mermaids (Comedy).
Musical Program—"Maytime" (Overture), "New Work Models Fashion Revue" (Specialty).

Strand Theatre—
Film Numbers—Flaming Barriers (Paramount), Kinograms (Educational), The Cowboy (Fox).

Rialto Theatre—
Film Numbers—No Mother to Guide Her (Fox), One Exciting Day (Universal).

Orpheum Theatre—
Film Numbers—"Thelma" (Overture).

ST. LOUIS

Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—The Marriage Circle (Warner Brothers), Wide Open (Educational), Pathe News, Topics of the Day (Pathe), Aesop Fable (Pathe).
Musical Program—Orchestral and Organ Numbers.

Missouri Theatre—
Film Numbers—Icebound (Paramount), Missouri Magazine, Uncensored Movies (Pathe).
Musical Program—Overture and popular number by Missouri Symphony Orchestra, Barney Rapp and Victor Record Band on stage, organ accompaniments.

King's Theatre—
Film Numbers—Broken Hearts of Broadway (S. R.), Screen Snap Shots (S. R.), International News, Felix Cat Cartoon (Fine Arts S. R.).
Musical Progam—Little Miss Bonita (Child "Blues Singer") Orchestral numbers.

William Fox Liberty Theatre—
Film Numbers—Secrets of Paris S. R.), Not a Drum Was Heard (Fox), Fox News and Educational.
Musical Program—Orchestral and organ numbers.

Delmonte Theatre—
Film Numbers—The Uninvited Guest (Metro), Derby Day (Pathe), International News (Universal), Fun From the Press (Hodkinson).
Musical Program—Kozy Trio (singing and dancing act), Orchestral numbers.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Under The Red Robe (Cosmo) Why Mice Leave Home (Pathe) Fox News.
Musical Program—"Where Lazy Daisies Grow" (Vocal and Speaking prologue).

Coliseum Theatre—
Film Numbers—Singer Jim McKee (Paramount) Fun From The Press (Hodkinson) Cap

tain (Educational) Kinograms and Pathe News.
Musical Program—"Emerald Isle" (Overture).

Columbia Theatre—
Film Numbers — The Extra Girl (Assoc. Exhib.) Sing 'Em Again (Educational) International News.
Musical Program — "Mazurka" (Overture) "Lucky Sing" Specialty) Xylophone Solo.

Heilig Theatre—
Film Numbers—The Man From Brodney's (Vitagraph) Topics of the Day (Pathe) That's Rich (Universal) International News.
Musical Program—"Emerald Isle" (Overture) "Whose Izzy is He" (Vocal).

Liberty Theatre—
Film Numbers — The Galloping Fish (First National) Why Elephants Leave Home (Pathe) Out of the Inkwell (S. R.) International and Liberty News.
Musical Program—"Let's Begin Again" (Overture).



Ten years ago, as a school girl, a meek, blonde beauty entered Chaplin comedies, to become a foil for the world's most featured comedian—just a "plain clothes" leading woman, awaiting her chance. Today—behold!

at the ORPHEUM
Beginning Saturday

Yes, Edna Purviance is at last the star of a Charles Chaplin big production — an outright drama—a revealing histrionic success — a dazzling cinema queen, in a $50,000 Chinchilla wrap, and all that—success in vital, pulsing drama, discovered by the comedian himself alive with high talent!

'A Woman of Paris'
A Drama of Fate
Featuring
EDNA PURVIANCE
Written and Directed by
CHARLES CHAPLIN

Unusual copy on "A Woman of Paris" at recent showing used by the Orpheum Theatre, Chicago.

Strand Theatre—
Film Numbers — The Dangerous Maid (First National) The New Sheriff (Educational) Kinograms (Educational).
Musical Programs — Selections from "Orange Blossoms" (Overture).

Winter Garden Theatre—
Film Numbers — Big Dan (Fox) Urban Classic (Vitagraph) Why Pay Rent (Pathe) Fox News.

NEWARK

Branford Theatre—
Film Numbers — Lilies of the Field (First National) Topics of The Day (Pathe) Tire Trouble (Pathe).
Musical Program — "Lilies of the Field" (Prologue) Miss Bernice Schalker, vocal selections, "A Little Bit of Heaven" (Tenor Solo) Ester Guldayer (Dancer).

WASHINGTON

Metropolitan Theatre—
Film Numbers — A Dangerous Maid (First National); One Night It Rained (Educational) Current Events (Pathe).
Musical Program—"Poet and Peasant" (Overture) "Minuet" (Paderewski).

Palace Theatre—
Film Numbers — Women Who Give (Metro) Current Events (Pathe) Hodge-Podge (Educational) Topics of the Day (Pathe) Aesop's Fable (Pathe).
Musical Program — "Irish Rhapsody" (Overture).

Rialto Theatre—
Film Numbers — Three Weeks (Goldwyn) continued. Current Events (Fox) Sunday Calm (Pathe).
Musical Program—"Baron Trenck" (Overture).

Columbia Theatre—
Film Numbers — Thy Name Is Woman (Metro) Current Events (Universal).
Musical Program — "Isabella" (Overture).

ATLANTA

Howard Theatre—
Film Numbers — The Marriage Circle (Warner Bros.) Three Cheers (Educational) Gallery of Living Portraits (Novelty).



The Academy, Norfolk, Va., used this two-column ad on "Scaramouche" (Metro.)

Musical Program — "The Campbell Sisters" "The Light Calvary" (Overture).

Metropolitan Theatre—
Film Numbers — Lillies of the Field (First National) Fun From The Press (Hodkinson) Metropolitan News.
Musical Program — Songs of Ireland (Overture) Come On Red (Comedy).

Atlanta Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).
Musical Program — Symbolic Prologue and Symphony Orchestra.

Rialto Theatre—
Film Numbers — The Leavenworth Case (Vitagraph) International News The Green Cat (Pathe).
Musical Program — Rialto Orchestra (Selections).

SALT LAKE CITY

American Theatre—
Film Numbers — Black Oxen (First National) Felix The Cat (S. R.) Fox News, Fun From The Press (Hodkinson).

Pantages Theatre—
Film Numbers — Loving Lies (Allied P & D).
Musical Program — Five Acts of Vaudeville.

Paramount-Empress Theatre—
Film Numbers — The Marriage Circle (Warner Bros.) Martin Johnson's Travels (Selznick) Pathe News.

Victory Theatre—
Film Numbers — Name The Man (Goldwyn) Aesop Fable (Pathe) Pathe News.
Musical Program—"Japanese Sunset," "La Rosite," "Hurdy Gurdy Blues," "Night in the Woods," (Orchestra).

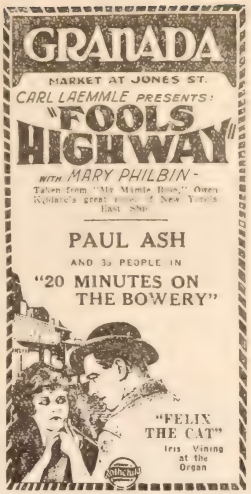
SAN FRANCISCO

Imperial Theatre—
Film Numbers — Beau Brummel (Warner Bros.) Fox News.
Musical Program — Prelude and Sicilliana from "Cavalleria Rusticana" (Overture).

Loew's Warfield Theatre—
Film Numbers — Lilies of the Field (First National) Bargain Day (Educational) Kinograms (Educational) Pathe News, Local Cartoons.
Musical Program — Spring and Summer Fashion Show (Specialty with Twenty Girls, dancing, singing and displaying latest dresses).

California Theatre—
Film Numbers — The Next Corner (Paramount) Around The World in The Specjacks (Paramount) International News.
Musical Program — Sextette from "Lucia Di Lammermoor" (Overture) "Kamenoi Ostrow" (Specially staged version).

Granada Theatre—
Film Numbers — The Rendezvous (Goldwyn) Buse Buddies (Educational) Fox News.
Musical Program—Prelude entitled "International Jazz Week" (Singing, Dancing and Neal Burns in person), "Minding My Own Business" (Solo) "Oh Gee Oh Gosh Oh Golly I'm In Love," (Song and Dance).



Effective one-column ad on "Fool's Highway" (Universal) at the Granada theatre, San Francisco.

Cameo Theatre—
Film Numbers — The Night Message (Universal) Tough Tenderfoot (Universal) International News.
Musical Program—Selections from "Katinka" (Overture) and Alice Holliday.

Strand Theatre—
Film Numbers — Wild Oranges (Goldwyn) California or Bust (Pathe) Kinograms (Educational).
Musical Program — "Musical Moments (From Selections) "The Barcorolle" "One I love" "Unfortunate Blues."

OMAHA

Rialto Theatre—
Film Numbers—Icebound (Paramount), Plastigrams (Educational), Under Orders (Educational), Current Events (Kinograms).
Musical Program—"Phadre," "Riddle-Dum-Dee" (Overtures), "Bits Ireland" (Organ Solo), "Loyal Comrades" (Exit March).

Strand Theatre
Film Numbers—The Song of Love (First National), Buddies (Educational), Current Events Fox News).
Musical Program—"Pyramiths" (Overture).

World Theatre—
Film Numbers—Jack O' Clubs (Universal), You're Next (Universal), Chicken Dressing (Educational).
Musical Program—"Just a Bit of Blarney," (Organ Solo). Six acts of vaudeville.

Sun Theatre
Film Numbers — Scaramouche (Metro), Felix Cashes In (S. R.), Local Lafs (in connection with The Omaha Bee).

Empress Theatre—
Film Numbers—The Love Pirate (F. B. O.), Old Men (Universal).

CINCINNATI

Capitol Theatre—
Film Numbers — Lilies of the Field (First National), Capitol News.
Musical Program — Orchestra.

Walnut Theatre
Film Numbers—The Eternal Three (Goldwyn) Pathe News, Aesop Fable (Pathe).
Musical Program — Orchestra.

Gifts Theatre—
Film Numbers — Judgment of the Storm (F. B. O.) Fun From The Press (Hodkinson).

Strand Theatre—
Film Numbers — Galloping Fish (First National) Pathe News, Aesop Fable (Pathe).

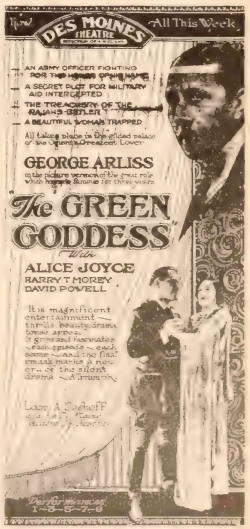
Lyric Theatre—
Film Numbers — Little Old New York (Cosmo) continued.

ROCHESTER

Eastman Theatre—
Film Numbers — Scaramouche (Metro) Eastman Theatre Current Events (Selected).
Musical Program — "Irish Rhapsody" (Overture) "Scherzo Toccatina" "Will O' the Wisp" "The Swan," "Procession of Bacchus" (Organ Recital) Minuet (Eastman Theatre Ballet).

ST. PAUL

Capitol Theatre—
Film Numbers — Rosita (United Artists) Capitol Local Laffs (Selected) Capitol Digest (Selected) Felix Loses Out (S. R.).
Musical Program—"Festival Dance and Valse of the Hours" (Overture) "Poor Butterfly" (Vocal) "Somewhere a Voice is Calling" "Marcheta" (Vocal Duet) Selections from "Carmen" (Organ)..



Art ad on "The Green Goddess" (distinctive) at the Des Moines theatre, Des Moines.

Exhibitors Service Bureau



Remarkable street float on "On the Banks of the Wabash" [illegible] Niagara Falls.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre Sandusky.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Nathan Gordon Circuit, Boston, Mass.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

William T. Fail, Jr., Managing Director, Loew's State theatre, Cleveland.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News —first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Humming Bird, The	—	—	2	12	96	7 reels
Pied Piper Malone	—	—	5	5	85	6,500 ft.
FIRST NATIONAL						
Eternal City, The	—	2	5	4	75	7,929 ft.
Twenty-One	—	1	9	2	72	7 reels
FOX						
Cupid's Fireman	—	3	8	—	62	5 reels
Eyes of the Forest	—	—	5	5	85	4,408 ft
PREFERRED PICTURES						
Maytime	—	1	5	4	79	6,000 ft.
UNIVERSAL						
Hook and Ladder	1	—	5	4	77	6 reels
White Tiger, The	—	6	7	1	59	7 reels
VITAGRAPH						
Man From Brodneys, The	—	—	5	6	86	7,100 ft.

Sidney Grauman, Grauman's theatres, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

MACK SENNETT

presents

HARRY LANGDON

in Two Reel Comedies



Ask any vaudeville patron who Harry Langdon is.

They'll tell you!

Langdon not long ago was making 'em lie down and roll over, on the big time.

They'd start laughing as soon as his name went up.

"Picking Peaches" showed he brought from vaudeville into pictures two big assets: Personality and Popularity.

Beat 'em if you can!

P. S.—"Smile, Please," is the next laugh-gusher.

Pathécomedy

TRADE MARK

When they say comedy
they're thinking of

MACK SENNETT COMEDIES

Two Reels Each



Fun, fast and furious.

Casts of all round excellence.

The prettiest girls that were ever brought together in one place.

Call a Mack Sennett Comedy a "Feast of Fun and a Congress of Beauty" and you're telling it.

Ask your Pathe salesman.

Pathécomedy

TRADE MARK

Guarantee Is Given Out On "Little Old New York"

When the New theatre, Fort Smith, Ark., played "Little Old New York," manager C. A. Lick, Jr., had a guarantee of the picture printed on postcards and sent them out to his mailing list.

The copy, which was gotten up in legal style, read as follows: Guarantee. The management of the New theatre fully guarantees the motion picture triumph, Marion Davies in "Little Old New York," which will be shown the entire week of February 11th, to be a superlative entertainment. If the holder whose name appears on the back hereof, after seeing said picture, is not thoroughly satisfied, or feels he has not received his money's worth; then present this card at box office and money will be promptly refunded. C. A. Lick, Jr., New theatre.

In addition, the greater part of that issue of The Spotlight, the theatre's house organ, was devoted to interesting publicity material and cuts on "Little Old New York."

Striking Exploitation Aids "Where North Begins"

One of the most original campaigns yet reported on "Where the North Begins" was put over by Captain Alfred Davis of the Marble Arch Pavilion in London.

He effected a tie-up with a breeders' dog show, engineered a clever stunt that brought a dozen police dogs to the theatre, and staged a unique lecture presentation. As a result, newspapers devoted generous space to this picture, in which the trained police dog, Rin-tin-tin, has the featured part. The interest in the dog show was transferred in no small degree to the picture showing at the Marble Arch Pavilion.



Auto used as street ballyhoo and lobby display on "Sporting Youth" (Universal) at the California theatre, Los Angeles.

A splendid throwaway was distributed at Cruft's Dog Show at the Agricultural Hall, London, held simultaneously with the showing. This is the greatest event in the calendar of British dog breeders. More police dogs were exhibited this year than any other breed of dog.

A special showing of "Where the North Begins" tendered high officials in the police force and army, attracted favorable publicity. The exploitation did not stop here. Choice specimens of police dogs were brought to the theatre and given seats, while the cameramen photographed them, thus providing more human interest stories and publicity. The manner in which the film was presented was also unique. It was introduced by Major Beddoes, one of England's most distinguished dog trainers; he introduced "Lightning," the highly intelligent wolfdog, who gave a demonstration of the obedience and intelligence characteristic of the breed.

Contest Adds Interest to "Black Oxen" Serial

Manager Jack Kennedy of the Capitol theatre, Peterborough, Ont., has worked out a new way of tying up with a newspaper serialization. *The Peterborough Examiner* had been running the serialization of "Black Oxen" for several weeks when the Capitol's play day approached.

Through the columns of the *Examiner*, Manager Kennedy offered passes to the first twenty who could calculate the day on which the final installment would appear in the paper. The newspaper in its announcement of the offer stated that it was a straight mathematical problem and called for experts at figures. Data was furnished so that any ingenious person could arrive at the solution.

The advertising done by the theatre featured a further tie-up with the emphasized line: "See the story you have been reading in the *Examiner*."

Costumed Girls Ballyhoo On "Little Old New York"

When "Little Old New York" was shown at the Palace theatre, Little Rock, Ark., the management devised a very attractive street ballyhoo.

Five girls were engaged and dressed in the masculine evening clothes worn by Marion Davies as the masquerading Patricia in the photoplay and sent through the streets, with a very tall man who was also dressed in the garb of a century ago. The girls wore high silk hats, and each of them carried a cane.

The group of girls and the man attracted the curiosity of passers-by whenever they appeared on the street.



Attractive display in the lobby of the Mission theatre in Los Angeles, just prior to the opening of "A Lady of Quality" (Universal). The young lady is real.

Winning "Going Up" Fronts Shown

Five Prize-Winning Displays Chosen; Come From All Sections of Continent

WITH the announcement, last week, of the winners in the "Going Up" theatre front contest staged by Associated Exhibitors, a valuable and stimulating competition came to a close. Many and diverse ideas were submitted, and the winners represent a wide assortment of ingenious material.

First prize was taken by the Strand, Altoona, Pa.; second prize, Strand, Independence, Kan.; third, Bareli, Schenectady, N. Y.; fourth, Capitol, Oklahoma City, Okla.; fifth, Colonial, Tacoma, Wash.

The contest was for the "best decorated theatre front" arranged in connection with "Going Up" showings. The display winning first prize was reproduced in MOTION PICTURE NEWS on Page 544 of the February 2 issue. The fourth prize winner was shown on Page 2887 in the issue of December 22nd, 1923. The other displays are reproduced in the lay-out on this page.

At the Strand Theatre, Altoona, which won the first prize, Manager F. K. O'Kelly arranged a canopy the width of the lobby, painted to give a cloud effect, and with nearly a dozen airplanes seeming to be flying about. At the extreme sides were heads of Douglas MacLean, cutouts from the 24 sheet. Lobby displays and one-sheets were arranged artistically in frames, and other cutouts were used in panels throughout the lobby front.

Much ingenuity was used in arranging the decorations of the Strand, Independence, Kan., winner of the second prize, for there an ingenious mechanical lobby display was used. Let H. L. Davidson, the resident manager, describe the arrangements:

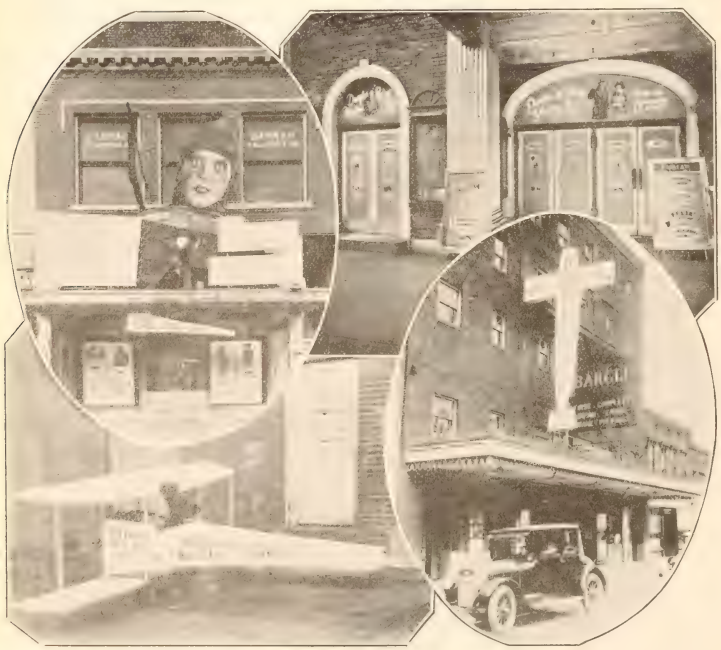
"On the canopy we used a 24-sheet cutout of Mr. MacLean's head, mounted on beaver board and placed on a frame, which allowed the head to rock both sideways and forward. This was done by an eccentric, connected with a large wheel, the wheel being run by an electric motor. We warped the wheel, so that it would give the head a forward motion in addition to the side motion, making a forward and side-rolling motion like an airplane out of control.

"You will note an airplane suspended from the top of the lobby. This was 10 feet long and 10 wide, of white sign cloth. We had a motor turning a propeller on the airplane and kept the airplane moving by a fan placed on the canopy. The small airplane flew in a circle 20 feet wide, and just cleared the heads of people passing along the street."

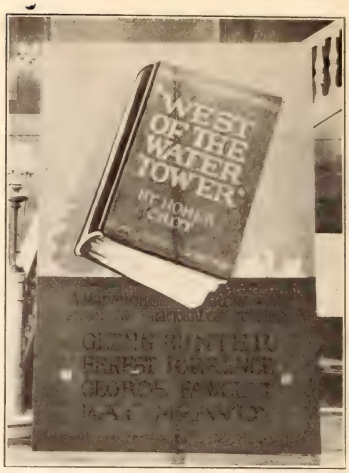
The central feature of the decoration of the Bareli Theatre, Schenectady, N. Y., third prize winner, was an imitation airplane, placed on end above the marquee, and reaching from the second almost to the fifth floor windows of the building. The name of the star, the title of the picture, and the date of the picture's run were painted on the "machine." Frank X. Breymaier is manager of the Bareli.

H. A. Brownlee's Capitol, Oklahoma City, took fourth prize. The whole canopy above the entrance was made to represent fleecy clouds. An airplane appeared in the clouds, and, at the bottom of a painted panel, were figures standing in front of a hangar and gazing upward. Mr. Brownlee wrote: "The miniature airplane was equipped with an electric motor which operated the propeller, and was secured in the art panel by means of wires from the back, making it appear as though the plane was actually flying. You will note that each person in the 'crowd' is a separate cutout figure."

In decorating his Colonial, Tacoma, Wash., which won the fifth award, Manager Charles F. McManus utilized the entire front, which is 125 feet wide. There were cutouts above each of the entrances and exits, and stills placed in panels in the front of each of the sixteen doors and in frames. Inscriptions above the entrances told the world that "Going Up" is "Funnier Than '23 1-2 Hours Leave'" and "Faster than 'The Hottentot.'"



Some of the prize winners in the "Going Up" (Assoc. Exhibs.) contest; upper and lower left, Strand, Independence, Kans., 2d; upper right, Colonial, Tacoma, 5th; lower right, Bareli, Schenectady, N. Y., 3d prize.



Lobby display piece, playing up the book, on "West of the Water Tower" (Paramount) by Howard Waugh at Loew's Palace, Memphis.

Free Taxi Rides Are Given As "Reno" Exploitation

For the showing of "Reno," at the Bellevue theatre, Niagara Falls, N. Y., the management issued 8,000 tickets good for a ride in a Yellow Taxi and two admissions to the theatre while "Reno" was showing provided the number on the ticket corresponded with one of the winning numbers posted on the front of the theatre.

The winning numbers were posted on Sunday, March 16, the tickets being good for transportation and admission on the afternoon and evening of Monday, Tuesday and Wednesday. Fifty winning numbers were selected and posted in front of the theatre. The crowd around the bulletin board was dense all day Sunday and Monday.

The stunt was a great attention-getter in Niagara Falls. It was taken from a suggestion made by W. R. Ferguson in his Yellow Sheet Exploitation supplement on "Reno."

Circus Angle in Lobby for "Boy of Mine" Showing

Because of the success that attended the circus exploitation of "Circus Days," Manager Frank Steffy of the Coliseum theatre, Seattle, Wash., seized upon the circus episode of "Boy of Mine" to decorate the lobby of his theatre on that picture.

The 24-sheet cutout of the circus display was used in the shell space directly above the lobby.

The selection of the elephant cut-out for this display was an extremely happy selection. It lent atmosphere to the shell space and fitted in with the general staining of the surrounding decorations. Encircled by a glass border, illuminated by several hundred lights at night it was one of the most effective bits of lobby dressing that the Coliseum theatre has had for months.

Front Page Space Given to "When a Man's a Man"

Manager Tod Browning of Gordon's Olympia theatre broke one of his own records when he persuaded the *New Haven Union* to use front page space in advertising a co-operative competition between paper and theatre. "When a Man's a Man" was the picture at issue and the *Union* was asking its readers to submit essays on when a man was a man.

While a complete announcement of the competition was given on page 17 of the paper, a front page display advertising box rehearsed the general idea.

Browning has been doing so much in an exploitation way during the last five months that a new idea from him is coming to be a customary thing. His latest triumph, however, marks a step that may induce other newspapers to see the value of using front page space to advertise their theatre tie-ups.

Harry Royster of First National's exploitation staff assisted in the campaign.



Decorative "icicle" display at the Majestic theatre, Portland, Ore., during the showing of "The Call of the Wild" (Pathe).

Harlem "When a Man's a Man" Ideas

Strong Community Hook-ups Are Made; Local Celebrities Worked Into Drive

ONE of the most pretentious exploitation campaigns projected in the Harlem section of New York is that which was started this week for the engagement of "When A Man's A Man" at Loew's Victoria theatre.

In addition to the many tie-ups which were used so effectively during the engagement at the B. S. Moss Cameo theatre recently, numerous other hook-ups have been devised for the Victoria run of the production.

As a first step a series of short articles has been arranged with the *Harlem Home News*, the leading community newspaper. These articles are titled, "Men Who Are Men In Harlem," with an introduction denoting that it was suggested by the picture "When a Man's A Man." Another newspaper tie-up has been effected with the monthly magazine published by the Harlem Board of Commerce as to the community spirit of Harlem's prominent citizens. Personal letters are also being sent to members of the Board of Commerce, which organization as a whole is displaying a keen interest in the forthcoming presentation of the picture.

Many of the leading merchants, including Koch & Co., along thriving West 125th street, are using elaborate window displays and the billboard displays have been strongly played up. The "animated books" will be another prominent feature of the campaign, as will the colorful Texas Ranger and the huge book on horseback which evoked interest during the Cameo run.



A typical Blackstone theatre lobby display in Pittsburgh. This one is on "When a Man's a Man". (First Nat'l).

Calling Card Stunt Boosts "A Woman of Paris Run"

Atlanta awoke one morning last week and found that "A Woman of Paris" had called during the night and left her visiting card without waiting to ring the doorbell.

Howard Price Kingsmore had five thousand cards printed with "A Woman of Paris" across the center where the name usually goes, while in the upper corner was the line "Introduced by Charles Chaplin." In the lower corner of the card it read "Called. Meet me at the Howard."

Novel Review Wins Space for "Black Oxen"

A novel idea for the legitimate acquisition of newspaper space was suggested by Manager Lever of the Isis theatre, Houston, Tex., and acted upon by the *Houston Chronicle*, when the theatre showed "Black Oxen." A newspaper character, Dr. B. U. L. Conner in the role of censor, wrote the paper's review.

His comments bristled with paragraphs like:

"The next scene shows a woman standing up in a theatre filled with people and turning her opera glasses on the assembled audience. This struck me as being very impolite so I marked this down to be eliminated.

"After she smiles he gets into a taxicab and follows her limousine. The taxicab ought to be eliminated because it is liable to put extravagant ideas into the heads of our young people."

The headline "Doc. Acts as Censor for Black Oxen," two columns wide, immediately caught the eyes of the reading public. The burlesque idea of a doctor acting as censor on the picture, the clever, subtle irony of the review and the complete detailing of the picture's merits at the same time, made it much more readable than a straightaway review would have been.

Newspaper Contest Boosts "Common Law" Showing

The Rialto theatre, of Casper, Wyoming, ran a successful newspaper guessing contest recently in connection with the showing of "The Common Law."

The contest was conducted in cooperation with the *Casper Herald*. For a number of days before the picture opened, the newspaper printed the picture of the stars in the production, without identifying them. The Herald's readers were invited to make their guesses, and send them to the newspaper. Prizes were offered for the most correct guesses, the first a money prize, and the second and third of long-term passes to the Rialto. The newspaper received thousands of guesses, and the stunt aroused unusual in-



Window display of alarm clocks, tying up with "Sporting Youth" (Universal), arranged by Joe Weil in advance of its New York showing.

Filling Stations Tied Up on "Flowing Gold Run"

M. A. Malaney, publicity manager for Loew's Ohio theatres, and Charles Archbold, in charge of publicity for the National Refining Company in Cleveland, put their heads together and evolved a clever exploitation stunt on "Flowing Gold."

All of the National Refining Company's blackboards in Greater Cleveland were requisitioned for the week and used to link up "Flowing Gold" playing at Loew's State theatre with Enarco, the product sold by the National Refining Company. Four slogans were used during the week, changing them every day. Here they are:

Gold Diggers are not all Miners. See "Flowing Gold" at the State Theatre.

All Oil Wells Are Not Gushers. See "Flowing Gold" at the State Theatre.

"Flowing Gold" is Oil Right. So is Enarco.

See "Flowing Gold" at the State Theatre. Save it here!

And to make honors even, a short reel of a hundred feet, weaving En-Ar-Co slogans into a short comedy, was inserted in the news reel shown daily at the State.

Knee Pants At Premium As "Penrod" Is Shown

A stunt that brought a shortage of knee pants was used when "Penrod" played the Grand theatre, Paris, Texas. Manager Fred Caddel of the boys' department of the Burton-Peel store persuaded the store to give a free showing and then had the school superintendents, both of Paris and Lamar counties, announce it at all the schools. Boys in knee pants were admitted free as the store's guests and there were 756 who lined up the morning of the showing.

The stunt was another outgrowth of the Penrod Clothes, tie-up arranged with Wiener Brothers, the manufacturers, by First National's New York office.

In addition to the newspaper and word of mouth advertising that the picture got for the store, it also furnished the boys' department with a valuable mailing list.

Vials of Oil Given Out as "Flowing Gold" Stunt

An appropriate and interesting street stunt was used by Manager G. R. Stewart of the America theatre, Casper, Wyo., recently, when playing "Flowing Gold" at that house.

Manager Stewart put a man on the street in full dress, silk hat and all, who carried a satchel full of small homeopathic vials filled with crude oil. The oil was real, and came from the Salt Creek field in Wyoming. Many kept them as souvenirs, permanently reminding them of the America. As oil was also the theme of the picture, the tie-up was apt.

Governor's Endorsement Is Aid to "Scaramouche"

Getting the endorsement of the governor of the state on a picture is something not done every day, but it was accomplished recently by J. H. Stelling.

Stelling is manager of the Rex theatre, Spartanburg, S. C., and when "Scaramouche" came to his house he obtained an endorsement of the film from the Governor of South Carolina. Needless to say, he played it up prominently in all of his advertising.



When the Imperial theatre, San Francisco, played "Under the Red Robe (Cosmopolitan) a local store was induced to give this lavish window display.

Studio Briefs

"Between Friends" Finished

J. Stuart Blackton has finished the filming of the Robert W. Chambers' novel, "Between Friends" with Lou Tellegen, Norman Kerry, Anna O. Nilsson and Alice Calhoun, and the print is now at the Brooklyn laboratory of Vitagraph.

Vitagraph's second Charles E. Blaney production, "The Law Forbids," "The Woman," is now being sent to the branch offices for release. Cullen Landis and Mildred Harris are featured.



May McAvoy, Who will Appear in "Tarnish," Samuel Goldwyn Production for First National Release

Hunt Stromberg has notified the Hodkinson organization that "Desert Rose," the second picture in the Harry Carey series will be completed by April 1st.

Mae Murray and Robert Z. Leonard left for Coronado after completing "Mademoiselle Midnight" for Metro and will later go abroad to film "Circe."

The first print of Dick Hatton's Arrow-Great Western, "Two-Fisted Justice," has arrived in the Arrow home office.

Claire Windsor Is Back

Claire Windsor is back in Hollywood. She left about six months ago to play the leading role in Edwin Carewe's "Son of the Desert."

Anita Loos is back in Hollywood, and working on a scenario for Constance Talmadge.

Ruth Clifford has returned to Hollywood from New York.

John Rolfs arrived from New York to begin his work as business manager for the Hunt-Stromberg Productions.

Lew Cody was principal speaker at the Kiwanis Club Luncheon given last week at the Hollywood Athletic Club.

Bess Meredyth has completed the script "Judgment," a story which is to be the next Fred Niblo production for Louis B. Mayer for Metro release.

Aileen Pringle is in San Francisco with her father, George W. Bishee, who is seriously ill.

Edward J. Montagne, scenarist, has opened offices in the Levinson Building, Hollywood and is preparing the script for the coming Fox Special "The Last of the Duanes."

New Producing Company

At the Goldwyn Studios Robert Bradbury is directing a feature picture for Sunset Productions, a new producing company. The picture has not yet been titled.

Film rights to "The Tree of the Garden," a novel by Edward C. Booth, English author, have been purchased by the Goldwyn Company. The story will be filmed by Victor Seastrom.

Marshall Neilan has resumed production of "Tess of the D'Urbervilles" at the Goldwyn Studio after an attack of appendicitis which confined him to his bed for four days.

Sol Lesser, President of Principal Pictures Corporation, is contemplating the filming of an educational super-production, to be made on the same elaborate scale as any of the big photoplays and to be roadshowed like "The Covered Wagon," "The Birth of a Nation," etc.

Lloyd Hamilton is resting following the completion of his latest production, "Good Morning."

"Lady Fuzzie" one of the two trained cats in the movies is playing the "feline lead" in Jack White's current juvenile comedy, featuring Johnnie Fox, Jr.

Sunshine Hart, is appearing with Lige Conley in his current Jack White comedy.

"Wandering Husbands" directed by Wm. Beaudine and featuring James Kirkwood and Lila Lee was previewed at Bards, Hollywood Theatre.

Director Victor Fleming and cast are in San Francisco for the filming of the "Code of the Sea."

Irvin Willat to Boston

Upon the completion of the filming of "Wanderer of the Wasteland," a Zane Grey novel, Irvin Willat will leave for Boston, where he will cut and edit the picture at the laboratories of the Technicolor Process.

Estelle Taylor is looking forward to a long vacation at her home in Wilmington, Del., with her mother when she finishes "The Wise Sap" which she is now making in San Francisco for Max Graf and "The Wildcat" the George Melford production, awaiting her return to Hollywood.

Josie Sedgwick, playing the part of Ninon in the Tourneur-Lever production of "The White Moth" for First National, is rounded to her home with an attack of influenza.



Esther Ralston, appearing with William Duncan in Universal Serial, "The Free Trader."



Virginia Valli, Universal star who has just returned to Universal City.

Edward J. Montagne, who wrote the screen version of "Painted People," First National production featuring Colleen Moore, recently celebrated the twelfth anniversary of his entrance into the motion picture business. Montagne started in 1912 with the old Vitagraph company in the days when Norma Talmadge, Maurice Costello, Clara Kimball Young, Earle Williams and many other favorites were making one and two reelers.

Lloyd Hughes has returned to the cast of Frank Lloyd's First National epic "The Sea Hawk," following fifteen days of severe illness caused by a cold.

James C. Davis, who succeeded William G. McAdoo as government railway supervisor, visited Frank Lloyd Producer of the "The Sea Hawk" as a guest of Milton Sills.

Four hundred and seventy-seven members of Los Angeles French colony turned out in evening attire for a scene in Maurice Tourneur's "The White Moth" at the request of Mr. Tourneur in order that the American public might get an exact and accurate notion of the conduct and manners of French people.

LUDWIG G.B. ERB,
PRESIDENT



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Short Subjects and Serials

Louise Fazenda Featured In Jack White Comedy

AFTER playing comedy roles in several feature-length pictures, Louise Fazenda will play the feature role in a Jack White comedy. Fred Hibbard will direct.

This will be Miss Fazenda's third appearance on the Educational Film Exchanges, Inc., program. During the 1921-22 season she was starred in a series of three Punch comedies, "The Love Egg," "Country Chickens," and "A Rural Cinderella," and in 1922-23 she had the leading role in two Mermaid Comedies, "Pest of the Storm Country," and "Cold Chills."

Pathe Releases Approved by Review Boards

Pathe releases figure prominently in the current bulletins of the National Board of Review and the National Motion Picture League.

The National Board cites the following as suitable "For General Audience and Special 'Family' Audience:" "Big Moments from Little Pictures," "Bottle Babies," "Commencement Day," "Hit the High Spots," "The King of Wild Horses," "Up and At 'Em," and issues Nos. 8, 9, 10 and 11 of Pathe Review. "The National Rash" is recommended as a "General Audience" attraction.

The National Motion Picture League endorses the following: "Big Business," "Herman, the Great Mouse," "The Cake Eater," "Anmial Athletes," "Peter Stuyvesant," "Olympic Mermaids," "The Buccaneers," and "The National Rash."

Ray Foster Will Produce Own Pictures

Ray Foster, formerly chief cinematographer-director for "Screen Snapshots" has resigned and will produce his own pictures. Mr. Foster has organized a new corporation, details of which will be announced shortly.

Goodrich Writing Comedies For Educational

John Goodrich, scenarist and author of screen originals, has become a member of Jack White's scenario department, writing comedy plots for Educational-Mermaid and Educational-Hamilton comedies.



Charlie Chase is assisted by some of Hal Roach's gang in his current Pathe comedy, "The Fraidy Cat"

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
THE NEWS REEL
BUILT LIKE A NEWSPAPER
Distributed by Educational

Harry McCoy Stars in His Third Comedy

AL HERMAN is directing "Some Pal" for Century Comedies with Pal the dog as star. Fred Spencer, Ernie Shields, Earl Marsh and Ted Ross are in the cast.

The story is from a series of cartoons penned by Pinto Colvig before he entered Stern Brothers' employ.

Harry McCoy is making his third for Century as a comedy star. It is entitled "Traffic Jams" and directed by Noel Smith who wrote it.

Lamont is assisting Smith in the direction and the cast includes Hilliard Karr, Bessie Welsh, Joe Bonner and Ernie Adams in McCoy's support.

Pathe Will Make Second Feature For "Rex"

Hal Roach and Fred Jackman will make a second picture with "Rex," the great black stallion in the featured role. The script is nearing completion and camera work will be started within the next two weeks. The working title will be "Man's Best Friend."

"The King of Wild Horses," the first of the "Rex" features will be released by Pathe April 13. It was shown before a gathering of district and branch managers of Pathe last week, with the result that the second feature was determined upon.

Etching Process Revealed In Fox Educational

Among the Fox short subjects now in process of production is "The Magic Needle," an Educational which tells the story of etching from the first work on the plate to the final artistic triumph. A living model posing in the studio of William Meyerowitz, a young American etcher is the subject shown in the reel. Many famous etchings from New York collections have also been photographed. The reel will be released some time next month.

Archie Mayo Will Direct Christie Comedies

Archie Mayo, for several years associated with many of the leading comedy organizations as director and story writer, has been added to the Christie comedy forces as director. His first picture is "Reno or Bust", with Bobby Vernon starred.



Harry Langdon in the two-reel Mack Sennett Comedy, "Shanghaied Lovers," current Pathe release.

Screen Snapshots No. 14 Released by C. B. C.

WHAT IS heralded as a spendid and notable array of screen stars is pictured in the current Number 14 of Screen Snapshots, which has just been released by C. B. C. Film Sales Corporation.

Mary Pickford, Douglas Fairbanks and Tom Mix head the list, which also includes Napoleon, the ourang-outang, Naomi Childers, Fritzi Brunette, Robert Brunton, Eleanor Boardman, Ben Turpin and Charlie Murray.

The new policy of presenting each subject in story form with special continuity and titling has been strictly adhered to, according to the producers.

Rice's "Sportlight" Shows Speed Competitions

Grantland Rice's new "Sportlight" for Pathe, deals with every form of speed competition. There are thrill scenes from turf events, cross-country meets, whippet races in Florida, dog-sled runs in Quebec, iceboat contests on Long Island, recent inter-collegiate track events and the like.

Lee - Bradford Releasing "Redhead" Comedy

Lee-Bradford Corporation are releasing the latest "Redhead" comedy under the title of "Rip Without a Wink." These "Redhead" comedies are single-reel colored cartoons.



Comedy scenes from Educational's short subject "Family Life"



Buddy Messinger stars in "The Young Tenderfoot," the third March Century Comedy released through Universal.

Short Subjects Commanding Space

Now Vying With Feature Pictures for Comment By Newspaper Reviewers

NEWSPAPER critics are taking the short subject more seriously than they did a year or two ago. Where they were previously overlooked entirely they seem now to be vieing with features in many instances, and frequently are getting even more space than the longer pictures.

An example is contained in the March 12 issue of the Cleveland Press, written by the editor of the Sunday motion picture page. Under a six column head Mr. Davis, who conducts the page, devotes almost a full column to a write-up on Dorothy Devore, of the Educational-Christie Comedy forces, and her latest picture, "Getting Gertie's Goat." Davis writes:

"It is with relief that one encounters Dorothy Devore in 'Getting Gertie's Goat' at the Allen this week.

"Dorothy Devore is that rare creature of the comic movies, a merely good looking girl who spends no time trying to look beautiful and resorts little to any denial of good looks for comic effect."

In the March 10th issue of the Cincinnati Commercial-Tribune the following criticism appeared:

"The lowly Ant steals the honors on the week's bill at the Strand. And what's an ant got to do with the films, you ask. Just this. Some enterprising scientist thought that a series on insect life would prove of interest if shown on the screen under a powerful magnifying glass. Accordingly Tolhurst decided to produce these pictures as a screen novelty. We got the first of the series at the Strand this week.

"'The Ant' is its title and it shows the complete life of the familiar pests of picnic parties. The insects have been magnified thousands of times and one is enabled to become thoroughly acquainted with them and their habits during the showing of the film. Yesterday's audiences thought so much of the picture they applauded it."

W. Ward Marsh, critic of the Cleveland Plain Dealer, devotes a half column of his space to his comments on "Plastigrams," the new "Third Dimension Movie" produced by the Ives-Leventhal process and distributed by Educational Film Exchanges, Inc. Mr. Marsh hails the third dimension effect as the forerunner of new developments in the screen art and devotes the balance of his article to a description of the picture.

"Plastigrams" also won a long article under a two column head in the Dallas Dispatch. The writer predicts that in time all motion pictures will be made to include the third dimension effect.

Rogers, Langdon Comedies For Pathe Release

Pathe will release a number of short subjects on March 30th. Principal among them will be a Will Rogers comedy titled "Big Moments From Little Pictures," in which Rogers will burlesque Doug Fairbanks and Valentino in scenes from their pictures, and Harry Langdon in "Shanghaied Lovers."

In addition there will be the fifth number of the Indian Frontier Series, titled "The Dirty Little Half-Breed," a single reel Charles Chase comedy, "The Fraidy Cat," and the second chapter of the serial "Leatherstocking."

Pathe review No. 13 offers Cathedrals of the World, Bird Millman walking the wire, views of Denver Mountain Park, and a color study of the shores of Brittany.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
THE NEWS REEL
BUILT LIKE A NEWSPAPER
Distributed by Educational

Resume of Current News Weeklies

[illegible] hoe Indians return from Europe; New York—Addicts trim trees in Central Park; San Francisco—Nellie, 654 pounds and Bill, 84 pounds, her husband try boxing; Beachmont, Mass.—[illegible] storm.

KINOGRAMS NO. 2078. New York City—St. Patrick's Day; Jersey City—Enforcement of blue laws leaves legal tangle; Los Angeles—John Brown, big bear is pet of Mrs. Bud White; New York—Elephants in street make Broadway look like oriental city; Flushing, N. Y.—Tallest traffic cop doesn't need a horse; Washington—Gets medal from Coolidge for bravery in Tokio; Pittsburg, needed workmen at long last for good by derelict clocks; Washington, Mrs. Coolidge is guest at Azaleas show; New York—Four soloist takes piano on deck of liner to play farewell to America; New York, Cousin of Robert Louis Stevenson is deported; Washington, Mrs. Magruss Johnson hangs out the family washing; West Chester, Pa.—Ride to hounds in season's first hunt.

FOX NEWS VOL. 5, NO. 48. Nice, France—Newest Paris fashions are displayed. Washington, D. C.—Senator Lenroot, chief investigator, resigns on the score of ill-health; Vienna, Austria—Baron Rothschild opens estate to feed herds of starving wild deer. New York City—J. P. Morgan loans France $100,000,000 to stop raid on the franc. San Francisco, Cal.—Boys from sedate university colleges see the war game played by regulars of the U. S. A. Niagara Falls, N. Y.—Great gales that carry newlyweds over George is sight-seeing tours are carefully inspected. Watts, Cal.—Women on the warpath against bootleggers and booze raid blind tigers. N. Dunnora, Vt.—Montreal diver plunges into the Wenoosai River and one person killed. Miami—50,000 at mammoth regatta see the Detroit air 12 mile hydroplane race. New York City—The Pacific Fleet goes back to work for Uncle Sam [illegible]

PATHE NEWS NO. 21: New York City—[illegible] Nellie 442 lbs. and Bill 84 pounds, in pugilistic honors; Alameda, Cal.—[illegible] prepares for northern cruise; In the air—Lt. Lee Coue says goodbye to U. S. Los Angeles, Cal.—Harry Kalne performs aerial [illegible] hanging upside down by toes. Washington, D. C.—Uncle Robert leaches to Presidents Pan Campaign seeks aid of Secretary Cleveland; New York City—Columbia University crew train for 1924 races; Charleston, W. Va.—Federated children receive milk lunches at city's schools. New York City—Worst gale in twenty years lashes New York and Atlantic Coast. Wimthrop, Mass.—Monster waves threaten seawall. Miami, Fla.—Miami's Regatta attracts 40,000 persons—powerful motors complete for honors in spectacular Sweepstakes Race.

PATHE NEWS NO. 22: Round the World by Air—American airmen are off on Globe-girdling adventure; Castle Gate, Utah—173 entombed in ghastly mine disaster. New York City—25,000 participate in parade in honor of St. Patrick. Tokyo, Japan—Government troops held in readiness as Japanese continue protests against government policies; Centralia, Wash.—Washington National Guards engage in tank drill; New York City—College boys dressed as girls rehearse for a "varsity show. Here and There, $1,000,000 bond on British liner seized on arrival here for illegal liquor traffic. New York City—Police test new bullet proof vest. On the Atlantic—Remarkable pictures of smoke-curtain dropped from airplane to hide operations of warships (pictures by Courtesy of Army Air Service).

FOX NEWS VOL. 5, NO. 47. Philadelphia, Pa.—Peacock struts from winter quarters and spreads his gorgeous tail. Washington—Edwin Denby, returning as Secretary of Navy, serenaded by Navy Band. Bangkok, Siamese King's military elephants, a squad of 16 veterans. Jamaica, N. Y.—20,000 see cadets see Fall River defeat Bethlehem for U. S. Cup. Gloucester, Mass.—Miles of tracks wash are laid to snare school of fish. Brooklyn, Prince Miss Ryan, American tennis star, is undefeated in series of matches. The Tyrol, Austria—Local folks [illegible]



from "Barnum, Junior," an Educational Juvenile [illegible]



Will Rogers in Hal Roach's two reel Pathe Comedy "Big Moments From Little Pictures."

trol is so perilous that dogs are provided to protect rangers from bandits. Amman, Asia—King Hussein of Arabia visits his son, the Emir Abdullah. Washington, D. C.—The President himself pins medal of Congress on Harry Breault, hero of the Sub 0-5 disaster.

INTERNATIONAL NEWS REEL NO. 23—New York City—Archbishops Mundelein and Hayes leave for Rome to be made cardinals. Santa Monica, Cal.—World Air Cruiser gets first air test. Washington—Attorney General Daugherty takes a strengthening dip in the sea before facing investigators. Ludwigstadt, Bavaria—Many killed in Bavaria's most extraordinary railroad wreck. New York City—American Olympic Officials find steamer America in good shape to carry our athletes in comfort to France. Eton, England—England holds its first 1924 steeplechase. Staton Kilkd, East Pittsburgh, Pa.—Heartbeats of lovers broadcast 3500 miles by new radio marvel. Munich, Bavaria—General Ludendorff on trial for treason. Ex-Commander of German Army seems cheerful as hearing begins on charges of rebellion against Republic. New York City—Playing with Death. Produced in cooperation with New York Police Dept., and M. P. T. O. A., State of New York. Boston, Mass.—Spectacular exams for Colorado's 16 inch guns.

INTERNATIONAL NEWS REEL NO. 24—Santa Monica, Cal.—Army aviators seek new record for United States in first flight around the world. Maisons Laffitte, France—France's best athletes test in Olympic tryout. Watts, California—Women bandits rob safe of $45,000 worth of [illegible] at rifle[illegible]. Washington, D. C.—Edward B. McLean returns to "explain" that $100,000 Fall check. Miami, Florida—Edsel Ford's [illegible] Florida's big speed classic. New York City—Safety test. A Lesson for Women. Produced in cooperation with the New York Police Department and the M. P. T. O. A. of New York State, New York City.—Baby athlete thrills crabs on battleship. Near Bridgeport, Conn.—Mountainous seas, wreck miles of shore homes as worst storm in twenty years ravages Atlantic coast.

Opinions on Current Short Subjects

"Shanghaied Lovers"
(Pathe—Two Reels)

AFTER being married at the church the young bride and groom miss their honeymoon ship and while on the dock they are shanghied by a vicious old sea captain, portrayed by Kalla Pasha.

Mack Sennett cast Harry Langdon as the groom and Alice Day as the bride and this comedy is well mounted. Most of the action takes place on shipboard and slapstick is resorted to continuously.

Some people may be able to see comedy in a row of apparently sea-sick men leaning over a rail but such a scene is revolting to many and should not be too prolonged, as in this picture.

The bride escapes the captain and disguises herself as a male stowaway. A squall and a bunch of rocks finally wrecks the ship and the hero and heroine are discovered in the single floating cabin at the fadeout.

This will get by where they like their comedy rough but will never make a hit with the too fastidious audiences.—TOMHAM.

"Big Moments from Little Pictures"
(Pathe—Two Reels)

WILL ROGERS shows that he is a real travesty artist when he burlesques several big scenes from successful feature pictures.

Douglas Fairbanks in "Robin Hood" is one of the oustanding impersonations and a great deal of comedy is derived from the bull fight when the star appears as Rudolph Valentino in "Blood and Sand."

He then introduces a little pathos when he portrays the return of the son to find his mother scrubbing in the poor house. This is from "Over The Hill." The comedy burlesque on comedy affords the most laughs and fast action. Here is where Rogers portrays Ford Sterling with a gang of "Keystone Cops" in support.

The trick stuff is shown and many glimpses are pictured of the cameramen at work taking the scenes. Mr. Rogers introduces each scene as if he were appearing in the Follies, and intersperses his announcements with clever rope jumping. This one should register pleasantly anywhere.—TOMHAM.

"Fraidy Cat"
(Pathe—One Reel)

CHARLES CHASE is ably supported by the kids from Our Gang in this Hal Roach comedy and it gets by in fairly good shape.

He is the village coward and even the kids have him scared to death. But when his fiancee's father, a doctor, tells him that he will die in a week he determines to pass his few remaining days as a courageous man.

He whips the town bully and chases the kids until he inspires fear in their hearts. Then he learns that the doctor meant that he should "diet" a week instead of "die."

But not before he had redeemed himself and won the girl. A breezy light comedy.—TOMHAM.

"That's Rich"
(Universal-Century—Two Reels)

ARTHUR TRIMBLE, foster child of an ill-bred family is forced to do all the dirty work around the house and in the work shop and is hardly given enough food to sustain him. One day a stranger imparts the news to the foster father that the boy is to inherit a million dollars.



Cliff Bowes, Virginia Vance and Sid Smith in "Bargain Day," an Educational-Cameo Comedy.

Immediately the youngster is showered with attentions, is given the best of food and is no longer permitted to do any of the chores. A week later, upon looking out the window the foster-father discovers the stranger in the hands of several keepers. The tough times start again for the boy. He runs away, is pursued by the foster-father and escapes when the latter is blown up in a blast. There are a few comedy situations, but altogether the story is rather a poor one.—CHESTER J. SMITH.

"Family Life"
(Educational—Two Reels)

ONE of those California bungalows built overnight and apparently to last overnight provides most of the fun in this Mermaid comedy. One half is occupied by the Duffs and the other by a police sergeant and his wife. Attempting to hang a picture, the wall gives way and Duff falls into the next apartment, thus arousing the jealousy of the police official.

The Duffs are compelled to retire from the bungalow by an irate landlord. They erect a tent on the beach where Duff is again unwittingly thrown with the sergeant's wife. Duff later is in the line of fire between the police sergeant's squad and the desperado, Gypsy Joe. Compelled to retreat one way or the other he surprises Gypsy Joe and his band and captures them, for which he is decorated by the police sergeant. This good story abounds in humorous situations. —CHESTER J. SMITH.

"Barnum Junior"
(Educational—Two Reels)

THIS is another of that good series of juvenile comedies with Johnnie Fox, Jr., in the principal role. It has to do with the new boys troop and the first meeting called at Johnnie's home. His father is the victim of the pranks of the members. The real action comes, however, when the youngsters decide to put on a charity circus, for which they commandeer all of the dogs in the neighborhood. Johnnie is the ringmaster and some of the stunts pulled are real humorous. It is a picture that will get laughs most anywhere.—CHESTER J. SMITH.

"The Dirty Little Half-Breed"
(Pathe—Two Reels)

AN Indian squaw who married a Spaniard tells this current story of Indian Frontier Series, and the action takes place around her son, a half-breed.

The half-breed is abused and hazed unmercifully by the ranchers and a white girl befriends him. One of the youth's tormentors leads her to believe that he will help the half-breed in order to get into her good graces but kicks him out instead.

When this renegade white man leaves after a successful wooing of the girl he finally writes that he must prolong their engagement as he is going to Australia.

The girl is prevented from committing suicide by the half-breed who vows to find the man. As the girl faints the man returns with several ranchers and thinking the half-breed has attacked the girl they all start firing.

Here is where the big dramatic scene of the picture takes place. In the face of all the gunfire the gritty half-breed bears in against his attackers until he is able to throw a knife into the renegade white man.

This one holds its own and is about on a par with the preceding releases in the series.—TOMHAM.

Pathe Review No. 13
(One Reel)

BIRD MILLMAN introduces her famous wire walking act in this issue of the Review, both in normal and slow motion, and it is very entertaining. "Cathedrals Of the World" show some picturesque scenes around Cologne.

Many wild animals are shown, including buffalo, and elk in "Mountains of Refuge." The scenes are taken in Denver Mountain Park, Colorado.

The Pathecolor shows views of the shores of Brittany and the subject is entitled "The Harbor."

This number should be a completely satisfying filler on any program.—TOMHAM.

"Bargain Day"
(Educational—Two Reels)

MUCH of the comedy in this one takes place in an elevator in a department store where a bargain sale is in progress. Sid Smith, Cliff Bowes and Virginia Vance supply the fun. Geoffrey in his efforts to pursue his suit with Hazel, in the silk department becomes the victim of the masses in one elevator after another. Always the last one out, the incoming mob invariably jams him back in. His antics provoke many a laugh. Bowes and Smith both do some lofty tumbling stunts and keep the action at high speed throughout.—CHESTER J. SMITH.

"Ship Ahoy"
(Universal—One Reel)

SLIM SUMMERVILLE and Bobby Dunn, jealous of the attention the sailor boys receive from the fair sex conceive the idea of renting uniforms for themselves. Slim gets one stolen from an officer and finds himself in difficulty when the officer appears at the house where he is calling. Slim swaps suits with Bobby and the latter is imprisoned for impersonating an officer. Slim gets tangled up with the guard and is also taken in, while the fair damsel reposes in the arms of the real officer. The comedy and story are both below the standard.—CHESTER J. SMITH.

Release Reviews of Features

The Blizzard

(Fox—5890 Feet)

(Reviewed by Laurence Reid)

CHARACTERISTIC of the Swedish importations, this picture borders upon tragedy. It is a morbid story — an adaptation of a story by Dr. Selma Lagerlof, winner of the Nobel Prize for Literature. With those who have followed American photodramas for several years, they will see in this a feature reminiscent of the early days of the screen when it was in a state of experimentation. There is no question that Dr. Lagerlof's story is much better entertainment in its original state.

As a picture its value rests chiefly upon the pictorial side, though there is presented a forceful climax when a herd of reindeer stampede over the white wastes of the Northland. This scene is truly spectacular — one which will leave a definite impression in the mind of every patron who sees it. This herd is shot in immense numbers — and as they dash panic-stricken through a furious snowstorm and plunge into a turbulent stream, with the helpless hero being dragged at the heels of the leader, one is afforded a scene which thrills with its realism.

There is a romantic issue in the story developed between the hero and a girl who is a member of a band of strolling players. He refuses to follow his mother's advice and strikes out for himself as a driver of reindeer. The tragic experience which he lives through makes him insane though he recovers his sanity eventually. The moments of the youth's madness are rather unpleasant, but then we must consider the Swedes as realists. They present stark realism with this episode. The tender ministrations of the girl in making him balanced again bring in a sentimental finish.

"The Blizzard" is vivid in a majority of its scenes — and its theme is forcefully presented, though toward the conclusion it becomes quite ordinary. The outstanding points are the picturesque exteriors filmed against the frozen wastes of the Scandinavian peninsula, and the wild stampede of the reindeer.

THEME. Drama of broken romance which nearly culminates in tragedy when youth drives herd of reindeer across the white wastes. The frightened animals stampede and the hero suffers a severe mental shock. The romance is renewed.

PRODUCTION HIGHLIGHTS. The unusual plot. The realistic touches. The spectacular shots of the stampeding reindeer. The thrills accompanying the stampede. The vivid action. The fine direction and acting.

EXPLOITATION ANGLES. By all means play up the reindeer stampede. It is your biggest selling point. It presents something novel in thrills. Mention the exteriors. Play up the author and emphasize the production and the acting.

DRAWING POWER. Needs heavy exploitation. Will satisfy action lovers everywhere. Good for the average house.

SUMMARY. Here is a story which sticks to its theme and tells a heavy drama of broken romance. It is rather gruesome in places, but it unfolds a most spectacular and thriling climax which puts it above the ordinary release. The finish is quite conventional. But it is realistic, finely produced and capably acted.

THE CAST.

Gunnar Hede	Einar Hansson
Ingrid	Mary Johnson
Madame Hede	Pauline Brunius
The Old Nurse	Teckla Ahlander
Blomgren	Adolf Olachansky
His Wife	Stina Berg

By Dr. Selma Lagerlof. Directed by Mauritz Stiller.

SYNOPSIS. Young Swedish violinist has domineering mother who objects to his musical tastes. He joins a band of strolling players and falls in love with a girl of the troupe. Disheartened over the turn of events he secures a herd of reindeer for the purpose of marketing them in the South. The animals stampede during violent storm and the youth suffers a severe mental shock. The girl eventually restores his sanity by playing to him. Romance triumphs.

The King of Wild Horses

(Hal Roach Production-Pathe—Five Reels)

(Reviewed by William Campbell)

A REAL novelty has reached the screen. Exhibitors in search of the "different" and "unusual" can feel perfectly safe in booking this feature which is screen entertainment—plus. The entrance of Hal E. Roach into the ranks of feature producers can be hailed with delight — if this is a sample of what to expect from him in the future. The feature has a horse as its star and you've got to admit that this is a novelty to begin with. And such a horse! Lovers of horseflesh will revel in looking at the work of this animal.

In the first reel there is one of the most thrilling fights imaginable, a battle with The Black, as the animal hero is known, and The White, another wild horse that seeks to lead away the former's "harem" of mares. Realism is added to this struggle in that it is enacted many feet from the camera and far from director or trainer.

Then comes a thrilling series of scenes in which Leon Barry, who has the leading male role of a cow-puncher lover, is shown furiously riding through some wild western ravine and mountain country in an attempt to capture The Black. Just as the wild animal is seemingly caught because of his being on the edge of a deep canyon, the horse stages another supreme thrill by leaping over the divide and evading his pursuer.

Follows then another fine bit of screen craft as the animal plunges into a forest fire — something that really strikes terror to the heart of a horse. The cowboy, at the risk of his own life, is seen leading the horse out of the flames to safety and later, after paying his debt by jumping into a raging river from a high bluff and riding to shore with the cowboy who has been wounded, The Black decides to desert his wild life and serve his rescuer. He assists in bringing a cattle-stealing foreman to justice.

THEME. A western drama in which a wild horse has the principal role. Idea one of service and sacrifice between horse and man.

PRODUCTION HIGHLIGHTS. The scenes in which the horse leaps the divide over a deep canyon. The rescue of The Black from the forest fire which is also realistically staged. The jump of the horse into a raging mountain torrent from a high bluff. The fight between The Black and The White in the first reel.

DIRECTION. A real directorial masterpiece in which the man behind the megaphone has accomplished things with a horse that would be a credit to a human being. Has packed a wallop with each of the five reels.

EXPLOITATION ANGLES. Have a man lead a large black horse through the streets, setting forth that this is The Black on his way to the Strand where he is appearing in "The King of Wild Horses." Enlist the aid of local riding clubs. Play up the scenes in which the wild horses fight, in which The Black leaps the canyons and jumps into the river, etc. Tell the folks of the originality of the theme.

DRAWING POWER. Suitable for a diversified program or would be an ideal added attraction in the larger theatres. Its originality will appeal to all audiences.

SUMMARY. A feature that should get money anywhere if given a little real exploitation. It is something new under the sun in film offerings. It his thrill romance and adventure. It has a good cast of players. The forest fire is the real thing.

THE PLAYERS

Leon Barry	Frank Butler
Edna Murphy	Sidney D'Albrook
Pat Hartigan	Sidney De Grey
Charles Parrott	

By Hal Roach. Directed by Fred Jackman. Scenario by Carl Himm. Photographed by Floyd Jackman.

SYNOPSIS. Shows how a cowboy wins the love of The Black, a wild horse, by leading him out of a fierce forest fire and how in return the horse aids in running to cover a villainous foreman who has been instrumental in much cattle-stealing activity. The Black also plays an important part in bringing the ranchowner's daughter and the cowboy together.

Women Who Give

(Metro—7500 Feet)

(Reviewed by William Campbell)

HERE is a homespun drama of a New England fishing village which strikes its customary note of pathos in the blighting of a romance — which strives to point humanities, and most of the time, succeeds — which carries the tang of the deep sea in some authentic shots of men who endanger their lives while their wives and sweethearts weep — which carries a good heart interest and some first rate atmosphere. It is a sentimental pattern, carrying a rather slight plot — which of course makes it dependent upon local color and incident and character drawing for its appealing moments.

The drama that one expects does not materialize — and the director has not developed his dramatic sequences so that they grip. But he has turned out a splendid atmospheric picture — one pointing some exceptionally fine marine shots showing fishing smacks at sea during fogs and storms. One sequence in particular is unusually realistic. It shows a fishing schooner in pursuit of swordfish — and it is said the action was taken off the Grand Banks. Mr. Barker has not overlooked anything to dress this simple plot with colorful backgrounds.

On the other hand he doesn't build his plot in a progressive manner. Come to think of it there isn't much to build. It merely concerns a wealthy fishpacker who refuses to countenance his children's love affairs. His daughter, possessing more spirit than the son, gets away with her romance, but the boy is "shanghaied" by his stern parent to prevent him seeing the lighthouse keeper's daughter. The conspicuous dramatic scene shows this boat reaching shelter when the keeper burns his home — thus furnishing a beacon light.

Meanwhile we look upon a deal of minor incident featuring the taming of the haughty heroine by the rude skipper to whom she is attracted — and some character by-play put over in eloquent style by Frank Keenan as the harsh father and Joseph J. Dowling as an "old salt."

THEME. Heart interest drama spun with romance revolving around sea-faring folks. Idea features conflict when wealthy cod-packer refuses to contenance his children's love affairs with humble villagers.

PRODUCTION HIGHLIGHTS. The realistic atmosphere. The marine shots. The character work of Joseph J. Dowling and Frank Keenan. The appeal of Barbara Bedford and Renee Adoree. The vigorous acting by Robert Fraser. The homspun touches. The climax when boat is wrecked.

DIRECTION. Provides excellent atmosphere and gets fine results from cast. Takes too long in reaching climax—and interest isn't always sustained because plot is perfectly obvious. Has injected interesting incident.

EXPLOITATION ANGLES. Bill as a sea-faring story, vital and vivid. Explain the title of the wives of sailor-men who give up their men that thousands may be fed. Put on a marine atmosphere for lobby display—and use a prologue featuring sea chanties and dances, etc.

DRAWING POWER. Good for average house anywhere.

SUMMARY. This picture of sailor-folk is cut from familiar design—but it carries appealing homespun touches. Incident is good and acting is excellent. It takes too long, however, in reaching its climax. Is staged with picturesque detail and atmosphere. Free from melodramatic hokum—but situations are over-stressed.

THE CAST

Emily Swift	Barbara Bedford
Jonathan Swift	Frank Keenan
Becky Keeler	Renee Adoree
Capt. Joe Cradlebow	Robert Frazer
Capt. Bijonah Keeler	Joseph Dowling
Ma Keeler	Margaret Seddon
Sophie Higginbottom	Joan Standing
Ephriam Doolitte	Victor Potel
Noah Swift	Eddie Phillips
Ezra Keeler	William Eugene

By Sarah P. McLean Greene. Scenario and adaptation by A. P. Younger, Bernard McConville and J. G. Hawks. Directed by Reginald Barker.

SYNOPSIS. Wealthy fish-packer of fishing village does not countenance his children's love affairs. The daughter loves a youthful skipper, while a weakling son has romance with lighthouse keeper's daughter. When the son is ordered "shanghaied"—the boat is wrecked. The boy is saved and the father sees the light of understanding—and consents to the romances.

Pagan Passions

(Rellimeo Co. Production-Selznick—Six Reels

(Reviewed by Frank Elliott)

AGAINST the exotic background of the Malay Peninsula, China and other Oriental settings with a shift ever and anon to our own Pacific coast, Grace Sanderson Medine, who gave the screen, "Defying Destiny," has written in "Pagan Passions," a colorful story depicting what life in the tropics sometimes does to white men and women. In this case the hero and heroine go down to the depths after they have let passion get the best of them. Of course, we have seen this theme developed before on the screen, but to the credit of the producers of this feature be it said that they have worked it out in a thoroughly entertaining manner.

The Chinese atmosphere has been realistically built into the picture, especially the interiors of the homes, the monastery as such real Chinese are used and the honky-tonks. Even the roadside shots and shrines are unusually correct in detail.

The picture opens with some dramatic scenes between Frank Langley and his wife which end in the former taking his life. This shooting is well handled. There is more drama when Dangerfield is caught by his wife embracing Dreka, who has picked the former out for her own. Still more comes when Dreka, finding that Dangerfield is about to leave her, stabs him and then sets their place on fire. There are an unusually large number of moments dramatic in this picture and audiences will be kept on the edge of their seats most of the time.

The cast is one of uniform excellence. Wyndham Standing is the successful business man who falls but wins his way back to happiness with the family he deserted. Rosemary Theby does some very good character work in the role of Dreka, especially in the latter reels in the scenes with her grown-up son whom she deserted as a baby. Raymond McKee as the son, Barbara Bedford as his sweetheart, June Elvidge as the divorced wife of Dangerfield, Tully Marshall and Sam De Grasse are all satisfactory in their parts. The picture has been artistically photographed and lighted.

THEME. A romantic society drama laid against Chinese and American backgrounds and dealing with the terrible results which followed the decision of a man and woman to allow their passions to become master of them.

PRODUCTION HIGHLIGHTS. The acting. The Chinese atmosphere. The scenes in the honky-tonks and the fight between the boy and gang of human wrecks. The heart appeal injected into the story.

DIRECTION. An able piece of work on the part of Colin Campbell, who has succeeded in holding the interest by original development of an not overly original plot. Has his story to a powerful climax.

EXPLOITATION ANGLES. Play up the names of the cast. Dress your lobby in Chinese fashion. Might also dress your girl ushers as Geisha girls. Put on a Chinese dance as a prologue.

DRAWING POWER. Suitable for program houses downtown, community theatres and towns.

SUMMARY. A very creditable portrait of life in the Malay Peninsula and other parts of China with white persons enacting a dramatic theme before a background of ever changing Mongolian settings. A picture possessing much in heart appeal. The characters are well acted by a carefully selected cast.

THE CAST

John Dangerfield	Wyndham Standing
Mrs. Dangerfield	June Elvidge
Shirley Dangerfield	Barbara Becford
Billy Dangerfield	Raymond McKee
Frank Langley	Sam DeGrasse
Dreka Langley	Rosemary Theby
Dr. Trask	Tully Marshall

By Grace Sanderson Michie. Directed by Colin Campbell. Photographed by Joseph Brotherton.

SYNOPSIS. Shooting himself following an argument with his wife, Frank Langley leaves her alone in the Malay Peninsular except for a brother, Dr. Trask. On her way to join her brother, the stork overtakes Dreka, but she leaves the baby with a Chinese family and proceeds on her journey later, deciding to keep her motherhood a secret. At her brother's home she falls in love with a married man. They sink to the depths in China's underworld. Later helped back to health, he goes to a Chinese monastery for peace and there adopts a child. The child is Dreka's. The boy is sent to college in America where he meets and falls in love with Dangerfield's daughter. However when told he is a Chinese he goes back to China. There he finds his mother who tells him he is white. All ends happily.

The Night Message

(Universal—4591 Feet)

(Reviewed by Laurence Reid)

THE feud story comes back for expression here — but Perley Poore Sheehan who concocted it has gotten away from the traditional plot showing the fuedists in a gun battle — with the daughter of one faction bringing peace and tranquility through her love for the youth of the opposite faction. This touch is suggested here but it is never developed because the author handles his story in quite a different way. He builds up to a suspensive climax by showing the hero sentenced to death for a crime of which he is innocent. The scenes involved in this climax are obvious and no originality is expressed in conceiving them. The finish brings a last-minute rescue — when the real assassin confesses.

Leading up to this climax we have a group of characters well planted. The heroine's father still nourishes hatred toward the hero's relatives. And when he catches his gal in a clandestine engagement the boy is horsewhipped. Here comes a novel twist which might have been ridiculous had it been treated carelessly. A telegraph operator while hunting for wild turkeys accidentally kills the girl's brother — a youth gifted in imitating a turkey call — and the hero is accused of the crime. His case appears hopeless even when his mother interviews the governor. But when returning home she dashes into the station for shelter — and the telegraph operator sends a wire confessing his guilt. This scene is melodramatic to the core — and the suspense is piled on when the wires break in a terrific storm. The assassin sacrifices his life in saving the innocent hero.

The picture does not digress from its plot — and it features a different angle from the usual formula. It is an idea which is reasonably life-like until its climax — and Mr. Sheehan in his first directorial effort has demonstrated that his talent is not confined to stories and scenarios. He errs only in allowing his players to overstress their emotions, particularly Edgar Kennedy as the telegrapher who fosses restraint to the winds. Gladys Hulette and Margaret Seddon contribute the most convincing performances.

A first rate melodrama this — one above the usual program offering.

THEME. Melodrama of feudists, revolving around son of one faction being falsely accused and condemned to die for assassination of youth of opposite faction. He gains his liberty when real assassin confesses.

PRODUCTION HIGHLIGHTS. The progressive plot. The first rate atmosphere. The twist in story when hero is arrested for accidental murder. The suspense when hero is condemned to die. The storm scene and the sending of the message.

DIRECTION. Has shown good sense of dramatic values with first picture. Directed his own story—so knew what to do with it. Builds up suspense all the way, even though the conclusion is anticipated. Allows a few players to overact. Gets away from old-fashioned feud hokum.

EXPLOITATION ANGLES. Might exploit author who directs his first picture. Tell them it is an action melodrama which is logically developed. Play up the climax. Exploit the picture with display lines. Tie up with telegraph stations, etc.

DRAWING POWER. For second run downtown houses. Good for any community theatre.

SUMMARY. This feud melodrama gets away from the orthodox and is developed so that events appear logical. Carries a twist which leads to climax. And this climax is strong with suspense. Rhyme and reason to it—except for theatric ending.

THE CAST.

"Old Man Lefferts"	Howard Truesdell
Elsie Lefferts	Gladys Hulette
Lee Longstreet	Charles Cruz
Mrs. Longstreet	Margaret Seddon
Harney Lefferts	Norman N. Rankow
Hank Lefferts	Robert Gordon
Lem Beeman	Edgar Kennedy
Governor Pringle	Joseph W. Girard

Story and Direction by Perley Poore Sheehan. Scenario by Raymond L. Schrock.

SYNOPSIS. Daughter of feudist loves youth of opposite faction. Her brother is accidentally killed by telegrapher while hunting wild turkeys. Suspicion points to hero and he is arrested and condemned to die. A last-minute confession by telegrapher, who sends message over the wire, saves the hapless youth. The romance is developed and feud ends.

Second Youth

(Distinctive-Goldwyn-Cosmopolitan—Six Reels)

(Reviewed by Frank Elliott)

A RATHER diverting romantic comedy which will not require anyone to exercise his or her grey matter, but which, we are sure, will entertain and give birth to much merriment in any audience. The theme, the making over of a soft boiled silk salesman of distinguished ancestry into a regular, honest-to-goodness assistant buyer, is rich in comedy and the cast develops each humorous opportunity to it limit. The picture is artistically and faithfully mounted, the spectator being taken into the throes of boarding house activities, department store life, dear old Greenwich Village, Long Island hoi-polloi existence and Broadway cabaret jollification. With this wide and varied background, there is used much elaborate scenery as well as natural mountings.

It seems to us that most anyone will find fun in the antics of Mrs. Benson, "who has already wasted three husbands and is not yet discouraged," and who goes after Roland Farwell Francis as her fourth victim. There is also amusement in the situation depicting the decision of Ann Winton to accept the dare of her brother-in-law and invite a man out to supper and for a good time. She picks the silk salesman and shows him a bit of Broadway life, much to his embarrassment at times.

The cast of "Second Youth," is one of uniform excellence, the personnel including a number of well known stage and screen stars. Alfred Lunt as the effeminate salesman does very well. Jobyna Howland is a "wow" as the boarding house mistress. Mimi Palmeri is the heroine and she wears some striking gowns. Walter Catlett is a real comedian. Mickey Bennett of "Big Brother" fame has a minor role. Faire Binney, Lumsden Hare, Hugh Huntley and others of note all do justice to their roles. "Second Youth" is a bit different. Therein lies its appeal.

THEME. A comedy of feature length dealing with the attempts of a chicken hearted, but "beautiful" silk salesman to escape matrimony, until he meets "the" girl who makes a regular fellah out of him.

PRODUCTION HIGHLIGHTS. The scenes in the boarding house. The department store scenes. The "night out" given the salesman by "the" girl. The Greenwich Village party. The fine cast. The work of Alfred Lunt.

DIRECTION. Has succeeded in carrying out the purpose of the film—to make patrons laugh. Has developed much humor in several of the reels. Has accomplished splendid results with the unusually fine cast.

EXPLOITATION ANGLES. Play up the names of the many stars in the cast. Try and put over a silk window display in your local department store using the photos showing Lunt as a silk salesman and your theatre advertising. Play up the comedy situations. Tell the folks of Mimi Palmeri's beauty.

DRAWING POWER. Suitable for first run houses. Will entertain most folks. A picture that makes them laugh.

SUMMARY. A picture that answers the demand for entertainment. There is good comedy here, a splendid cast, a well mounted production and intelligent direction.

THE CAST.

Roland Farwell Francis	Alfred Lunt
Polly, a maid	Dorothy Allen
Mrs. Benson	Jobyna Howland
Rose Raynor	Lynn Fontanne
John McNab	Walter Catlett
George Whiggam	Herbert Corthell
Mrs. Twombly	Margaret Dale
Ann Winton	Mimi Palmeri
Phoebe Barney	Winifred Allen
Weeks Twombly	Charles Lane
James Remmick	Lumsden Hare
Willie, Mrs. Benson's son	Mickey Bennett
Lucy Remmick	Faire Binney
Harley Forbes	Hugh Huntley

By Allen Updegraph. Directed by Albert Parker. Scenario by John Lynch. Photographed by J. Roy Hunt.

SYNOPSIS. Deals with the metamorphosis of a "shrinking violet" sort of silk salesman into a regular he-man assistant buyer. His boarding house mistress and his stenographer try to capture him for a husband but he weds the girl of his choice, also a type who wouldn't flirt until she was dared—and then she went the limit and even invited a man out to supper with her. The man is the silk salesman.

Newspaper Opinions on New Pictures

"The Hill Billy"—Allied Producers, Broadway, New York

World:—One of the most beautiful performances of recent times in the films is Jack Pickford's 'The Hill Billy.' Mr. Pickford's work is so finely timed and so wistfully appealing that we have decided there isn't another young man in pictures who has surpassed him this season in emotional pantomime. This is a picture play which we recommend."

American:—"'The Hill Billy,' is very good entertainment and we might say better than some of the pictures which are heralded as 'super-extra-specials.' It is about the best thing Jack Pickford has made for the screen."

Telegraph:—"'The Hill Billy' is thoroughly delightful and refreshing; polished, well done and intelligent. It is a picture above the average. The photography is exceptionally fine. Its characterizations are apt and interesting, and they all keep you guessing. Jack Pickford is very much at home in his role, and is natural and unaffected."

Herald:—"'The Hill Billy,' starring Jack Pickford, is a good picture, and one of which Mr. Pickford and all engaged in its production should be proud."

Times:—"There is much that is interesting in 'The Hill Billy.' It is the best picture in which Jack Pickford has appeared, and he is sincere in his role of the boy who suddenly finds himself a man."

News:—"One of the prettiest love scenes of the movie season may be observed in 'The Hill Billy,' in which Jack Pickford's characterization is new and fresh and very good."

"Love's Whirlpool"—Hodkinson, Cameo, New York

Times:—"It is to a certain extent mindful of 'The Miracle Man.'"

Herald:—"At times it is especially exciting and at others highly entertaining."

Telegram and Mail:—"An excellent 'crook drama,' held together by a fine cast. Well filmed and the thrills were all there."

Tribune:—"The photography was excellent, the play was well directed and the continuous melodrama afforded many thrills."

American:—"There is much plot, much action and much that is diverting."

Telegraph:—"There is no doubt about the popularity of the combination of Lila Lee and James Kirkwood as co-stars on the screen, and their first picture since their marriage proves an attraction."

Morning World:—"This picture is one of the few entertaining stories screened in the last six months. There is excellent acting by Lila Lee in the role of the crook's wife, and there is even better acting by James Kirkwood as the crook."

Evening World:—"'Love's Whirlpool' has about everything in it."

"Thy Name Is Woman"—Metro, Warfield, San Francisco

Call:—"Hailed as a 'master picture,' this term fits it perfectly. It is going to be termed one of the best pictures of a decade. It is a sincere effort to make a film masterpiece, and Fred Niblo has accomplished it with a finesse that is completely satisfying."

Bulletin:—"In bringing 'Thy Name is Woman' to the screen, Niblo has created a classic that will be long remembered after the usual variety of photoplays have been forgotten. It will do more than anything else to impress the public with the creative ability of Niblo."

Herald:—"If we are clamoring for better pictures, why not welcome those that are worth while? It contains all the ingredients of a really big picture—plot, scenery, setting, direction, superb acting and a story that grips relentlessly."

News:—"A subtle and powerful film. Replete with drama—and its tensity, maintenance of suspense, and abundance of local color set it apart as one of the excellent productions of the year."

Chronicle:—"There is something more than a picture play at Loew's Warfield this week. It is a tragic poem of love, in which the soul of a woman is laid bare."

Examiner:—"Barbara La Marr and Ramon Novarro make a pair of ideal lovers. Miss La Marr makes the Warfield screen, itself, vibrate with the pulsating and conflicting moods through which a woman in love must pass."

Journal:—"Strong, true, and dramatically moving, it certainly takes rank with the better things."

"Scaramouche"—Metro, Strand, Syracuse

Telegram:—"'Scaramouche,' is destined to take its place with the really great pictures of the year. It is a masterly adaptation of a great novel and as masterly picturized. It grips with its perfect atmosphere, rapidly moving action, its tense drama, its equally tense romance."

"Three Weeks"—Goldwyn, Rialto, Washington

Herald:—"'Three Weeks' is another triumph for both director and producing organization. The famous love story has lost nothing in its change to film form. On the contrary, it is one of the most gorgeous romances ever screened."

Evening Star:—"The picture follows the book fairly well—indeed, it does so, more than film versions of novels generally do. The few liberties taken really enhance the story and are helpful to those who have not read the text. 'Three Weeks' is wonderfully staged . . . the acting of Aileen Pringle as the Queen is superb."

Post:—"Bob Long, manager of the Rialto, says he expects to break all box office records with the picture and if the crowds which flocked to the theatre yesterday and last night mean anything, Bob's expectation is in a fair way to be realized. Aileen Pringle does a great piece of acting as the Queen; so does Conrad Nagel."

Times:—"It follows the original Elinor Glyn novel both in letter and in spirit . . . good screen entertainment in this day and age—and, incidentally, splendid box office receipts."

Daily News:—"The thing is impressionistic, really . . . the director dressed it in shimmering fabric and electric moons and here it is. It has dignity! The cast is very good."

"The Extra Girl"—Associated Ex. Palace, Washington.

News:—"Mabel Normand is there. Yes, siree. Nobody can loosen this little star's grip on fame. To see her in 'The Extra Girl' this week at the Palace is to believe it. We honestly say this is the best picture of her career."

Star:—"Mabel Normand's methods in comedy are decidedly individual and effective."

Times:—"'The Extra Girl' is recommended as a cure for blues."

'Maytime'—Preferred, Granada, San Francisco

Journal:—"The film is a worthy representation of the play, a definite achievement in the struggle to make the screen deserving of the support of intelligent people. This picture is charming because the director had confidence enough in his audience to avoid the commonplace and to trust to some inherent sense of values."

Chronicle:—"The present production tells the story fully and beautifully. A good picture, one that you will enjoy."

Bulletin:—"The picture version of 'Maytime' is an entertaining film with the story well worked out. The entire picture is given attractive settings."

Call-Post:—"Maytime" has made a delightful film play. It carries the beautiful story told in interest-holding fashion. Ethel Shannon and Harrison Ford give excellent portrayals of their respective parts."

"Maytime" — Preferred, State, Cleveland

News:—"A glowing example of what is possible in the silent art; perfect acting, an alluring love story and settings as beautiful and enchanting as the time they are supposed to have appeared — Maytime in 1865. Ethel Shannon gives an excellent performance. 'Maytime' is screen entertainment of the first grade."

Plain-Dealer:—"Maytime is a pretty bit of celluloid. It abounds in feminine beauty with Ethel Shannon, Clara Bow and Betty Francisco at the head of the aggregation."

"The Virginian"—Preferred, New Theater, Baltimore

News:—"Kenneth Harlan is big, manly and altogether fine as the Virginian. Florence Vidor is a sweet and lovely Molly. 'The Virginian' comes under the head of good photoplays."

American:—"The picture at the New is a good picture. Mr. Wister's celebrated novel has been fashioned into a telling, pictorial scenario. The Owen Wister text has been used with loyalty and skill."

"The Fighting Coward"—Paramount, Rivoli, New York

Tribune:—"Never has James Cruze done a more delightful bit of directing, and Walter Woods is to be congratulated on his perfect adaptation. Ernest Torrence is an absolute joy. So is Noah Beery—It seems as though everyone in the cast does the best work of his career, and surely this is true of Cullen Landis, who plays the fighting hero. We are unselfish enough to want everybody to see 'The Fighting Coward.'"

News:—"'The Fighting Coward' seemed to me to be awfully funny."

Times:—"An hilariously funny entertainment."

Herald:—"James Cruze is the possessor of the keenest sense of humor in the cinema directorial field, and he is at his best in 'The Fighting Coward.'"

Evening World:—"It is fine film entertainment, and thousands seemed to enjoy it greatly yesterday. James Cruze, responsible for the direction of 'The Covered Wagon,' has scored again."

Sun:—"The chef who cooked it up is none other than James Cruze, the same James Cruze whose masterly hand has pushed a covered wagon around the world. The views of the old Southern mansions, the ramshackle gambling halls of Natchez and the lumbering Mississippi river boats would alone make the picture worth while."

Times Square Daily:—"Cruze has turned in one of the best features of the season."



: : Picture Paragraphs : :

THAT Metro's "The White Sister" is the most artistic and entertaining picture they have ever viewed, is the opinion of the Better Films Committee of Jacksonville, Florida, according to a letter received at the Metro offices last week from Joseph F. Marron, chairman of the committee.

Mr. Marron wrote:

"This is to advise you that at the meeting of the Better Films Committee of Jacksonville held today the members of the committee who saw Lillian Gish in 'The White Sister' were unanimously of the opinion that this is the most artistic and entertaining film that they have had the opportunity of viewing. They commend it most heartily to the public as one most worthy of seeing."

GOLDWYN-COSMOPOLITAN'S exhibitors' press and service book on Elinor Glyn's picturization of her novel, "Three Weeks," is now ready for the trade. The book is physically one of the most beautiful which Goldwyn Cosmopolitan has ever prepared. The cover is a reproduction of the window card showing the beautiful Aileen Pringle on the tiger skin which "Three Weeks" made famous.

The book has been prepared with an eye to the service of the exhibitor. The advertising cuts are most attractive and compelling. In many instances, the same ad is used twice, but with different treatment.

A great full page ad has been prepared, using the still of Miss Pringle and the tiger skin for the cut at the top of the page.

Vitagraph has issued a new twenty-four sheet and compiled a new and supplementary campaign book on "Pioneer Trails." The new billing is a reproduction of the prairie caravan which is attacked and the riders massacred in a thrilling fight.

New advertising illustrations and press stories have been prepared for the campaign book which will have twenty-four pages.

Through a tie-up arranged by Charlie Giegerich of the Hodkinson Corporation with Chappell-Harms Inc., publishers, the latter have recalled and will shelve the present printing of their song, "Miami" and put out a new edition with a special Betty Compson cover.

The new cover design is an artistic pose of Miss Compson in a one piece bathing suit on the shore at Miami under moonlit palm trees with a palatial yacht in the background. An inscription reading "Dedicated to Betty Compson, star in the Man Crosland motion picture production 'Miami,'" distributed by the Hodkinson Corporation is printed prominently on the cover and the title "Miami" is printed in big bold letters across the top of the page, affording conspicuous advertising for both the motion picture and the song.

From the exhibitor's standpoint these new front covers will be in effect displays of especially attractive posters permitting direct tie-ups without trouble or expense. To take advantage of this powerful advertising feature all that is needed is a window display of the songs at the time the picture is being shown.

THE "Beau Brummel" press sheet, fresh from the press this week, is a testimonial to the way Warner Brothers have put themselves out to give the screen version of Clyde Fitch's play a fitting accompaniment in lithographs, accessories and advertising material.

Beside being attractively gotten up, it contains an opulence of practical exploitation suggestions and publicity material. "Dandies of all Days" is the title of a long six-column feature story containing a cut of John Barrymore surrounded by beaux of four different centuries.

Distinction is in every one of the posters; the same applies to the oil paintings, Barrymore and Carmel Myers photographing superbly. Both line and half-tone cuts are offered in the way of scene reproductions.

SPECIAL posters and advertising accessories are being made ready by Vitagraph to exploit "Borrowed Husbands," the picturization of the modern society novel by Mildred K. Barbour which David Smith has just completed. The production lends itself particularly to attractive pictorial billing. Artists are at work upon sketches.

A campaign book is now being compiled which will be profusely illustrated with cuts of posters and other accessories.

WITH the growing adoption of the policy of restricted feature lengths and the increasing use of short-subject attractions on theatre programs throughout the country, Pathe reports renewed interest in a group of one and two-reel scenics being distributed under the collective title of the Oregon Trail Series. These pictures, made by the Kiser Studios of Portland, Ore., embody action themes associated with the great Northwest. There are six subjects in the series, as follows:

"The Price of Progress," a two-reel scenic-drama of the Northwestern timberlands; "Weeping Waters," visualizing a dramatic Indian legend of the Northwest: "Royal Chinook," a portrayal of the high lights of salmon fishing along the Columbia and its tributaries; "Fleeced for Gold," an insight into the Northwestern sheep industry; "The Festive Haul," an actionful and humorous film account of the biennial run of smelts in the Big Sandy River in Oregon; and "Crystal Ascension," showing Mt Hood in all its grandeur of scenic beauty.

WARNER Brothers have issued an unusually attractive de luxe book on their latest release, "Beau Brummel," starring John Barrymore. The book is complete in every detail and splendidly arranged. Its purpose is primarily to aid the exchange manager when he is selling the picture. It is a conversation saver because it tells readily its own comprehensive story. In addition the books are proving valuable as exploitation material, used in the theatre lobbies in advance of the showing.

LARGE and imposing outdoor electrically lighted signs are a feature of the extensive exploitation which is being accorded "Yolanda," the newest Cosmopolitan production starring Marion Davies which is playing at the Cosmopolitan theatre, Columbus Circle.

Four of the largest of these advertising structures within the city limits have attracted considerable favorable comment. The most attractive of these extends the entire width of the New York American building in Columbus Circle and is a combination electric and painted bulletin on which Marion Davies is depicted as an armored knight after the remarkable painting by Lucien Bernhard, the famous Viennese artist. Two other mammoth signs are located at 86th street and Broadway, and 163rd street and Broadway both densely populated districts.

One of the largest of the "Yolanda" signs is located at Park avenue and 134th street on the roof of the Pathe Studio Building.

W. E. SHALLENBERGER, Arrow chief has the following to say regarding serials: "My experience with serials, now called chapter-plays, began with "The Million Dollar Mystery," the success of which marked an epoch in the history of screen entertainment."

"Since then I have been a firm believer in this type of picture, which is proved by the fact that in the past four years we have distributed twelve serials.

"The care used in obtaining a logical common-sense story is well repaid by the sustained interest in the development of the plot week by week. Weak stories disgust the audiences and make for dissatisfaction and loss.

"The really meritorious serial will bring in the audience week after week with a most gratifying increase in the box office receipts. Every exhibitor who has booked good serials and displayed any degree of showmanship in exploiting them will agree that they are consistent profit makers."

BECAUSE of what he termed "a variety of comment" pertaining to the showing of D. W. Griffith's "The White Rose," when this United Artists release was being shown at the Strand theatre, Binghamton, N. Y., an editorial writer of the Binghamton Morning Sun went himself to see the picture. The result of his viewing "The White Rose," brought out the following editorial:

"Many Binghamton people have witnessed the screening at the Strand this week of 'The White Rose,' and a variety of comment has been heard. One note that interested us was to the effect that somehow this is a 'suggestive' picture. Curiosity—we trust not morbid—moved an inspection. It revealed not alone that 'The White Rose' is by no means a 'suggestive' picture, in any sense of the term, but on the contrary, a highly valuable and for that matter a thoroughly conventional picture.

"Valuable, that is, for the spectator who approaches it in a suitable frame of mind. For people prone to skim the surface of a presentation of this character, 'The White Rose,' of course, means next to nothing. The subject is too deep, vital and far-reaching to permit of casual consideration. It demands thought, serious, sober thought. Approached from this angle, Griffith's masterly production is one movie among ten thousand, as movies go nowadays. As for suggestion, it offers nothing of the sort except for those of minds more or less depraved."

IN an official statement concerning the William Fox production of "The Blizzard" which was released February 3rd, the National Board of Review gives exceptional praise to Elinar Hansson, the young Swedish star of the cast, comparing him favorably with the leading male stars of the American screen. "The Blizzard" was adapted from "The Story of a Country House," by Selma Lagerlof, noted Swedish writer, winner of the Nobel prize for literature. Mary Johnson has the leading feminine role.

SOL Lesser, president of Principal Pictures, insists that replies and photographs of Baby Peggy be sent to each of those writing her fan letters. The result of this insistence is said to be that five secretaries are kept at work daily.

Advices from the Coast are that the cutting and titling of "Captain January," Baby Peggy's next picture have been completed, and a print is expected in New York at any time. Among the players in the cast are; Hobart Bosworth Irene Rich, Lincoln Stedman, Harry T. Morey, Barbara Tennant and Emmett King.

An elaborate advertising, publicity and exploitation campaign has been mapped out by the Lessers and Mike Rosenberg, financial manager for Principal. A motion picture edition of the book will be put on the market, as the result of arrangements made with L. C. Page & Co. and Boston, publishers of the original edition.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Regional News from Correspondents

Seattle

SEVERAL changes in the personnel of the Lannon-Sheffield Greater Features exchanges were announced recently by Mr. Sheffield. Joe L. Connors, formerly associated with the Goldwyn and Metro exchanges in this city will cover the entire Washington territory for Greater Features. Another man in this state will be Art Skoog, who for several years was connected with the Universal exchanges in Butte and Spokane. F. C. Gordon, recently connected with the Famous Players-Lasky corporation will take care of sales in the Oregon territory, working out of the Portland office, and W. E. Matthews, a film man from San Francisco and Southern California has been selected as salesman in the Denver, Colorado, territory. Mr. Sheffield also announced that, effective April 1, the Lannon-Sheffield exchange in Denver would be operated under the name of the Greater Features Exchange, in conjunction with the other Greater Features offices in the Northwest.

Ed. A. Lamb, formerly a salesman for Manager Paul R. Aust's Selznick exchange, returned recently and is now acting as assistant office manager and booker. G. G. Maxey, who is being replaced by Mr. Lamb, is alternating by taking the road for a while, and at present is carrying the Selznick product to the smaller towns and cities in the state of Washington, on a road trip to last a few weeks.

James R. Grainger, general sales manager for the Goldwyn-Cosmopolitan Distributing Corporation, arrived in town recently on a tour of all his exchanges. He came from the South, and was accompanied on his trip by J. E. Flynn, Goldwyn's district manager in this territory. Louis Amacher, formerly manager of the American Releasing Corporation exchange, and at present Goldwyn's representative in Spokane, spent a number of days with Manager Seth D. Perkins here early in March. From his Eastern Washington headquarters, Mr. Amacher handles that territory, Idaho, and Western Montana, and comes to this office only on an average of once in every two to three months.

Guy F. Navarre, manager of the Fox exchange, and president of the Northwest Film Board of Trade of Seattle, returned to his office last week, after about three weeks spent in California. During his stay in the South Mr. Navarre attended conferences with Fox officials in Los Angeles, discussing plans for the spring and summer seasons.

Fred G. Sliter, manager of the First National exchange, has left the city again—this time on a sales trip to Spokane and other important points in Eastern Washington, where, he reports, business has been quite successful. During Mr. Sliter's absence from this territory, Arthur Gollofon, assistant office manager, is in charge of the local exchange.

H. A. Black, manager of the Vitagraph exchange, has returned to his office after an extended sales tour into the Eastern Washington territory. During his absence he visited Spokane, Walla Walla, and a number of other cities and towns in that district, covering the key points practically to the state of Montana line.

Announcement was received here on Film Row early in March of a number of changes in the ownership of small town houses in the Washington territory. Included among the sales was the purchase by Ray Tucker of a string of three houses, including the theatre at Coupville, formerly owned and operated by G. W. Hasslegrave; the theatre at Oak Harbor, formerly owned by C. I. Adams; and the house at Langley, formerly owned by W. E. Howard. All three theatres are located on Whidby Island.

Charles W. Hardin, manager of the United Artists exchange, returned to the city recently after a short trip around the key points of the Washington territory, including a several days' visit in Spokane.

John Hamrick, owner and general manager of the Blue Mouse circuit of theatres, last week announced that Fred C. Teufel had succeeded William Houck as manager of the Blue Mouse Theatre in Tacoma, following Mr. Houck's resignation early in March. Mr. Teufel was formerly connected with the Blue Mouse organization in Portland, having managed Mr. Hamrick's house in that city for a number of seasons. Mr. Houck has as yet announced no plans for the future.

Tom Williams, connected with the Blue Mouse Theatre here for the last four years, as watchman before the house opened, and as doorman and maintenance man since the opening three and one-half years ago, last week resigned his position with the organization, and after a short vacation intends to enter the hotel business in this city.

Reports received here this week were to the effect that Ed Dolan and William Ripley's new "D. & R." Theatre in Aberdeen was scheduled to be opened the latter part of March. The house has been under construction for a number of months, and will be one of the outstanding houses in the Grays Harbor territory when completed, according to all reports.

Oliver G. Wallace, head organist at Manager Leroy V. Johnson's Liberty Theatre, has been receiving much praise lately for the novelty preludes which he offers with each Liberty screen attraction. After previewing the picture to play the following week, Mr. Wallace composes an appropriate verse and sets it to music for use as a musical introduction.

Southeast

CARL KETTLER'S new Kettler theatre, West Palm Beach, Florida, was formerly opened last week with a representative attendance of honor guests including many film and theatre executives from the Southeastern States and an imposing array of floral offerings and best wishes. Kettler himself was not present, being confined to his bed with a severe attack of pneumonia, but nevertheless, the attendance paid glowing tribute to his showmanship.

It is one of the most magnificent and imposing theatres in the South, rivalling in beauty and splendor many of the more costly edifices in the larger cities of the country. While the cost of building and equipping is around a half million dollars, many experts claim that it has the appearance inside and out of a million dollar structure. It has a seating capacity of 1400, of which 800 are in the orchestra, 120 in the loges and the remainder in the balcony. Carl DuBois of the Atlanta Scenic Company, constructed and installed all stage settings, the lighting equipment and curtains being produced in their Atlanta studios.

The Orpheum theatre, Madison North Carolina, has been leased for a term of five years by Harry Somerville, manager of the Orpheum and Imperial theatres, Greensboro, North Carolina, and will be conducted as a combination picture and vaudeville theatre opening March 17 after extensive alterations. Mr. Somerville will remain in Greensboro employing a manager for the Madison theatre.

Enrico Leide, who has since the first opening of Atlanta's million dollar Howard theatre led the mammoth orchestra therein, goes with Willard Patterson's "Metropolitan," according to announcement made during the past week. Leide enjoys a reputation second to no conductor in the South.

The announcement made last week by R. G. Allen, formerly owner of the Superba theatre, Raleigh, North Carolina, that he had secured a long term lease on the mammoth new Temple theatre, Birmingham, Alabama, came with interest to the entire industry of this territory. The Temple was built by the Masons of Birmingham, but has not been operated since its completion six months ago. It has a seating capacity of 2800.

Mr Allen, while operating for many years the Superba in Raleigh, maintained the reputation of hanging up records on all the larger film productions and had first premiere showings on a majority of the pictures released from the Charlotte exchanges, being recognized as one of the ablest showmen in the territory.

Frank Reynolds, manager of the magnificent Ansley hotel, Atlanta, headquarters for most film and theatre men in Atlanta, has gone to Cuba as a member of the Georgia Trades Commission on an educational tour. Mr. Reynolds is personally acquainted with the President of Cuba.

Bill Harwell, formerly a Paramount exploiteer in this territory has gone with Universal out of Atlanta.

Mr. and Mrs. G. J. Dureau, of New Orleans, announce the birth of a son. Mr. Dureau is general booking manager for the Saenger chain of theatres.

J. G. Vardell, of the Princess, Piedmont, Alabama, was an Atlanta visitor the past week.

R. A. Carruth, of Roswell, Ga., is now operating the Community theatre there.

Frank Strozier, of the Strozier, Spartanburg, S. C., paid Atlanta film row a call the past week.

H. T. Whitlock, a newcomer in the business, will go on the road for the Atlanta Paramount office.

G. V. Whitton and E. H. Gillespy of the warehouse department of Southern Enterprises gave H. W. Baker and Homer Hamlin of the accessories department, a trouncing at golf recently.

M. J. Mullen, purchasing agent for Southern Enterprises is attending the special meeting of district managers with Harold B. Franklin, in New York city this week.

J. N. Treece, formerly assistant manager for Consolidated in Jacksonville, has been made booker for Southern Enterprises in the Florida territory succeeding I. L. Kennedy, who resigned.

Arthur Lucas, of Educational, is spending some time in the New York office.

George Goodale, besides handling the bookings for Enterprise Distribution Corporation's Atlanta exchange, is a member of the Calvin Rolfe Rainbow Orchestra which has just completed a two weeks' engagement at "Pat" Patterson's Metropolitan, Atlanta.

Albany

ANOTHER change has come to Film Row in Albany, through the resignation last week of Samuel Hochstim, who has been looking after the product of Associated Exhibitors in this territory for several years. Mr. Hochstim will be associated from now on with his brother, in running the Star theatre, in Hudson. Mr. Hochstim is one of the old timers in the business, having served with Pathe before going to Associated Exhibitors. He has a host of friends in the territory. Nat Marcus, who has been acting as salesman, has been promoted to Mr. Hochstim's position, with Aron Nacht from the home office taking Mr. Marcus' position. A testimonial dinner was tendered Mr. Hochstim last Friday night at the Hotel Kenmore, by the entire Pathe sales force.

Frank Bruner, local manager for Pathe, spent the week end in New York.

The Mark Strand, in Albany, decides on its feature for Junior Movies, by allowing the boys and girls to settle the question for themselves. At each Junior Movie, some person announces from the stage four or five pictures, and then lets the applause settle which one it will be. For March 22, "To Have and To Hold" will be the attraction.

It has been definitely decided to go into stock at Harmanus-Bleecker Hall the first week of May. Pictures are now being shown at the Hall three days a week.

Under his own table went the feet of Oscar Perrin, manager of the Leland and the Clinton Square in Albany, last Thursday night, when the quarantine was lifted from the Perrin home, and son Jack, was pronounced entirely recovered from diphtheria.

Among the exhibitors dropping into town last week were Earl Kelly, of Millbrook; Mr. and Mrs. McAllister, of the Rex, in Middleburg; R. V. Erk, of the Big Ben, in Ilion, and Charles McCarthy of Hoosick Falls, who, incidentally, is seriously contemplating a trip abroad during the coming summer.

Al Bothner, for several years, manager of various theatres in Troy, and now handling the Colonial and the Capitol, in that city, will branch out for himself on April 1, when he will take over the Capitol theatre, a residential ten cent house, seating 500 persons, and one of the original Barhydt chain of five or six years ago. Mr. Bothner will continue to look after the interests of the Colonial, a downtown house.

The Central Park, in Albany, has changed hands during the last week or so.

Carpenters are still busy at work at the local Universal exchange, but it now looks at though the job would be completed within another week or two. The interior of the office has been greatly changed, and while the office part itself is considerably smaller, the rear room has been arranged with racks that will accommodate hundreds of films and paper.

F. L. Davie, the new manager for F. B. O. here, is gradually getting acquainted with his territory, and made a trip to Utica and other points along the New York Central, during the past week.

Lent does not appear to be seriously cutting into the business at any of the theatres in Albany, but in Troy there is a different story to tell. All of the Albany theatres drew exceptionally well last week, but in Troy, the managers of the American, Troy and Lincoln theatres were inclined to be a bit pessimistic.

The father of Sol Manheimer, manager of the Robbins' theatres in Watertown, died at his home in New York city last week.

The Griswold, in Troy, has decided to use no more slides. The theatre is doing exceptionally well these days, and according to all reports is making inroads on the receipts of some of the nearby houses. Steve Harrington, a Troy cop, who scored a big hit as a vocalist, has been engaged to sing at the Griswold, for a straight week, beginning Sunday.

There is a rumor to the effect that the Strand theatre, in Troy, recently damaged by fire, may not reopen but may be replaced by a store.

Jacob Golden, manager of the Griswold, in Troy, has been promoted to the position of resident-manager of Harmanus Bleecker Hall, in Albany, also owned by Proctor interests. Virgil N. Lappeus, who has been connected with the Hall, will look after the Griswold, with Mr. Golden, keeping a supervising eye over both houses.

The first of a series of motion pictures at Clarkson College, in Potsdam, New York, was given last Saturday night for the purpose of enriching a fund that will provide a projection machine for the college.

Harry Symansky, manager of the Lincoln, in Troy, has just secured a sixty day protective clause that will fortify him in booking first runs. In fact Mr. Symansky now goes so far as to state that he does not intend to book any pictures unless there is some such stipulation.

The eight ushers at the Troy theatre blossomed forth last week with brand new uniforms of a medium gray color. The new outfits replace ones of dark maroon.

Manager Berinstein, of the Palace, in Troy, appeared with a brand new automobile last week, but it failed to arouse any envy in the heart of Al Bothner, who declared that so long as his old car is unpainted he can save money through paying no insurance premiums as no one would take the car unless perchance a blind man happened along.

Benjamin Apple, Harry Symansky and Walter Roberts, acting as a delegation representing the theatre owners of Troy, will appear before the common council in opposition to daylight saving in the Collar City.

An odd jam occurred last Sunday night at the Troy theatre, resulting in two officers being called to straighten out the tangle. The outcoming crowd became wedged in the doors with some thousand or more that had lined up in the streets and who had made a rush for the entrance at 9 o'clock, just as some 1,400 or more were leaving at the conclusion of the first showing. As a result of the jam, those outside could not enter the theatre, and for perhaps ten minutes or so, while people struggled, the box office probably didn't take in five dollars.

San Francisco

PAUL C. MOONEY, vice-president of Hodkinson held an important meeting in San Francisco last week with the entire personnel of the local Hodkinson exchange.

H. Eagles, exploitation manager for Paramount, has just returned from a campaign in the San Joaquin valley.

W. C. Wheeler, San Francisco manager for Vitagraph, has returned from a meeting held at the Biltmore hotel, Los Angeles, which he attended together with other district managers. Among those present were Paul A. Frederick, Lou Tellegen, President Albert E. Smith of Vitagraph and division manager M. B. Fish.

Joseph A. Huff, J. L. Frazier, "Cherry" Mallotte, Hugh Bennett, J. Wolfe and E. A. Armstrong of the San Francisco office of Universal held a sales meeting March 8th, at which several plans were discussed.

Hugh Bennett, formerly short product representative for Universal at Des Moines, Iowa, has been appointed special short product representative for Universal in the San Francisco district.

Miss Ethel Seavers, formerly connected with the local Universal office, has been added to the San Francisco Metro staff.

W. J. Murphy, exploitation manager for the San Francisco office of Metro, recently returned from a sales trip and about twenty minutes after reporting at the office ran up to Auto Row where he purchased a new Dodge.

W. J. Cross, salesman for Universal in Salt Lake City, Utah, is, on the request of the Universal office, paying a visit to the San Francisco office. During his stay in San Francisco he is located at 1710 Larkin street.

F. A. Flater, general manager of the Universal Theatres with headquarters in New York, is a visitor in this city. Flater is now on an inspection tour of Universal theaters and will return to New York via Los Angeles and then up to Seattle.

George Roy of All Star has returned from a sales trip in the Sacramento Valley.

Walter W. Kofeldt, San Francisco manager for Pathe has returned from a trip in the San Joaquin Valley where he was visiting exhibitors.

Mr. and Mrs. C. J. Crowley of the Isis theatre, Sparks, Nevada were recent San Francisco visitors. Crowley recently took over the Grand theatre at Carson City, Nevada from J. N. Blackwell and is now redecorating and changing the house over.

Barett C. Keisling, personal representative of C. B. de Mille, director general of Paramount, has been in this city visiting the theatre managers.

Among other recent visitors from out of town the First National register shows the following: W. W. Jacobs of the Auburn theatre, Auburn; C. E. Peterson of the Niles theatre, Niles; Sam Gordon of the Hippodrome theatre, Napa; Ed Stark of the Opal theatre, Hollister and Frank Macauley of the Unique theatre, Santa Cruz.

Cherry Malotte, formerly working out of the Universal's Portland and Spokane offices, is now attached to the local office covering the north and south coast.

G. K. King of the Orpheum and Granada theatres, Red Bluff, was a recent visitor on Film Row where he purchased pictures for Spring showing.

E. C. Cunningham of the Isis theatre, Pacific Grove, was on Film Row purchasing new pictures for Spring and early summer showings.

W. E. Senn has re-opened the Palace theatre at Union and Gough streets, San Francisco.

Among the recent visitors on Film Row were: Charlie Kaufmann, prune merchant and owner of the Jem theatre at Colusa; Paul Weiss of the Vista theatre, Rio Vista and Mr. McInnery of the Fairfield theatre, Fairfield.

Pronounced Sith-i-REE-aah
CYTHEREA
Thy Name Is Love

Washington

V. P. WHITTAKER, one-time associate of Ince, and later with Preferred Pictures, was in the city over the week-end in his latest capacity as special representative of the New York office of Associated Exhibitors, calling at the Pathe suite to see Harry Hayner and R. C. Robin.

The Washington Film Board committee, to arrange for the local observance of T-N-T night at Hotel Astor, when the oral entertainment is to be radio broadcasted from there to Washington and some thirty other film centers, has Walter Price, manager of Goldwyn-Cosmopolitan as chairman and Sam Flax, J. F. Driscoll, secretary of the board, Norman J. Ayres of the Independent-Warner Bros. as members. The gang will meet in the film board room in the Mather Building on the night of the 29th of March, and put on the vulcanized ear-muffs.

Jules Levey, general manager of sales of Universal Pictures, visited Manager Jack Osserman of the Washington office, on his way south last week.

W. E. Jasper, once connected with the General Film and more recently circulation expert for the Baltimore Post, a Scripps-Howard paper of the tabloid order, is now selling the Paramount product for the Washington exchange of F. P.-L. in the Shenandoah-Clinch valley zone.

Special Representative Tom Kilfoil of the New York office of Paramount has been in the local exchange for several days. He has known the local go-getters long enough to prove his rep. as "Smiling Tom," to be well deserved.

C. M. Goble of Bristol, Tennessee-Virginia, is reported to be launching a new theatre there as a first run house. Then the Isis will be demoted to second run standing. He will be thus in direct competition with Leo Garner, former Washington exchange owner, who manages the other circuit there, the Columbia for white patrons and the Lincoln for colored.

Percy Raphael, of London, England, is a new face on the New Jersey avenue exchanges. He was manager of the Goldwyn exchange for Great Britain at London, and will be Goldwyn special representative in Virginia, familiarizing himself with American film sales methods, and exploitation, under the direction of Manager Price.

The Scheer Bros. of Washington recently added the Princess theater, at 1119 H street, N. E., to their chain which thus embraces three neighborhood houses, the Raphael at 9th and O streets, N. W., and the Favorite at 62 H street, N. W., near the Government Printing Office, being their earlier units.

The Washington Star now lists under "Film Features," 19 theaters, three of which are Scheer theatres. The two Loew houses, the Rialto, the Strand, Cosmos, and eight Crandall theatres are of course not in the 19 named. Besides the Chevy Chase and the Scheer trio, the theatres are: Olympic, U-between 14th and 15th N. W.; New Meaders, (O'Donnell) 535 8th street, S. E., American, 1st and R. I. Avenues, and Liberty North Capitol and P streets (Biron Bros.); Dumbarton, 1349 Wisconsin Avenue, Georgetown (Frain & Marceron); Empire, 911 H N. E. (Linkins); Takoma, 4th and Butternut, Takoma Pk. D. C. (Ex-Mayor Platt and others); Hippodrome, 9th and N. W. Avenue, (Stenz and receiver); Carolina 11th & N. C. Avenue, S. E. (Murphy of Home Amuse. Co.) Home Theatre, 1230 C street N. E. Circle of Washington Circle neighborhood control, (Dr. Herbst, Hahn and others) 2105 Pa. Avenue, N. W. New Stanton, 6th & C streets, N. E. (Colman); and Elite, 14th street and R. I. Avenue, N. W. (Stone); Truxton, (Ben Lust), N. Capitol and Florida Avenue at Truxton Circle; and Regent, 18th & California streets, N. W. (Silver).

Miss Louise Payne, booker at Federated Films of Washington, past year, has transferred her affections to the new Trio exchange on New Jersey avenue, resigning from the Oletzky office as of March 15th. She will be booker and cashier there, handling bookkeeping also. George Leibold of the Baltimore interests of Mr. Oletzky, has been sent over to assume Miss Payne's former duties as booker in Federated. No manager has as yet been appointed to succeed Israel Colb, who was here hardly two weeks.

Miss Miriam Knapp, formerly from up-state New York, near Utica, recently became billing clerk and cashier's assistant in Vitagraph.

Since Willy Banfler took to selling for F. B. O., the shipping, poster and inspection rooms of McNamee's growing Washington office, have been taken under the wing of the new chief shipper, James Walsh. Miss Donna Gleason, formerly of Leesburgh, Virginia, is a new member of the staff of film inspectresses in F. B. O.

Ground was broken last week for the new film theatre at Suffolk, Pa., near Norfolk.

The lease of the old New Pickwick theatre, 113-115 No. Howard street, Baltimore, from Waldo Hack and others to Samuel Soltz of Pittsburgh for a term of 9 years, with an annual rental of $7,500 for the first three years, $8,500 the second three years, and reaching an annual rental of $9,500 the last three years was recorded last week. Lee Dornberg, who has had a sign on the place for several months, was the broker.

Leon Brusilof, director of the orchestra of Loew's Columbia theatre here, has received nation-wide publicity in connection with the news of his recent acquisition of a historical old-time violin, which has the maker's name and date inscribed upon it.

Harry Howe, house treasurer and assistant manager of the Columbia, has just returned from his annual mid-winter trip to Florida.

The pageant of fashion staged by Pemberton and his dancers last week at the Palace made quite a drawing card. Former, present and future modes imported by Hecht's from New York were displayed, and the finale was a wedding scene. This is the first real fashion revue ever staged in a Washington picture theatre.

Harry E. Lohmeyer, manager of Crandall's Avenue Grand, who shortly goes to the new Tivoli, is using "tabs" in his audience building. His two costliest attractions during the current week are Gerald Cook's Oriole Society Orchestra, a music novelty act of eight syncopators, appearing three times Sunday and twice on Monday evening. Thursday the gifted violin virtuoso, Miss Sweeney gave a miniature recital with pipe organ embellishments.

Jury duty seemingly hit the Crandall executive staff pretty exceeding hard lately. Harry M. Crandall who has prominently aided the Emergency and Casual Hospital drives, on which he was a committee man, has served recently on condemnation and other juries. Others of his staff recently impaneled for jury service, included his general manager, Joseph P. Morgan; and George A. Crouch, treasurer of the Crandall theatres, have had their court room juror blues.

John B. Upperman, manager of the Apollo theatre, Crandall house in the north-east end of Washington, has now almost convalesced from a week of enforced idleness due to La Grippe, which did not permit his getting about until last Thursday.

Des Moines

L. J. SELZNICK, head of Selznick Select,and Jimmy Grainger, general sales manager of Goldwyn, visited the A. H. Blank headquarters in Des Moines.

Spring has come. The Des Moines Theatre is blossoming forth. An arbor bedecked with gay colors and garlands of flowers on all sides will turn the lobby into a bower. The theatre is also putting on a style show, Ivan D. Martin's New York Models Fashion Revue, with a runway extending out over the audience, and six girls who are assisted by a number of local people.

The Famous Players salesmen were all in town and each brought business. A. W. Nichols, district manager, was in Des Moines for three days.

E. J. Smith has taken over the Rialto Theatre at Cedar Rapids, Ia. He bought the picture house from J. J. Jacobson who is now partaking of a vacation from the film business.

Helen Ditzler, sales control girl for Pathe, was called to Grinnell by the sudden illness of her mother.

R. H. Fairchild, recovered from his recent attack of appendicitis, is back on the job as salesman for F. B. O.

R. S. Ballentyne of the Pathe office called in all the salesmen for a conference last week.

The Iowa Theatre Equipment company have installed a Simplex machine at Waverly, Iowa. They put in two low intensity arcs at the Strand Theatre, Des Moines and put in a projection machine at the K. C. headquarters at the hospital at Knoxville.

S. S. Schwarz, manager of the Premier Pictures, exchange, which is now nicely located in their new headquarters at 1005 Film Exchange Building, announced that he expects to call on every exhibitor in the territory. Schwarz has been associated with A. H. Blank Enterprises for the past eight years.

T. M. Eckart, Paramount salesman out of Minneapolis, visited Des Moines which used to be his headquarters. He is arranging to move his wife and family to Minneapolis. Ted Mendenhall, who was also transferred from the Des Moines to the Minneapolis office, will be down soon to look after his car which he left in Des Moines.

Marie Clements, inspector of film for Famous Players, is no longer of the staff.

Manager Kahn, of the Educational exchange, made a flying trip to Omaha last week.

Visitors at the Des Moines exchanges were J. C. Collins of Perry, and C. W. Morgan of the Palace Theatre at Murray, L. C. West of Perry and Grinnell, visited the Premier exchange.

Charles H. Grahl, husband of the News correspondent in Des Moines, was re-elected school treasurer with a flattering majority, last week. The film exchanges helped put him over.

Business is not so good in Iowa. The roads are so bad that it is impossible for the farmers to get in to the towns. In many places the schools have been closed for several weeks as traffic was impossible on the mud roads.

Everyone is talking about—
CYTHEREA
Goddess of Love

Cleveland

MAX MARCUS, manager of the U. S. theatre, Cleveland, known as the daddy of the Cleveland movies, is sick. Marcus has not been around the exchanges for two weeks. He's just another grip victim.

Matthew Schiessel, manager of the Reel theatre, East 9th St., Cleveland, is recuperating after an operation on his eye.



Pauline Garon who has an important role in Universal's "The Turmoil."

The American theatre at Elyria is closed. The house will be converted into stores. Max Young was formerly manager of the American.

The Colonial theatre, Elyria, has been lifted from its state of receivership, and is now under the management of a group of men headed by John Pekras of the Dreamland theatre. The Colonial has been operated under a receivership for the past year.

John Palfrey, of the Princess and Opera House, Kent, came up to pay the Cleveland exchanges a personal visit during the week, and write in dates for previously booked pictures.

Leo Burckhart, manager of the Hippodrome at Crestline, made his first personal appearance in the Cleveland exchanges last week, after an attack of grip that laid him up for several weeks.

Ray Wallace, who conducts the destinies of the Ohio theatre at Alliance, was in town last week on one of his regular monthly trips around the exchanges. Wallace reports business excellent.

Charles Barbian, whose name in these parts in synonymous with the Waldorf theatre, Akron, was around the Film Bldg., recently and said he's about due for a vacation. Now comes the good word that Charlie is off for a two months' tour of foreign climes.

Mark Goldman, manager of Selznick Distributing Corporation's Cleveland exchange, has an announcement of importance to make to his film friends and associates. It is that henceforth they should change their day for calling on Howard Feigley of the Rivoli theatre, Toledo, from Friday to Monday. Heretofore the Cleveland film men have kept Friday open for Feigley. And Feigley keeps Friday open to spend the week-ends in Chicago. So, to overcome the disappointments, film salesmen are notified to steer clear of the Rivoli the end of the week.

Negotiations have been completed whereby the Princess theatre, Medina, now owned by W. H. Gardner of Medina, will become the property of George Willis and Benj. Yukelovich, who have been lessees and operators of the theatre for the past five years. Messrs. Willis and Yukelovitch also operate the Idol theatre in Lodi and another small house in Valley City.

A new $35,000 modern fireproof motion picture theatre, with seating capacity of 500, is to be erected in Lorain by Bernard Firestone, owner of the Paris theatre.

L. R. Smith of Martins Ferry, a brother of Lemotto Smith of the Smith Amusement Company of Alliance and Warren, has been named manager of the Hippodrome and Opera House at Warren.

H. A. Kaufman has joined the Pathe exchange as assistant branch manager, taking full charge of the new Service Department, recently installed by Exchange manager, Oscar J. Ruby. Kaufman was formerly inspector booker-at-large, covering all the thirty-four Pathe branches.

Bill Hoffman, for the past two years divorced from the film business, is back in harness again, selling Associated Exhibitor pictures in Cleveland and the surrounding territory. Hoffman has been connected with a local bank for the past two years.

Norman Moray, manager of the First National exchange, spent the week in New York, brushing up on the newest sales policies. Moray has been laid up for the past month, and this is his first trip out of town.

Frank Drew, Fox exchange manager, is in the best of humor these days when he calls on his exhibitor friends. The reason is that he's got a new Jewett, and it's such a pleasure to drive that he greets all of his movie friends with a smile.



Helene Chadwick, star in Hodkinson Pictures.

Clifford Almy, Metro exchange manager, was out in the territory most of the week, giving the first-run picture house the once-over.

Exhibitors all over this territory will rejoice with Sam Gorrell of Progress Pictures Company in the acquisition of a new Ford sedan. Gorrell's old famous trick Ford touring car is no more. And he wants to thank his many friends, through this column, for their co-operation in making possible the new Ford.

J. Charles Davis II of Lowell Film Productions, New York, was in town last Tuesday and Wednesday, scouting around for a Cleveland home for his product.

Salt Lake City

JOE Koehler who has made the Idaho territory out of the Metro office for the several past years, will sever connections with this firm to take over the management of the Idaho theatre, at Idaho Falls, Idaho. He will replace Joe Madsen who is resigning. Koehler will assume his managerial duties March 23. He was formerly an exhibitor, running many successful theatres before he entered the selling end. His successor at the Metro office has not been appointed yet, although it is expected that a capable salesman from the Coast offices will be sent here.

W. G. Seib, manager of the Pathe exchange, has gone to Northern Utah and Southern Idaho for a business swing around the principal towns.

A. Davis, who took over the management of the F. B. O. exchange is plunging into the affairs of the business interests of this company for the local territory and accustoming himself to his new environs. He came here from Denver, where he was connected with the F. B. O. offices, to succeed W. B. Corby, who went to the Hodkinson exchange in this city as manager.

Fred Gage, Division Manager for Universal will visit the Salt Lake office, conferring with Milton Cohn, resident manager for three days. He is on his way to Butte, Montana, from his Denver office.

A new exploitation man to work on "The Hunchback of Notre Dame," in Idaho has arrived in the person of E. C. Collins.

F. A. Flader, General Theatre Manager for Universal, was a visitor last week, stopping over on his way to San Francisco.

J. L. Tidwell, salesman covering the Southern Utah territory for the Fox office, is turning in some remarkable business, according to Manager Gehring.

Manager Gehring will leave next week for Idaho, on a visit to the exhibiting centers, being gone about ten days.

George L. Cloward, manager of the Metro exchange, is at present in Pocatello, Idaho, for a few days.

D. H. McBride, exploitation man for Metro will arrive in this city this week, to supervise the publicity campaign on "Scaramouche," in Utah.

Among the out of town exhibitors on film row last week were Ed Skinner, of the Colonial theatre at Ogden; S. B. Steck, who operates the Lyceum theatre, Ogden; J. J. Gillette, manager of the Strand theatre at Toole, Utah; Frank Knotts, of the Orpheum, Park City; Gordon Thornberg, Bluebird theatre, Garfield; and Lester Leek, owner of the Leek theatre at Jackson Hole, Wyoming.

W. B. Corby, manager for Hodkinson, has gone to Idaho in the interest of the new productions on the recently improved and enlarged Hodkinson program.



Allene Ray, featured in George B. Seitz' serial for Pathe, "The Fortieth Door"

Powerful Modern Society Drama
CYTHEREA
Goddess of Love

St. Louis

DR. F. M. RIELY of Mountain Grove, Mo., plans to open his new theatre in that city about April 1. Building mechanics are now remodeling the structure recently purchased by Dr. Riely. The show house will contain a stage large enough for vaudeville and road shows.

There is considerable speculation in St. Louis theatrical circles as to whether William Fox will renew his lease on the William Fox Liberty theatre on Delmar boulevard just west of Grand boulevard. This house is just slightly off the Grand boulevard movie belt, but with the widening of Morgan street to a 100-foot thoroughfare should become more valuable as a theatrical or movie center. The Fox lease is said to expire within the next year. It is known that many other interests have considered the Liberty, among them being the Shuberts who must give up the Shubert-Jefferson theatre on Twelfth boulevard at the close of 1924.

Harry Greenman of William Fox Liberty Theatre has inaugurated a split-week for that show house and in the future will change his feature picture on Wednesdays and Saturdays.



Mabel Normand, star in the "Extra Girl," a Mack Sennett production for Associated Exhibitors.

The New Tivoli Theatre at the conjunction of St. Louis and University City on Delmar boulevard will throw open its doors very shortly. The St. Louis Amusement Company headed by Spyros Skouras will operate the new show house which is the last word in motion picture theatre construction.

Lou Stahl, veteran motion picture salesman, is said to be angling for a prominent West End St. Louis theatre.

Sol Koplar is said to contemplate the erection of a modern exchange building on Locust boulevard just east of Compton avenue. The new structure will be three stories high, it is said. The widening of Olive street to a 100-foot thoroughfare will take off the fronts of a number of exchanges on the south side of Olive street at present, making it necessary for the occupants to find new quarters.



Mary Pickford in the center of a group of Shriners and their wives, who visited her at Hollywood while she was making "Dorothy Vernon of Haddon Hall."

Morris Horowitz has joined Barney Rosenthal's Columbia Picture Corporation sales organization. He will make his first trip under the Columbia banner this week, calling on his old customers in Eastern Missouri.

George Ware, formerly manager of Vitagraph's offices in St. Louis and Kansas City, has joined the Paramount sales staff.

Oscar Lehr, owner of the Peerless, Family and Broadway theatres, has again taken up the practice of law which he was forced to forego upon his return from France because of the "gassing" he received while storming a German trench. He has opened offices in the Arcade Building. He is a graduate of the Washington University Law School. He will retain his interest in the picture houses.

Morrie Arron, former First National salesman, has opened a restaurant in Picture Row. His new place should prove a popular haven for film salesman, exchange managers and exhibitors as Morrie numbers his friends in the business by the hundreds.

Howard Brown of Portageville, Mo., stopped off in St. Louis en route to Canada. He called at the Columbia Picture Corporation Exchange to extend congratulations to Barney Rosenthal.

Maurice Stahl, who guided the Pershing Theatre through its brief season of super-special attractions has taken charge of the Pageant Theatre for the St. Louis Amusement Company. Cullen Espy is the new manager of the West End Lyric Theatre operated by Skouras Brothers Enterprises.

G. E. Howe, traveling auditor for Universal, was a visitor of the week.

Folks throughout filmland will be pleased to learn that Dr. J. L. Price, owner of the Liberty and Star Theatres, East St. Louis, and the White Way, St. Louis, has recovered from his recent attack of ptomaine poisoning. He has resumed his quest for money-making theatres. Dr. Price represents the exhibitors on the arbitration of the St. Louis Film Board of Trade.

Visitors seen along Picture Row during the week were: Green Luttrell, Majestic Theatre, Jacksonville, Ill.; Oscar Wesley, Gillespie, Ill.; Phil Cohen, Lyric and Avenue, East St. Louis, Ill.; Chester Gruber, Collinsville, Ill.; Tom Ronan, Shelbyville, Ill.; Howard Brown, Portageville, Mo., Charles Van Preter, East Alton, Ill. and Jim Reilly, Princess Theatre, Alton.

Barney Rosenthal's Columbia Picture Corporation has signed a lease on the present Metro exchange quarters in the Plaza Hotel Building and when Metro moves into its new home at 3328 Olive street about April 1 the Columbia Picture Corporation will enter its permanent quarters in Picture Row. At present temporary offices are maintaining on the third floor of the Empress Theatre Building, Olive street west of Grand boulevard.

N. E. Bucklin, manager of the St Louis Exhibitors' Supply Company returned from Chicago on Tuesday, March 18. He went to the Windy City to confer with the home office officials.

Exhibitors and film men of the St. Louis territory are extending their heartfelt sympathy to Mrs. William H. Young, owner of the Easton-Taylor and Euclid theatres in the recent death of her husband. Young was very well known throughout the St. Louis territory.

Ira D. Cooley has tendered his resignation as manager of the Peoples' Theatre, Spickard, Mo. He has not announced his new connection.

Ray Atkins of Elkville, Ill., is a candidate for the state legislature from his district. Atkins is a staunch advocate of good roads and was instrumental in obtaining several concrete roads in the vicinity of Elkville and Dowell, Ill.

The Empress Theatre, formerly the Electric at Conway, Mo., has reopened. Other theatres in this territory that re-opened recently were: Star, Clinton, Ky.; Kosy, Dresden, Tenn.; Empire, Laddonia, Mo.; Playhouse, Shelbyville, Ill.

Jack Truitt of the Sedalia, Mo., theatre is just back from a trip to California.

Joe Safferty, formerly with Universal, is now traveling for W. W. Hodkinson.

C. L. Hickman has resigned from F. B. O. sales staff and accepted a post with Paramount. He will make the Arkansas territory.

St. Louis visitors of the week were: Mr. and Mrs. C. W. McCutcheon, Sikeston, Mo.; Ray Adkins, Elkville, Ill.; Albert Richard, Witte, Ill.; Tom Ree, Duquoin, Ill.; Curley Lawson, Mount Olive, Ill.; John Reese, Wellsville, Mo.; Sam Boyd, Louisiana, Mo.; Leon Bernstein, Springfield, Ill., and C. C. Calvin, Washington, Mo.

Dick White, assistant general manager for Fox Films, was in town last Tuesday.



Olga Printzlau, who has written screen verson of "Breath of Scandal" to be produced by Preferred Pictures

E. E. McElravey, manager for Southern Enterprises in Memphis, Tenn., has just returned from a visit to New York City. While East he attended the Famous Players convention.

Lord Dearth, manager for Pantages in Memphis, Tenn., has been transferred to Kansas City, Mo. Ben Prince, formerly a publicity man for Pantages takes charge of the Memphis theatre.

Ralph Thayer, who was manager of the Capitol Theatre, is now acting manager of the DesMoines Theatre, while Omar Kenyon, manager of the Majestic Theatre, vaudeville and picture house, will also manage the Capitol Theatre.

100% Picture
CYTHEREA
Goddess of Love

Buffalo

ALBERT HAY MALOTTE, former organist at Shea's Hippodrome, who has been making a vaudeville tour of the country, with his wife, Mary Jane, is back in Buffalo as feature organist at the Lafayette Square theatre, where he succeeds Franz Rath, Jr. Mr. Malotte has a large army of admirers in Buffalo and he received an enthusiastic reception this week.

Earl "Cuckoo" Arnold, who has been in the theatre end of the business for the past year or so as manager of the Sesonski houses in Watertown, N. Y., has returned to his first love, the exchange business and is now representing the Buffalo F. B. O. office in the Southern Tier. Manager Fred M. Zimmerman journeyed to Rochester the other day to meet Edward M. Fay, owner of Fay's theatre in the Kodak city and to sign up some nice contracts for F. B. O. products.

Allan S. Moritz, manager of the Universal exchange in New Haven, just can't keep away from Buffalo where he has many friends. Allan, who formerly managed the local Paramount office, visited Buffalo last week end to call on his former Film Row colleagues.

Members of the Film Board of Trade of Buffalo gathered at the new Como restaurant on Monday evening, March 10, and participated in a spaghetti-downing contest. Sydney Samson, president of the board, had his shirt front spoiled the least and was announced the winner. J. H. Michael, chairman of the executive committee of the M. P. T. O. of New York, Inc., was the guest of honor. The event was just a little social affair. Showing the heights of financial standing to which he has climbed, Mr. Samson exhibited cigarettes with his own monogram printed on them. Sydney was the only Buffalo attendant at the recent Paramount ball in New York where he met his old friends Earl L. Crabb, Art Amm, Bruce Fowler and Harold B. Franklin, himself, in person. All were former Buffalo exhibitors now risen in fame in the fillum firmament.

Murray K. Ross, former booker at the Paramount office, and recently transferred to the sales staff by Manager Kempner, is now covering the Rochester territory formerly taken care of by Earl L. Brink, who has been transferred to the Southern Tier. Mickey Rose is representing Paramount in the Southern Tier. L. O'Connor has resigned from F. P.-L. sales force.

It is reported that M. Shea has an option on a new site in Main street for his new picture theatre. Mr. Shea is expected back from New York in a few days with an announcement of his new plans.

According to well founded reports, Loew interests are seeking a community house in Buffalo and a representative of Marcus Loew was in town recently seeking to acquire the Elmwood, one of the finest neighborhood theatres in the city, located at Elmwood avenue and West Utica street. Frederick Ullman, president of the company operating the house, turned down the offer, it is said.

Frank Harris, special feature representative for Pathe, was in Buffalo last week, for a conference with Branch Manager Basil Brady. Hub Taylor, Pathe plugger in the southern tire, also returned to civilization last week end.

"Idle Acres," "Forest Guardians," and "Wilderness Friends," are the titles of some new film educative subjects just issued by the State Conservation commission and which were shown at a free motion picture entertainment in the Central high school of Binghamton, N. Y., last Friday evening. The films are part of the reforestation program being launched by the commission. The pictures are well titled and are virtually self-explanatory.

Kansas City

CIGARS were being passed out liberally and profusely last week by C. W. Allen, assistant manager of the Kansas City Vitagraph exchange. He is the proud father of a 10-pound girl.

Leo Adler, traveling auditor of the Pathe Exchange, Inc., was in Kansas ity last week, checking up on general business at the local exchange.

Few are the idle moments of W. E. Truog, district manager for Goldwyn-Cosmopolitan. After making a trip over the territory, Mr. Truog returned to Kansas City last week from Omaha, where he attended a sales conference with J. R. Granger, vice-president and general sales manager of the company. Mr. Granger was en route to the Pacific Coast.

M. L. Smith has taken possession of the Strand theatre, Arkansas City, Kas., which he purchased from J. T. Salmons. Several new improvements are being planned by Mr. Smith.

C. M. Pattee, the veteran exhibitor of Lawrence, Kas., was a busy buyer in the Kansas City exchanges last week. Following close behind him was Clarence Rehm of Baxter Springs, Kas.

"Marty" Williams, who formerly was manager of the Kansas City Vitagraph office and who has been representing United Artists in the territory, now is selling Hodkinson product in the Kansas City territory. Joseph Rosenberg, former Educational representative in Kansas City, has joined the Universal sales force.

Charles Knickerbocker, New York, affiliated with the home office of Hodkinson, was in Kansas City last week for a few days' visit at the local exchange.

Another member has been added to the movie colony of Kansas City—the Stebbins Picture Supply Company. The company in the past has maintained downtown quarters, but last week decided to occupy space at Nineteenth and Wyandotte streets, in the heart of the colony.

Doing business in a small town is no excuse for "small" pictures, in the belief of S. C. Bingham, owner of the Royal theatre, Galt, Mo. He was in Kansas City last week, buying up features.

Sales problems and other subjects of interest will be discussed at a meeting of the Kansas City Film Board of Trade, March 22. All film salesmen of Kansas City exchanges have been invited to attend the meeting.

F. G. Forster, of the department of the interior of Canada, who is a member of the Canadian committee in Kansas City investigating the road system of the Middle West, used a film, containing Canadian scenes, effectively in illustrating a feature before Junior College students and civic organizations.

Central Penn.

THE Independence Amusement Corporation, headed by Athenas George, former owner of the Victoria motion picture theatre in Harrisburg, and now operating a large picture theatre in Altoona, on March 11 made a compromise offer to the City Council of Harrisburg which has been vigorously opposing the plan of the company to establish a big amusement park, to include motion picture facilities, on two islands in the Susquehanna river directly opposite one of the chief residential sections of the city.

Opposition to the plan has been raised on the ground that it would mar the beauty of the river front, and the company now has offered to abandon this project and surrender the islands to the city in return for the right to establish a bathing beach and park at the Municipal bathing beach on another (city-owned) island in a place where the park would be obscured by trees from view from the city's river front. The City Council has taken the proposal under consideration.

One of the "First National Twenty"
CYTHEREA
Goddess of Love

Mrs. Otto Miller, whose husband is owner of the Lyric picture theatre, Mt. Clair, Pa., recently underwent a successful operation in the Hahenmann Hospital, Philadelphia.

Plans are being drawn by H. G. Cooke, Jr., of Wilkes-Barre, for a new picture theatre that is to be erected at 252 Wyoming avenue, that city, by Thomas E. Husband of Edwardsville.

A wealthy Reading, Pa., business man, who has succeeded in concealing his identity, has been host to a large number of Reading poor children at a series of specially arranged morning matinees in Reading picture theatres. Recently, at one of these affairs, he entertained 1,200 newsboys and children from various orphanages of the city, at a morning matinee at the Arcadia theatre, a Carr & Schad house. Little Mickey Bennett, seven years old, appeared in person to the delight of the youngsters and the main film displayed was "Big Brother." The members of the Reading Rotary Club lent their automobiles to transport the kiddies to the theatre. The Rotarians have been sponsoring the "Big Brother" movement in Reading.

C. C. Heit, of the Hodkinson Exchange, and Tom Bible, of the Keystone, both of Philadelphia, were snowbound near Williamsport during a recent blizzard which swept that part of Central Pennsylvania. Mr Heit, while battling the storm, had a fall in which he suffered a painful injury to his arm. Both men, however, fell into good hands when Joseph F. O'Neill, manager of the Keeney theatre, heard of their plight and acted as their host during their stay in Williamsport.



Chicago



L. J. SELZNICK and General Sales Manager David R. Blithe, were in Chicago this week for a conference with local exchange officials of their organization.

Henri Ellman reports that he and Morris Salkin have taken over the Kenwood theatre. He states that they will make extensive improvements and will continue to operate it as a high-class movie house.

Salesman H. W. Ricker, formerly with Pathe, is now connected with Universal's Chicago exchange sales force and will cover the Peoria zone.

Sam Morris, general manager of Warner Brothers, and Albert Warner stopped in Chicago last week, en route to the coast for a conference with Manager Edwin Silverman of Warner's Chicago exchange.

Among other things they took up, was the Warner Month, which will be held in Illinois and Indiana territory April 27th to June 1st.

The Milwaukee Film Board of Trade, headed by President George Levine, came to Chicago in a body last week for a get-together meeting with the Chicago Film Board of Trade and a thorough discussion of matters of interest to both boards was held.

H. F. McCarthy, Goldwyn-Cosmopolitan salesman, has been transferred from the Chicago to the Milwaukee office, where he will make his headquarters in the future.

Greenough & Weeks opened their handsome, new Illini theatre at Sterling, Illinois, on March 10th. The theatre has a capacity of one thousand and is a very handsome structure. Greenough & Weeks formerly conducted the Grand theatre at Sterling.

Eddie Mardeau is now connected with United Artists' sales staff and is covering country territory.

William Parra, popular member of Fox's staff has been assigned to the New York office and left on Saturday for the new headquarters.

The "Zambreno" drive started this week and will continue until April 26th. The sales force and office staff of Progress Pictures Company are up on their toes as they want to make this sales campaign a real compliment to their popular chief, Frank Zambreno.

Hal Opperman of the President and Bond theatres, Pontiac, is combining theatre and campaign pubpublicity in his race for alderman. He has gotten out postal cards announcing that "When a Man's a Man," is to run at the Bond theatre, and that if the voters elect him they will have "a man who is a man" in that city office. Mr. Opperman has recently installed four of the latest model Powers Projectors in his two theatres and has re-decorated the houses.

Meyers & Stern have set the opening date of their fine, new Marquette theatre at 63rd and Kedzie avenue, for March 19th. The house was built by Fitzpatrick & McElroy and is one of the handsomest theatres on the south side.

District Manager Hickey, of Goldwyn-Cosmopolitan, has been confined to his home with a severe cold for several days, but hopes to be back at his desk by the end of the week.

James Coston, who has been ill at the German-Deaconess Hospital for some time, is reported to be improving rapidly and is well enough to enjoy the radio which he has had installed in his room, and visits from many friends in the film business.

Salesman Jack Howland, of First National, has been transferred to the Chicago and suburban territory, formerly covered by Phil Dunas and Tom Gilliam, will, hereafter, travel the Bloomington and Jacksonville district, formerly presided over by Mr. Howland.

Ray Atkins, well known exhibitor of Elkville and Dowell, Illinois, is a very busy man these days, being out electioneering for state representative. Film peddlers are particularly strong for Mr. Atkins as he is said to be responsible for the concrete roads in his territory.

Charles Bigelow of the Rothacker-Aller Laboratories, Hollywood, California, is spending his vacation in Chicago. He was assistant superintendent of the Rothacker Chicago plant before going to the coast.

C. H. Fulton, president of the Fulco Sales Company has been spending considerable of his time in Indianapolis for the last six weeks, having recently taken over the Indianapolis Calcium Light Company, 111 S. Capital avenue, that city, where he opened up an Indianapolis branch of the Fulco Sales Company. Joe F. Bommerscheim has been installed as the Indianapolis branch manager.

Rudolph Kopp has been selected as musical director of the New Wisconsin theatre, which will open in Milwaukee on March 28th, the largest and finest of the Saxe chain of theatres. The orchestra, which will play under Mr. Kopp's direction, will include thirty musicians. Mr. Kopp was for two years, conductor of Balaban & Katz's Chicago theatre orchestra, alternating with his chief, Nathaniel Finston, who is musical director for Balaban & Katz. Louis R. Lipstein, director of Balaban & Katz's Roosevelt theatre orchestra, will succeed Mr. Kopp at the Chicago.

Divisional Manager Seery of First National has returned from a fortnight of golf at Beloxi, Mississippi.

M. A. Law and Son will reopen their Orpheum theatre at Savannah, according to present plans, on March 25th. They have made extensive improvements and alterations, bring the house up-to-date and making it a very handsome theatre.

Al. Sobler, First National's divisional exploitation man is in Kansas City this week putting over "When a Man's a Man."

Al Lichtman, of Universal, reached Chicago Monday, after four weeks' hard work at Universal City, and immediately went into a sales conference with a number of Universal executives who were waiting his arrival at the Chicago exchange. Production plans and sales policies of Universal for the next few months were fully covered.

Those participating in the meeting, besides Mr. Lichtman, included District Manager Herman Wolfberg and Sales Manager Steve Montgomery, of Chicago; A. Stern of Baby Peggy Pictures, New York; Phil Dunas, Minneapolis manager; George Levine, Milwaukee manager, Jerry Akers, manager of Kansas City and St. Louis territory; Special Representative Nathan Friend and Special Representative Charles Scherin.



New England



FOR some months there has been a species of "Moving Fever" evident on Film Row in Boston, which was started when Associated First National opened up their modern exchange building on Church street under the auspices of District Manager Tom Spry, and when Goldwyn-Cosmopolitan opened up new and spacious offices on the same thoroughfare. Since then the bug has bit Fox, Educational, Franklin Films, Selznick, and even the N. E. Film Board of Trade.

The latest shift is the Independent Films, Inc., distributors in this territory for Arrow. They have been cramped for some time, but unable to find suitable quarters. Now they have secured quarters adjacent to their present offices, and they have had the place thoroughly renovated and made over to their needs.

Alice Long, well known in Film Row for her work with the Associated First National exchange, became Mrs. John Jacobson in Worcester on March 12. John is a musician at Gordon's Washington street Olympia, Boston. The employees at the First National exchange gave them a party shortly before the wedding date in the exchange building, and gave them their wedding present from the "gang" at that time. Tom Spry officiated.

Boston is looking forward with a great deal of expectation to the opening of Gordon Field's Corner theatre in a couple of weeks or so. It will be one of the most pretentious suburban houses, will seat 1800, and run on a straight picture policy with combination program Sunday's.

William H. Hickey, former special representative for Associated First National, is now manager at Poli's new Lyric in Bridgeport, Ct. George Elmore, who has been with Poli for 10 years, and who was last at the Lyric, has resigned for a much needed rest and has gone to South America for several weeks. He will stop at Miami on the way back and then will go to his old home in Los Angeles.

Louis Gordon, who for some time was manager of his uncle's Capitol theatre in Allston, has gone out to the Lynn Olympia as manager there, his Allston berth having been ably filled by Mr. Berg, who was formerly his assistant there.

Geoffrey L. Whalen, known as "The Radio Movi Man" has been secured by Federated Film Exchange, Inc., of New England, to edit their house organ, *Film Digest* and also direct the publicity.

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DEVELOPING AND PRINTING MOTION PICTURE FILM

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NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Proper Atmospheric Conditions for Theatres

Method for Securing Desirable Temperature and Humidity for Greatest Comfort of Patrons

By Horace L. Smith, Jr., Engineer
C. K. Howell, Inc., Theatre Architects, Richmond, Va.

WHAT is the ultimate object of bringing together valuable real estate, expensive and elaborately furnished and decorated buildings, trained personnel, operating capital, and management for the conduct of the theatre business? The answer is simple. Profit!

It is expected by the people that make this large outlay of money and energy that by so doing they can earn a good percentage on the capital invested. In order to earn a profit they must sell to their patrons something that gives the patron satisfaction, enjoyment, and comfort that is equal to or more than equal to the price charged at *his* valuation—and the price charged must be more than the cost of the service rendered. The profit is the difference between the selling price and the cost price.

In the theatre business the commodity offered for sale is an intangible thing. It is offered for sale in the face of strong competition. In order to overcome competition it is necessary to offer more *value* to your patrons than your competitor. Right here is a point that requires careful thought, for it must be borne in mind that when you offer more value, your costs will increase and the profit decrease thereby.

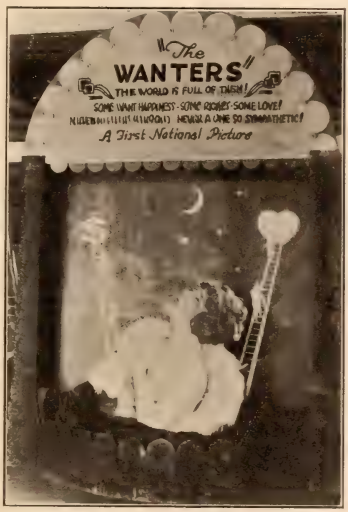
Selling the Six Human Senses

To get a better idea of the commodity offered for sale it is well to divide it into its component parts and we find that they are three of the five human senses—*seeing, hearing,* and *feeling.* The remaining two, *taste* and *smell* are not factors that enter into the subject, unless the sense of *smelling* be considered in a negative form only, in that it is highly desirable to eliminate all odors. This will be considered later.

Seeing. The sense of sight of course receives the largest consideration. If it is a moving picture theatre, the picture of course is the principal feature. This must be of the finest quality and there is but little chance for a saving on the cost of pictures over your competitor, value considered, as they are practically purchased on the open market and the price is controlled by the producer and not the exhibitor.

The decorations within and without the theatre are to appease the sense of *sight* only. They must be pleasing to look upon, and to be this, demands quite an outlay of money.

Hearing. The next sense to be considered is that of hearing. The many piece orchestra



"Wanters" (1st Nat'l) display at Hamilton, Lancaster, Pennsylvania

and fine Cathedral organ are for the purpose of giving the sense of hearing a maximum of comfort and enjoyment. To supplement this, it is necessary to have correct acoustical conditions.

The above two senses have received so much thought, time, and money that there is little left to improve.

Feeling. The third human sense that we have to consider is that of *feeling.* The average theatre owner thinks that when he has provided fairly comfortable seats and a reasonable amount of heat that he has discharged his obligation in full to the appeasement of the sense of *feeling.* Little does he realize how much he has left undone and what a valuable asset he possesses if he only knew how to capitalize it fully.

Success of Theatre Depends Largely on Good Will

The success of a theatre is largely dependent on the good will of an easily influenced and quickly prejudiced public. The physical comfort or discomfort of a theatre will quickly build up a valuable good will or will as quickly neutralize large sums of money spent along other lines to attract the theatre patron. In order to fully grasp the significance of this point we will have to understand some fundamental principles of physics as related to atmospheric comfort of the human body as given below:

To begin with, the human body is a generator of heat. Part of the food consumed is converted into body heat that maintains a nearly constant temperature of 98 degrees F. It is both desirable and necessary to give off a part of this heat. The normal amount of heat given off by an adult at rest is 440 B. t. u. per hr. Too great a dissipation of body heat produces a sensation of cold. Too small a rate of heat dissipation produces the sensation of being too warm. Both conditions produce discomfort. The temperature and humidity of the surrounding air should properly regulate the rate at which the body heat is given off.

Moving Air Gives Sensation of Cooling

Body heat is given off by direct radiation, the same as a hot water or steam radiator gives off heat in a room and also by evaporation of moisture on the surface of the skin, which is in the form of perspiration. When moisture is evaporated it requires heat, so the required heat is obtained from the body, thereby absorbing a part of the body heat. *A moving current of air does not lower the temperature of the air,* but it *does* cause a more rapid rate of evaporation on the surface of the skin, thereby absorbing heat from the body at a higher rate and producing the sensation of *cooling.* We have every day examples of this in the form of the office desk fan. It is at once apparent that air containing a small percentage of moisture will evaporate and thereby cool faster than air that is nearly saturated with moisture. Clothing protects the skin from moving currents of air, thereby reducing the rate of evaporation, and also acting as an insulator, preventing the heat of the body from being radiated—thus clothing keeps us warm. *Clothing does not supply warmth, but simply acts as a retainer of the heat generated by the body, retarding its dissipation.*

Air contains varying amounts of moisture and for any temperature (dry bulb), there is a maximum amount of moisture that the air will absorb and hold, this is called the *satura-*

tion point. When the amount of moisture contained is less than the saturation point for any temperature, it is denoted as a percentage of the total amount possible for the air to hold at this temperature. An example will make this better understood; a cubic foot of air at 40 degrees Fahrenheit may contain 1.7 grains of moisture, whereas the maximum amount that air at 40 degrees Fahrenheit will hold is 2.9 grains, therefore we speak of the air having a relative humidity of 60 per cent (approximately). If the temperature of this cubic foot of air is now raised to 70 degrees Fahrenheit the amount of moisture contained will be the same, i. e., 1.7 grains, but the relative humidity is now only 21 *per cent*, for at 70 degrees Fahrenheit air will hold *eight* grains of moisture.

Ideal Conditions for Maximum Comfort of Patrons

The ideal condition for maximum comfort is a temperature of from 67 degrees to 70 degrees Fahrenheit (dry bulb) and 50 per cent relative humidity. We now see that air at 70 degrees Fahrenheit and 50 per cent relative humidity contains 4 grains of moisture per cubic foot—so it is necessary to add 2.3 grains to the 1.7 grains originally contained, in order to make the air ideal for comfort. An increase of the moisture content of 75 per cent.

The usual type of heating plant only increases the temperature without adding moisture to the air, therefore *it decreases* the relative humidity as the temperature is raised. This very dry air is very harmful as it dries up the skin, causes rapid evaporation of the skin moisture, thereby requiring a much higher temperature for comfort and is very enervating. Parched, prickly skin and diseases caused by irritation of the mucus membrane in the throat and lungs, from lack of humidity, are directly traceable to the heating plant, in fact there is no way of telling how serious may be the effects of this extreme dryness upon the human system.

Nature demands a more even balance between the moisture in the body and that of the surrounding air, for the reason that the dry heated air, if not fed with moisture from other sources, will draw moisture from the human body faster than it can be supplied by the body through the skin and mucous membrane. Aside from this, the excessive evaporation of moisture from the body has a decided cooling effect upon the skin, so that it is necessary to maintain a higher temperature to offset this effect.

In order to again emphasize the extreme dryness of the air in a heated building, a second numerical example will be given: Starting with zero temperature outdoors, we find that *saturated* air (containing the maximum possible amount of moisture) contains only one-half of a grain of moisture per cubic foot. If the air is now heated to 70 degrees Fahrenheit the weight of moisture in the air remains the same, but the capacity of the air to absorb moisture at 70 degrees Fahrenheit is 8 grains per cubic foot and the relative humidity is now only *six per cent.* The importance of this is apparent when it is realized that the relative humidity of the arid desert air is from *twelve* to *twenty-five* percent—from twice to four times as much as the air in the building just considered.

Moisture Essential in Air Used for Heating Buildings

It is hoped that conclusive evidence has been presented to bear out the statement that it is very essential to introduce moisture into air that is used in heating buildings. The next and opposite phase to be considered is the treatment of air under summer conditions.

When moisture is evaporated it requires heat and this heat is absorbed from the surrounding matter. The camper and soldier (especially those that served in warm climates) are familiar with the expedient of wetting the outside covering of canteens and then hanging them in the wind. The moving current of air caused the evaporation of the moisture on the outside and in evaporating, heat is absorbed from the contents of the canteen, thus cooling the water. The cooling effect of evaporating moisture is sometimes very useful. If we pass a current of air through a fine mist or spray of water, part of the water is evaporated and absorbed by the air and the temperature of the remaining water is materially lowered. If the remaining water is now used again as a spray its temperature is lowered even more, until it reaches a point known as the wet bulb temperature. If we now add a constant supply of water equal to the amount evaporated, we will have a constant spray of water that is much cooler than the incoming water, and that reduces the temperature of the air passing through the spray.

In this arrangement we have what is known as an air washer. It lowers the temperature of the air passing through it, and at the same time removes all suspended dust, bacteria, gasses, acid fumes, etc. It also dissipates electrostatic charges, so as to reduce nervous irritation, and facilitates the precipitation of indoor dust. Bear in mind that the average city air contains from 100,000 to 1,500,000 dust particles per cubic foot, and as high as 100 counts of bacteria. A well designed air washer will remove from 90 to 98 per cent of all dust, bacteria, and other impurities contained in the air. In Public School No. 6, Brooklyn, N. Y., *five buckets* of mud, soot, and other disease breeding filth were removed from the air washer *within one week.*

Requirements of Proper Ventilation

There is also of course the ulterior saving resulting from washed air, in the less cleaning required, less depreciation of decorations, draperies, etc.

We now realize that the problem of proper air conditioning is very important. The requirements of proper ventilation are:

1. Correct amount of air properly distributed. In theatres this should be at least 1,000 cubic feet per person per hour.

2. The temperature must be maintained within close limits and be subject to proper regulation and control.

3. The humidity should be properly regulated by means of a properly designed and installed air washer. It should be controlled by a *humidostat* (a device for automatically regulating the humidity of the surrounding air by controlling the air washer).

4. The velocity of the air must not be too great, as drafts are very disagreeable. By proper design of ducts, grilles, etc., the velocity can be kept within the permissible limits, 2 feet per second is the maximum.

5. There should be no offensive odors introduced with the air. An air washer will eliminate all odors.

6. The dust suspended in the incoming air must be removed as far as possible. A well designed air washer will remove from 95 to 98 per cent of all suspended dust.

7. The bacteria count must be kept to the absolute minimum.

The well designed heating and ventilating plant of a theatre works as follows:

The air is drawn in from the outside and then passed over a few heating coils to raise its temperature so that it will not cause freezing of the spray water in the air washer. These coils are called tempering coils. The air then passes through a mist of water caused by a number of spray nozzles that create a very dense fog. It is here that the dust, odors, gasses, bacteria, etc., are removed, and the humidity increased. The air absorbs moisture from the spray water and is cooled thereby. It then passes through a series of sheet iron baffles that remove all suspended and entrained moisture. The air next passes through the bank of heating coils that raise its temperature to the required degree. From here it is distributed through a proper system of ducts so that every part of the house received the same proportion of new air. The old air is exhausted by fans, and is either discharged out doors, or in cold weather, part of it is recirculated, being mixed with the new air entering the air washer, in order to save fuel.

A Statement of Great Importance to Theatre Owners

Please read carefully the following statement. It deserves the earnest consideration of every theatre owner and manager. *It is possible with a well designed ventilating system equipped with a properly designed air washer to maintain a temperature at least* 10 *degrees Fahrenheit lower throughout the summer months than the outside dry bulb temperature in practically every part of this country.* Is there a theater in the country that would not be packed throughout the hot summer days and nights if it was ten degrees cooler than the outside? This, regardless of the quality of the show too. It may be well to state here that a difference in temperature between inside and outside of more than ten degrees becomes uncomfortable and is not desired.

Cannot the live and progressive show man see the advantage in making capital of the very air that permeates his theatre by increasing the comfort, health, and enjoyment of his patrons thereby, and thus creating widespread publicity and good will?

The public has demanded better, finer, and more costly theatres, they have demanded better shows—and their demands have had to be met. The public is now becoming educated as to what constitutes health and comfort in theatre air conditioning, and they will make their wants known in no uncertain terms.

Why not provide your patrons with a laundered atmosphere—anticipate their wants and win their approval and patronage!

Associate Members' Division of Supply Dealers Formed

There has been formed a division of the Association of Motion Picture Equipment Dealers of America, composed of Associate members only. The purpose of this division is t opermit the Associate Members to act or pass upon any resolutions, agreements, laws and regulations taken up by the Active members.

This division gives the Associate Members an organization, in a sense, that is separate from the main body tho functioning in harmony and co-operation

It has been decided upon to hold the annual meeting of the Supply Dealers' Association at Cleveland, July 17, 18 and 19. Agood attendance is predicted.

Check Depreciation

In Your Theatre Chairs Before it is too Late

RECEIVING as they do the hardest individual daily use of any one single item of theatre equipment, Theatre Chairs are the most likely to show the marks of wear and depreciation. Next to pictures and program, no feature should be guarded more against failure to please and satisfy your patrons. As every good manager knows, it is the combination of comfortable chairs and pleasing surroundings in your auditorium with good bills on screen and stage that build dependable patronage and sure profits year in and year out.

As specialists in Theatre Seating, with an experience covering many years and thousands of theatre chair installations we know that we can be of assistance to you in appraising fairly and efficiently the exact box office and patron value of your present theatre chair equipment.

If your seating is not clearly up to the standard that you must maintain to safeguard the prestige and patronage you now enjoy, you want to know that more than we. It will cost you nothing to take us into your confidence. Our advice you will find disinterested and honest.

Poor seating is a poor investment in the first place but a still poorer one to hold on to.

Make today "Chair Inspection Day" in your theatre. Come into it as though a total stranger and try out your chairs yourself, by sitting out a show or more. Try them on yourself.

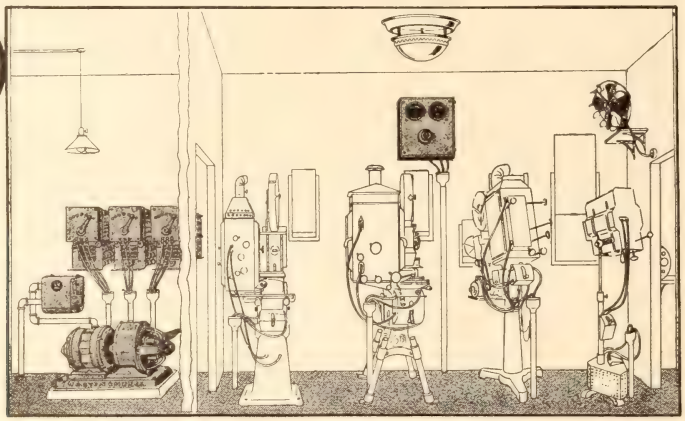
Then if you are in the least doubt of their entire suitability, write us to secure, without obligation, a theatre seating engineer's candid opinion.

Address Theatre Seating Engineering Department

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	1211-K Chestnut St.

Electrical-Equipment for



No part of the entire equipment for a motion picture theatre is more important than the electrical equipment for projecting the picture on the screen.

The experience of Westinghouse in designing motor-generator equipment for motion picture projection means much when made use of. This experience has been acquired by actual contact with the various problems of better projection, affording a thorough knowledge of the apparatus necessary to produce the best results.

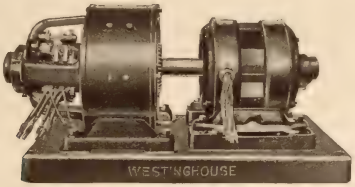
Westinghouse equipment is sold through distributors who are representative dealers in the entire equipment for a motion picture theatre—they have complete information on Westinghouse Motion Picture Projection Equipment and will be glad to assist you in selecting the proper electrical equipment for your theatre.

Write our nearest distributor.

Westinghouse Electric & Manufacturing Company
East Pittsburgh Pennsylvania
Sales Offices in All Principal Cities of the
United States and Foreign Countries

Westinghouse

Motion Picture-Theatres



Motor-Generator

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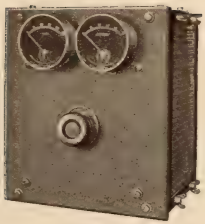
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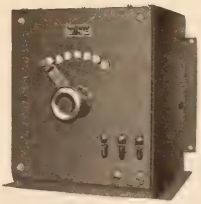
Salt Lake Theatre Supply Co.
Salt Lake City, Utah

The Theatre Equipment Supply Co.
San Francisco, Cal.

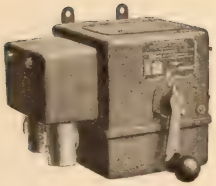
The Theatre Equipment Co.
Seattle, Wash.



Panel



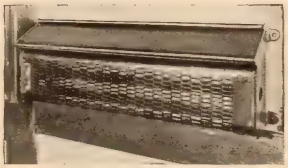
Ballast Rheostat



Motor Starter



Motor Starter



Type MP Booth Heater

Westinghouse



Fenway Theatre, Boston, which has recently been acquired by Paramount. This theatre which has always been one of the leaders in Boston, has been subjected to a thorough renovation and now vies with the most modern houses. New equipment is also installed, including a Wurlitzer organ.

Fenway Theatre Undergoes Renovation That Adds to its Popularity

AFTER having served for many years as one of the most popular motion picture houses in the City of Boston, as well as enjoying an established clientele of the better sort, the Fenway theatre, on Massachusetts avenue, has been taken over by the Paramount interests as their key city house in the Boston territory. Not that the change has in any way detracted from the house standing, having on the other hand served as an example of the possibilities latent within the comparatively small theatre.

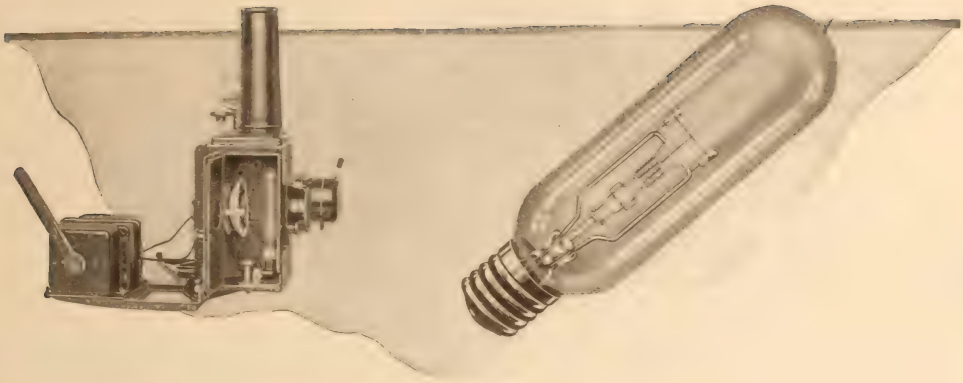
The Fenway was closed down for a thorough revamping process when Paramount took hold, and for several weeks remained dark. When it did finally reopen there was but little sign of the old theatre left. The first striking feature to come in sight was of course the huge electric sign and marquis that was added, the vertical name sign reaching almost to the top of the building, the name being surrounded with a flasher. The panels on the marquis were also outlined with flasher connections, and later after the structure had been in place for some time, the whole bottom of the marquis was covered with frosted globes on every cross beam and about the edges. It became the outstanding feature on the avenue after dark.

Considerable rearrangement was effected in various parts of the interior, though most of the work found necessary was backstage. Here there was no equipment at all. The entire stage was completely equipped and lighted, and the stage floor itself was raised so that a better view might be afforded from all parts of the house. A Wurlitzer organ is one of the popular features of this theatre.

Perhaps the most startling of all the changes wrought was that affecting the appearance of the auditorium itself. The house was one of the older type, very much inclined to be long and narrow, giving the impression, without the use of decorative skill, of being somewhat in the nature of a tunnel. The general color scheme carried out through the theatre was silver grey, and by a clever use of darker tints and colors in the vicinity of the stage, and on the fore-stage occupied by the orchestra, did away entirely with the "tunnel" effect, seemed to bring the stage forward at the same time widening the auditorium itself. A glance at the auditorium photograph will confirm this, as the effect still persisted to the camera's eye. This feature alone has been the cause of much comment of a favorable nature.

As the house stands today in its new dress, it is one of the most luxuriously appointed houses, considering its size, in this part of the country. As far as interior appointments go, practically the whole thing was made over. The seats alone for the most part were left intact, though in the process of renovating they had to be all taken up. Such rearrangement and renewal as was found necessary was left in the hands of the American Seating Company. A feature of the furnishing was the fact that instead of a strip of carpet down the aisles, and perhaps others between seat rows, the entire floor was laid with a thick pile of carpet in a deep maroon shade.

Things were found in very good shape as far as the projection elements went. A very good screen was in place, but an unfortunate accident in the work of fitting the stage destroyed it. A new Raven screen was installed. New spotlights were also installed. Another feature, very noticeable to those who knew the old house are the very artistic lighting fixtures installed by Black and Boyd of New York City.



Good Pictures on Alternating Current With the G-E Incandescent Lamp Projector

The General Electric Company's Incandescent Lamp Projector gives constant, even and steady illumination for motion pictures. It can be used successfully in theatres having a main floor seating capacity up to 1000, at a throw not exceeding 120 feet and with a picture not exceeding 16 feet wide. It gives better results than an a-c. arc and is the equal of the d-c. arc up to 50 amperes.

It has other important advantages:

Adaptability: The G-E Incandescent Lamp Projector can be attached to any projection machine made in the United States.

Economy: The 900-watt Mazda lamp and regulator consume but 1 kw. an hour as against 4 kw. an hour consumed by a 50-ampere d-c. arc. The cost of lamp renewals does not exceed the cost of carbons for the arc and there is a further saving in the absence of any carbon dust to injure the delicate moving parts of the projection machine.

Simplicity: The Incandescent Lamp Projector requires no adjustments while operating.

Healthfulness: Being hermetically sealed the Mazda lamp gives off no fumes nor dust to contaminate the atmosphere of the projection room.

Send for literature and prices including all necessary fittings

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GENERAL ELECTRIC

National Anti-Misframe League Forum

Two Different Types of Images Formed by Curved Mirrors

Lesson II — Part IV
The Convex Mirror

THE use of curved mirrors for the formation of images brings out the fact that there are two types of images which differ from each other in the following respects:

1. If the position of the image is the same as that of the object (not turned upside down) it is called *erect.*
2. If the position of the image is turned upside down as regards the object it is referred to as being *inverted.*
3. When the image is such that it is formed somewhere out in space and thus be received on a piece of paper and rendered visible it is called *real.*
4. When the rays of light from the object *diverge* after being reflected from the mirror no image can be formed out in space, since all the rays from any one point on the object do not cross, or come together to form an image at that point. It is possible, however, to form an *apparent* image by *prolonging* the reflected rays back to the points from which they apparently come. The necessary crossing of all rays from any one point is thus accomplished and such an apparent image is called a *virtual image.*

To summarize, we have: REAL, VIRTUAL, ERECT and INVERTED images. Usually, though not always, real images are inverted and virtual images are erect.

Image Construction

Of course, the Law of Regular Reflection which states that *the angle of incidence is equal to the angle of reflection* holds for all mirrored surfaces whether plane or curved. It is possible, therefore to trace out the paths of the individual light rays as they leave the object and are reflected by the mirror. It is

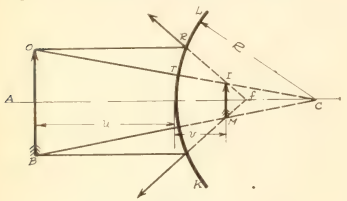


Figure 15

unnecessary however, to go to this tedious method of locating the image since, by means of the two principal rays mentioned in last week's article it is possible to determine both the *location* and *size* of the image.

Thus, in Fig. 15, the arrow OB represents an object placed a certain distance in front of the *convex* mirror LK having its center of curvature at C and its focus (equal to half the radius) at f. If line OR is now drawn parallel to the axis AC, the ray of light which this line represents will be reflected in such a direction as to make it appear to come originally from the focus at f. Line RF then represents the apparent path of this ray within the mirror. If another line is drawn from point O to the center of curvature C, the actual light itself, OT, will be at right angles to the mirror and hence will be reflected back on its own path.

Now the crossing point of the rays OR and OT, *after reflection* will mark the position of the image of point O. Since the two rays outside the mirror are diverging their crossing point must lay within the mirror at point I. Since the reflected rays do not actually cross there can be no *real* image and the *apparent* crossing point I represents the apparent, or *virtual image* of point O.

This same construction is carried out for point B on the object and its virtual image is located at point M within the mirror. Thus, IM represents the *virtual* image of object OB and since the image occupies the same relative position as the object (not inverted) it is *erect* and *smaller* than the object.

Examples of Images

It may be stated here that *all* images formed by *convex* mirrors are *virtual, erect, smaller* than the object and are located *between the mirror and focus.*

When an object, such as the *sun,* is located a tremendous distance away from the mirror, all the rays striking it are practically *parallel* and the image is then seen as a *pinpoint* located at the *focus* of the mirror.

A combination of convex and concave mirrors can often be seen in amusement parks forming grotesque images of all persons and objects within the field of the mirror. The explanation is as follows. The general shape of the mirror is that of a panel containing three distinct mirrors. The top of the panel is shaped in the form of a *convex cylindrical* mirror; the center has a *concave cylindrical* shape; and the bottom is again turned into a convex cylindrical shape like the top. Looked at from the side the edge of the mirror would resemble a wavy line.

Now a person standing before the mirror would see an image of himself having an extremely small head from the top convex mirror. The center of his body, in turn, would be shaped like a balloon due to the magnified erect image from the concave mirror. Then the feet would be extremely small as a result of the small image formed by the bottom convex mirror.

Ordinarily, concave mirrors form inverted images but in this particular type the center mirror has such a large center of curvature that any object reasonably close to the mirror will be between the focal point and the mirror itself and so an erect image will be formed.

Convex Mirror Formula

The determination of image locations by means of the two principal rays mentioned before is only possible in the case of extended objects, that is, those having an appreciable size. Where the object is very small or distant from the mirror, it is sometimes impossible to use this graphical method unless a magnified scale is used to enlarge the figures.

There is a formula, however, by means of which it is possible to accurately determine the position of the image. This is as follows:

$$\frac{1}{u} - \frac{1}{v} = \frac{2}{r} \quad \text{or}$$

$$\frac{1}{u} + \frac{1}{f} = \frac{1}{v}$$

As a practical example suppose, object O (Fig. 16) is located 8 inches from mirror LK which has a radius of curvature of 4 inches

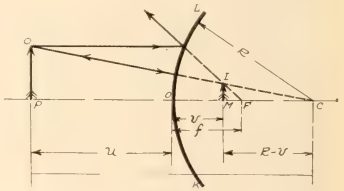


Figure 16

(hence f = 2 inches). The position of the image will be as follows:

$$\frac{1}{8} + \frac{1}{2} = \frac{1}{v}$$

$$0.125 + 0.5 = \frac{1}{v}$$

$$0.625 = \frac{1}{v}$$

$$v = 1.6 \text{ inches}$$

In other words, image I will be found 1.6 from the mirror as shown in Fig. 16. This however, tells us nothing about the size of the image and to determine this we must refer again to Fig. 16. Since the bottom of image I and object Orest on the axis, PC, and line OC touches the top of both object and image, the two triangle OCP and ICM is to the corresponding side of triangle ICM as any other side of the first triangle is to the corresponding side of the second. Or

$$\frac{IM}{OP} = \frac{MC}{PC}$$

This says that the size of image IM is to the size of object OP as the distance of image from center, C, is to the distance of object also from center C. This can be written in another way

$$IM = OP \frac{R - V}{R + U}$$

(Continued on page 1471)

EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

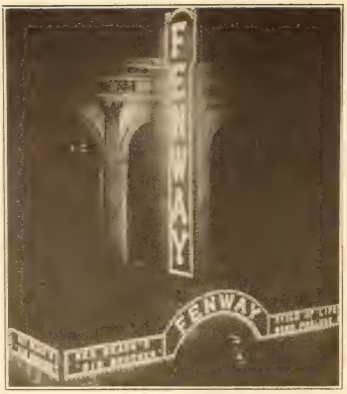
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Steiner Appointed Sales Manager Mills Novelty Co.

Harry E. Steiner, formerly sales manager and vice-president of the Holcomb & Hoke Manufacturing Company, Indianapolis, has just been appointed general sales manager of The Mills Novelty Company, Chicago, in charge of sales of the Famous Mills Violana, the Mills Electric Piano and other musical instruments.

Mr. Steiner has been in the specialty selling field for many years and has achieved a widespread reputation for his original selling methods. Before he associated himself with the Holcomb & Hoke Company he was sales manager of the Aluminum Products Company.

Mr. Steiner states that the Mills Novelty Co. will soon enter upon a special advertising campaign in various trade journals as well as direct mail activities. The account is to be handled by The Richardson–Briggs Company, Cleveland.



Fenway Theatre, Boston, showing the new sign that has been installed by Paramount which has recently taken over this theatre. Thru this medium of a well designed sign, the house is the dominating feature in this locality.

U. S. N. Projectionists' Visit Nich. Power Co.

Graduates of the United States Navy School for Motion Picture Projectionists, Brooklyn Navy Yard, who are about to return to their ships are shown in the accompanying photograph which was taken in the offices of the Nicholas Power Company, No. 90 Gold Street, New York. This class accompanied by Chief Electrician's Mate A. Middleton, who is in charge of the Navy Motion Picture School in Brooklyn, paid a visit to the Power's plant and were taken through the factory by M. D. O'Brien, Travelling Representative of the Nicholas Power Company. O'Brien was in charge of the Navy School prior to coming to the Nicholas Power Company several years ago.

The photograph shows the class standing and reading left to right — Lester Bowen, Designing Engineer, Nicholas Power Co.; Chief Electrician's Mate A. Middleton, U. S. N.; Herbert Griffin, General Sales Manager; M. D. O'Brien and P. A. McGuire, Advertising Manager, Nicholas Power Co.

In addition to the excellent school which the Navy Department conducts in the Brooklyn Navy Yard, the Government also operates a film exchange which is one of the largest in the world. Excellent programs, including many first run pictures, are supplied by the United States Navy Film Exchange, and these are sent regularly to all ships in port or at sea.

The Government has been very liberal in this matter and it is generally recognized that the entertainments given on board American naval vessels make a favorable comparison with those given in the best American theatres.



This illustrates how billboards can be designed and used in an attractive way. This advertising installation was built by the Strand and Victory Theatres, Tampa, Fla.

Farm Light and Power Plant Serves Garage and Theatre

AN ingenious method of getting the greatest service possible out of his small light and power plant has been devised by G. T. Blakely of Vincentown, N. J., who transports his generating outfit in a truck between a garage and theater, thus making use of it in two widely separated places. Most of the time, the unit, a Westinghouse Type E–60, is kept at the garage, where it charges a 6000 watt-hour battery supplying current for lighting the building. Once or twice a week when the moving picture theater is operated, the plant is loaded on a truck and transported to the theater. Without being removed from the truck, the outfit is hooked up by a pair of flexible leads to a weatherproof outlet box on the side of the building from which wires run to a storage battery inside. The generator is operated during the moving picture show and the battery only used as a standby. When the play is over, the truck carries the set back to the garage, where it takes up its usual duties.

The load carried in the theater is a heavy one. It includes two motion picture machines, with 600 watt Mazda lamps, four 50 watt lights in the main hall and two on the outside of the building. There are also three 20-watt lights in the operating room, one in the ticket booth, one over the piano, and one in the entrance hall.



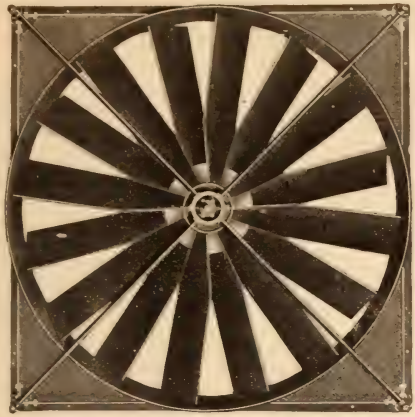
Photographs taken during a recent visit to the Nicholas Power Co. of the graduates of the U. S. Nay School of Projectionists, Brooklyn Navy Yard. Seated from left to right: Lester Bowen, Design Engineer of the Nicholas Power Co.; Chief Electrician's Mate, A. Middleton, U. S. N.; Herbert Grin, General Sales Manager; M. D. O'Brien and P. A. McGuire, Advertising Manager, Nicholas Power Company.

Billboards Planted in Country by Progressive Exhibitors

That billboards can be made so attractive they are really an ornament, is proven by this photo of one of the classy stands now being erected in Tampa, Fla., and the surrounding territory, by that combination of hustlers, R. C. "Jack" Frost, manager of the Strand, and Jno. B. Carroll, manager of the Victory.

This is one of their "country shots," erected at Six Mile Creek, on the most traveled highway in the State of Florida. A check was made this winter and shows that an average of 2,500 cars pass here daily.

Billboards, however, are only a small part of the advertising done by these theatres, for they are the largest users of space in the Tampa papers and put out several hundred window cards each week.



1886 1924

JAMES M. SEYMOUR

NEWARK NEW JERSEY U. S. A.

	Single Fan	Twin Fans
36 inch....	$85.00	$160.00
42 inch....	100.00	190.00
48 inch....	125.00	225.00
54 inch....	150.00	275.00
60 inch....	175.00	325.00
72 inch....	225.00	400.00
84 inch....	275.00	500.00
96 inch....	325.00	600.00
108 inch....	400.00	750.00
120 inch....	475.00	900.00

Solid Steel Disc Center

Hyatt Roller Bearings

Rigid Square Frames

Light Weight and Light Running

Send For Bulletin No. 159 and Trade Discounts

Why Pay Drug Store Prices for Ventilating and Cooling?

THIRTY-SIX YEARS' EXPERIENCE in building Air Moving Machinery and installing Ventilating Apparatus is at your disposal for the asking. SEND YOUR PLANS and I will send you Specifications for your requirements. I will sell you the BEST FANS Built in this Country at Commercial Prices. I will instruct you WHERE and HOW to BUY the necessary Motors at FIRST COST.

Your local sheet metal worker or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundred of miles to do this work, whose time and expenses YOU HAVE TO PAY, and very often you get an inferior installation for which you pay double.

BEAUTIFY YOUR THEATRE

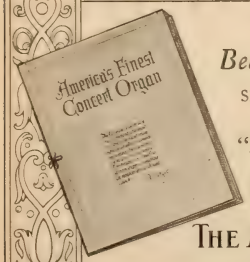
by using our DECORATIVE ARTIFICIAL FLOWERS, PLANTS, VINES AND TREES, all of which are illustrated in our SPRING CATALOGUE NO. 7, MAILED FREE FOR THE ASKING.



No. 7158—Camouflaged Window Box with Begonia Plants, Blooming Geranium Sprays, Sedium Sprays and Ivy Vines, complete $6.00.

FRANK NETSCHERT, INC.

61 Barclay Street New York, N. Y.



SEND FOR THIS

Beautiful Organ Catalog

Show pictures of famous theatres featuring

"America's Finest Organ"

Built by

THE MARR & COLTON CO.

WARSAW, N.Y.



ON DISPLAY

The latest ideas and designs in scenery, picture sets, draperies, curtains, drops, at our spacious new executive offices and showrooms, 226 West 47th Street, (Greenwich Bank Building), New York.

Exhibitors are cordially invited to visit our new home.

NOVELTY SCENIC STUDIOS

KASSEL STUDIOS
Oil Paintings of Film Stars
222 West 42nd St. New York

1150 OPERA CHAIRS
High class second hand in good condition red panne plush upholstering. Front of backs entirely covered. Available for delivery after June first. Full particulars upon request. Box 480, Motion Picture News, New York City.

50 for $1.50
STANDARD TYPEWRITER SLIDE
WHITE PINK GREEN AMBER
Preferred by Theatres and Supply Dealers
Send 10c for samples and FREE CATALOGUE
STANDARD SLIDE CORP. N.Y.C.
209 W. 48 St.

TICKETS
Of all Kinds
USED ALL OVER THE EARTH
Write for Samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

REYNOLDS ELECTRIC COMPANY
2628 W. CONGRESS STREET - CHICAGO, ILL.
MANUFACTURERS OF
MOTORS
FLASHERS FOR ELECTRIC SIGNS TRAFFIC SIGNALS, ETC.
REFLECTORS FOR POSTERS, BULLETINS, ETC.
COLOR HOODS FOR SIGN LAMPS

REACH THE THEATRE BY MAIL THRU OUR UP-TO-DATE MAILING LIST SERVICE
17836 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc. through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING
MOTION PICTURE DIRECTORY CO.
244 West 42nd St. Phone Chickering 4870

News on Theatres Constructed and Sold From Southwest District

A NEW $250,000 motion picture theatre will be erected at the northeast corner of High and Charlotte streets, Pottstown, Pa. Bennethum & Snyder, theatrical promoters, expect to have the building operation begun early in the spring.

The new Bradentown (Fla.) Theatre will be ready for opening about March 1. It will have a seating capacity of about 1,200 and has been leased for a long term by J. Sparks Enterprises.

A new motion picture theatre will be erected at Russell, Kansas, in the near future.

A motion picture theatre is now under construction at Big Lake, Tex.

It is reported that a new modern motion picture theatre will soon open at West, Texas, and will present pictures as the policy.

The new Strand theatre recently opened at Minden, Neb., to a very pleasing business.

Several new motion picture theatres are now under construction in Oklahoma and Kansas. They are purchasing and installing the very latest and finest in projection room equipment. Business is reported to be getting better and better. A number of theatres have changed managment and have been sold. Quite a few theatres are now installing late type projection machines and other equipment to make their houses up-to-date in every respect. Texas also reports good business in the theatre line.

The Rialto Theatre, Camden, Ark., is being built at a cost of $75,000. Will be ready to open early in the spring. Will be under the management of E. C. Robertson.

A. Easton will operate a cinema theatre at Belleville, Ill. Pictures will be the opening policy of the new house.

Elmer Lewis has recently purchased the old opera house at Watonga, Okla.

A. Kreamer has purchased the Rialto theatre at Stanton, Neb., and will conduct same as a first class motion picture theatre.

The W. O. W. Lodge has purchased a motion picture theatre at Wilber, Neb., and will operate same as a motion picture theatre in the near future.

The new municipal theatre at Lancaster, Wis., will be known as the Grantland theatre hereafter.

F. E. Wesp has recently taken over the management of the Liberty Theatre at Kelso, Wash. Mr. Wesp has had many years experience in the show game and will no doubt make a huge success of the new house. The writer wishes him every success in the world. Pictures will be the policy for the present.

Claude Kelly has purchased the new Hiway and Victory theatres of Remond, Ore., and will present first run features as the policy of both houses.

George W. Latesner has purchased the Empress theatre, Central City, Neb., from M. H. Garvin.

Wesley Trout, Enid, Okla., reports the sale of supplies to the new Empress theatre, Enid, Okla. This theatre supply house has recently been made agents for the complete Automatic Ticket Company line of products, handling special printed tickets and their Gold Seal Ticket machines.

The picture theatre at Ismay, Wash., under the management of J. H. Moga, opened recently to a very pleasing business.

Projection Department

(*Continued from page* 1466)

which says that the size of image IM is equal to the size of object OP times the radius of curvature minus distance v. divided by the radius of curvature plus the distance u.

In the example before cited if the size of the object had been 2 inches the image would have been

$$IM = 2\ \frac{4 - 1.6}{4 + 8}$$

$$IM = \frac{2 \times 2.4}{8}$$

$$= \frac{4.8}{8}$$

$$IM = 0.6 \text{ inches high}$$

This checks with the statement made once before that the size of the image formed by a convex mirror is *always smaller* than the object and lies between the mirror and its focal point.



Ventilating and Heating

Special Series to appear in Motion Picture News in the near future.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Cameo, Brooklyn, Equipped by Hornstein, Installs Five Simplex

A MOST important installation of Simplex equipment recently recorded is that at the Cameo Theatre, Brooklyn. The installation at the Cameo, which is the latest of the Weingarten chain of Greater New York theatres, is but another successful achievement of the Howells Cine Equipment of which Joe Hornstein is the aggressive manager.

The Cameo is located at the corner of Van Nostrand Avenue and Eastern Parkway, which latter thoroughfare is called "the Riverside Drive of Brooklyn," and is considered one of the most beautiful theatres within the five boroughs.

Three motor driven Type "S" Simplex Projectors are located in the projection room of the theatre proper, while two similar machines form the projection equipment on the Cameo Theatre Roof Garden, which garden for size and appointments in itself outstrips the average modern theatre.

Mr. Hornstein, whose services to the Weingarten chain date back some years, is proud of the fact that Mr. Weingarten in opening his Parthenon Theatre purchased the first three Simplexes that Mr. Hornstein handled. This order was closely followed by a duplicate order for the Pantheon Theatre, Bronx, another Weingarten house, so with the building of the Cameo, Mr. Hornstein was given carte-blanche to make this latest installation, one which represents everything that is modern in the way of projection room equipment and development. Besides the five Simplex Projectors which are equipped with every latest Simplex device, are two 110 ampere motor generator sets, are controls, speed indicators, special high power jaws, Superlite lenses and other accessories all of which tend to elevate the Cameo projection room to a standard in keeping with the other units of this unusual theatre.

Marr & Colton Organ for Philadephia Theatre

Robert Lynch of Philadelphia, a well-known Metro distributor and prominent exhibitor, has purchased a Marr & Colton Organ for his Pastime Theatre, Philadelphia.

KENTUCKY

Louisville—Architects Joseph & Joseph, Francke Bldg., are drawing plans for a six-story and basement, brick, reinforced fireproof construction, stone trimmed theatre and apartment building on 6th and Walnut Sts., for the Mammoth Realty Co., W. H. Wright, Pres., 608 Walnut Street.



The Royal Theatre, Laredo, Texas, shown as it appears at night with its new electric sign.

We will help

Finance

Plan

Build

Furnish

your

New Theatre

Exhibitors who would erect an up-to-date money-making house but cannot swing the deal on account of lack of sufficient cash should consult us.

We not only arrange for financing but plan, erect, decorate and equip your house complete.

We do not want ownership or control of the house. It will be yours. If you want a new house, our fair, practical method will interest you.

If we can help you write

Finance

Care—Motion Picture News
752 S. Wabash Ave.
Chicago



ProBert Marquise

have improved the appearance of many theatres — their value has been demonstrated by increased box office receipts. Our engineering and designing departments will show you how it is done.

The ProBert Sheet Metal Company, Inc.
COVINGTON
KENTUCKY

GOLD SEAL
TICKET PRODUCTS

Specials
THEATRE Model
For 1-2-3-4-5
Priced TICKETS
BASEBALL MODEL
Self-Acting RESTAURANT
TRANSFER TICKET MACHINE

There is no ticket device so strongly constructed, so handsomely finished, so completely standardized—and yet so economical to operate.

May we show you the advantages?

Automatic Ticket Register Corporation
723 7TH AVENUE NEW YORK CITY

Feature	Star	Distributed by	Length	Reviewed
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Cake Eater, The	Will Rogers	Pathe	2 reels	Mar. 1
Call The Wagon	Neil Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Cave Inn	Special Cast	Educational	1 reel	Mar. 1
Chasing Wealth		Universal	1 reel	Jan. 12
Checking Out	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar, Detective	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Col. Heeza Liar in the African Jungle	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Ancestors	(Bray Cartoon)	Selznick		
Col. Heeza Liar-Sky Pilot	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Treasure Island	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Burglar	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar and the Ghost	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Vacation	Bray Cartoon	Hodkinson	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox	2 reels	
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cream of Hollywood, The	Fred Caldwell	Selznick	2 reels	
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dandy Lions		Educational		
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessin-Butler	Pathe	2 reels	Dec. 20
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 3
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Forget	Charles Chase	Pathe	1 reel	Mar. 22
Don't Hesitate		Educational	1 reel	Dec. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reel	
Easy Work	Summerville-Dunn	Universal	1 reel	Feb. 23
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Faint Hearts		Hodkinson	2 reels	
Family Life		Educational	2 reels	
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fatal Photo, The		Hodkinson	2 reels	
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Fiddling Fool, The		Hodkinson	2 reels	
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Five Orphans of the Storm	Aesop Fable	Pathe	1 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fold Up		Educational		
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Four Orphans, The		Hodkinson	2 reels	
From Rags to Riches and Back Again	Aesops Fables	Pathe		
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Educational	2 reels	Mar. 1
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Good Old Days	Aesop Fable	Pathe	1 reel	
Go West	Animals	Pathe	1 reel	Nov. 20
Gown Shop The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7
Halfback of Notre Dame, The	Harry Gribbon	Pathe	2 reels	Feb. 23
Hang On	Cliff Bowes	Educational	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 27
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hard Knocks	Charles Chase	Pathe	1 reel	Mar. 1
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heap o' Sneaks		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	Spat Family	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	Feb. 9
Herman, The Great Mouse	Aesop Fable	Pathe	1 reel	Mar. 1
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hit 'Em Hard	Earle McCoy	Universal	2 reels	
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Kid, The	Special Cast	Pathe		
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22

Feature	Star	Distributed by	Length	Reviewed
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hunters Bold	Spat Family	Pathe	2 reels	Mar. 22
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Ideal Man, The	Bert Roach	Universal	1 reel	Nov. 19
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Jockey, The	Buddy Messinger	Universal		
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb.
Keep Going	Earle-McCoy	Universal	2 reels	Feb.
Keep Healthy	Slim Summerville-B. Dunn	Universal	1 reel	Mar. 15
Kidding Capt. Kidd		Lee-Bradford	3/4 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Killing Time	Lloyd Hamilton	Educational		
Knockout, The	Animals	Pathe	1 reel	
Lady Barber, The	Harry Langdon	Pathe		
Let's Build	D'Allbrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Selznick	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	Feb. 16
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept. 29
Love's Detour	Charley Chase	Pathe	1 reel	Mar. 8
Love's Reward	Animal Cast	Pathe	1 reel	Mar. 15
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, The	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man Pays, The	(Dippy Doo Dads)	Pathe	1 reel	Feb. 16
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 13
Mark It Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Marry When Young	Edwards-Roach	Universal		
Matter of Policy A	Neely Edwards	Universal	1 reel	Dec. 3
Marry When Young	Jimmy Aubrey	Selznick		
Midnight Blues	Lige Conley	Educational	2 reels	Mar. 22
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Movies	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Liar)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
New Sheriff, The		Educational	2 reels	Mar. 8
Nobody Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nobody to Love	Edwards-Roach	Universal	1 reel	Mar. 22
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Captain		Educational	1 reel	Feb. 23
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 2
One Day in Hollywood	Hank Mann	Selznick		
One Exciting Day	Earle-Eagle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sweet	Educational	2 reels	Jan. 13
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
On the Job		Fox	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Orphan, The	Clyde Cook	Fox	2 reels	
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 13
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	Mar. 1
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Perfect Day, A	Charley Chase	Pathe	1 reel	Feb. 23
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Playing Hooky	Buddy Messinger	Universal		
Political Pull	Spat Family	Pathe	2 reels	Feb. 23
Postage Due	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Pretty Plungers	Special Cast	Universal		
Quit Kidding	Buddy Messinger	Universal	2 reels	Feb. 23
Racing Kid, The	Buddy Messinger	Universal		
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Reno or Bust	Spec. Cast	Educational	2 reels	Mar. 15
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 13
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22

Feature	Star	Distributed by	Length	Reviewed
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Safe and Sane		Educational		
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
Scarem Much		Pathe	2 reels	Mar. 22
School Pals	Animal Cast	Fox	2 reels	Mar. 1
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 3
Shanghaied Lovers	Harry Langdon	Pathe		
Sheik of Hollywood, The	Fred Caldwell	Selznick	2 reels	
She's a He	Buddy Messinger	Universal	2 reels	Nov.
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 24
Should Poker Players Marry	N. Edwards-B. Roach	Universal	1 reel	Mar. 15
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 3
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smile Please	Harry Langdon	Pathe	2 reels	Mar. 1
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal	2 reels	Mar. 8
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stole Man, The	Earle-McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 3
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Taxi, Taxi	Harry McCoy	Universal		
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan 12
That Oriental Game	Pal (dog)	Universal	2 reels	Mar. 15
That's Rich	Arthur Trimble	Universal		
There He Goes	Lige Conley	Educational	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Trailing Trouble	Buddy Messinger	Universal		
Trouble Brewing	Larry Semon	Vitagraph		
Turn to the Left	Kingston-Day	Pathe		
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 2
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under Orders	Clyde Cook	Educational	2 reels	Mar. 15
Under the White Robe		Universal	1 reel	
Unknown Boy	Universal		2 reels	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Very Bad Man, The		Universal	1 reel	Mar. 1
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox	2 reels	Mar. 8
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
When Knighthood Was in Tower	Special Cast	F. B. O.	2 reels	Mar. 8
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wide Open		Educational	2 reels	Feb. 23
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Wide Open		Educational	2 reels	Feb. 23
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 29
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	2 reels	Mar. 22
You're Next		Universal		
Zeb vs. Paprika	Stan Laurel	Pathe	2 reels	Mar. 15

Short Subjects

Feature	Distributed by	Length	Reviewed
Almost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict.	1 reel	Nov. 17
Ant Lion, The (Secrets of Life)	Educational	1 reel	Mar. 8
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Beast (Fighting Blood)	Film Book. Offices	2 reels	5
The Bee (Secrets of Life)	Educational	1 reel	Jan.
Big Boy Blue (Leather Pushers)	Universal	2 reels	Mar. 15
Bill Brennan's Claim	Universa	2 reels	
Birds of Passage (Novelty)	Pathe	3 reels	
Black Caesar's Clan (Serial)	Pathe		
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Black Sunlight (Bray Romance)	Hodkinson	1 reel	
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Educational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Captain Kidder (Aesop Fable)	Pathe		
Cartoon Factory, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film. Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 3
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Declaration of Independence, The (Chronicles of America)	Pathe		
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Red Seal Pictures	2 reels	
Ex-Bartender Retires, The (Bruce Scenic)	Educational		
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Farewell, The (Bruce Scenic)	Educational		
Fast Express, The	Universal	15 episodes	Feb. 23
Feathered Fishermen (Educational)	Fox		
Field of Glory (Sportlight)	Pathe	1 reel	Mar. 22
Film Memorial to Woodrow Wilson	Universal	1 reel	Feb. 16
Fly, The (Secrets of Life)	Educational		
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gambling With the Gulf Stream (Bray Romance)	Hodkinson	1 reel	
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Gold, Gold (Way of a Man Serial)	Pathe	2 reels	
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale (Fighting Blood)	Film Book. Offices	2 reels	June 16
Guest, The (Nigh Miniature)	Pathe		
Hail to the Chief (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 12
Hats Off (Pete Morrison)	Universal	2 reels	Feb. 9
Haunted Hills (Wilderness Trails)	Educational	1 reel	Feb. 23
Heart Throbs (Sing 'Em Again	Educational		
He Longs to Conquer (Leather Pushers	Universal	2 reels	Jan. 1
Home Again (Sing Them Again Series)	Educational	1 reel	Jan.
Homemaker, The	Educational	1 reel	Feb. 2
Immortal Voice, The (Bray Romance)	Hodkinson	1 reel	
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Jean of Heceta Head (Wilderness Tales)	Educational	1 reel	
Johnny's Swordfish (Educational)	Fox	1 reel	
Jumping Jacks (Hodge Podge)	Educational	1 reel	Mar. 1
Just-A-Little-Late Club (Barton Editorial)	Selznick	1 reel	
Just Waiting (Bruce Scenic)	Educational		
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
King Leary (Telephone Series)	F. B. O.	2 reels	
Last Outlaw, The	Universal	2 reels	Jan. 12
Laugh-O-Graphs (Novelty)	Grand Asher		
Leatherstocking Tales	Pathe	Serial	Mar. 8
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Liquid Lava (Hodge Podge)	Educational	1 reel	
Lone Larry — Kingsley Benedict	Universal	2 reels	
Long Ago (Sing Them Again Series)	Educational	1 reel	Mar. 8
Long Live the King (Fighting Blood)	Film Book. Offices	2 reels	
Mandan's Oath, The (Indian Series)	Pathe	2 reels	Mar. 15
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Masquerade, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Mother Goose Land (Out of the Inkwell)	Red Seal Pictures	1 reel	
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mystery Box, The (Bray Romance)	Hodkinson	1 reel	
Mysteries of Yucatan (Educational)	Fox	1 reel	
National Rash, The (Sportlight)	Pathe	1 reel	Mar. 8
New England Farm, A (Educational)	Fox		
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	Feb. 16
Olympic Mermaids (Sportlight)	Pathe	1 reel	Feb. 23
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Peter Stuyvesant (Chr. of America)	Pathe	3 reels	Feb. 23
Phistigrams (Novelty)	Educational		
Poor King Midas (Barton Editorial)	Selznick	1 reel	
Puritan, The (Chronicles of Amer.)	Pathe		
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Romance of Life (Bray Romance)	Hodkinson	1 reel	
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Sculptor's Paradise, A (Novelty)	Fox	1 reel	Mar. 15
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Sky Splitter, The (Bray Romance)	Hodkinson	1 reel	
Slippery Decks (Educational)	Fox	1 reel	
Society Sensation, A (Valentino-re-issue)	Universal	2 reels	Mar. 1
Some Sense and Some Nonsense (Hodge-Podge)	Educational	1 reel	Sept. 29
Song Carnival	Red Seal Pictures	1 reel	
Sons of Swat (Educational)	Fox		
Something for Nothing (Barton Editorial)	Selznick	1 reel	
Speedwille (HodgezPodge)	Educational	1 reel	
Spider, The (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sun and Snow (Sportlight)	Pathe		
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swift and Strong, The (Sportlight)	Pathe		
Swing Bad the Sailor (Leather Pushers) Bill Sennett	Universal	2 reels	Mar. 8
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking a Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Ten Scars Make a Man (Serial)	Pathe		
Three Orphans (Fighting Blood)	Film Book. offices	2 reels	Oct. 29
Thru Yellowstone Nat'l Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	Feb. 23
Trader Keeps Moving, The (Bruce Scenic)	Educational		
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	

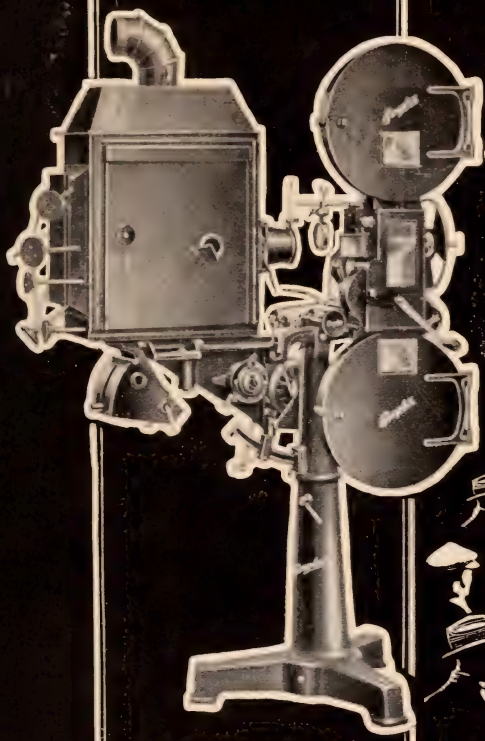
Feature	Distributed by	Length	Reviewed
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
White Man Who Turned Indian, The (Indian Series)	Pathe	2 reels	Mar. 1
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why the Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Why Mice Leave Home (Cartoon)	Pathe	1 reel	Mar. 15
Wild and Western (Sportlight)	Pathe	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 3
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe	3 reels	Mar. 22
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R.	12 reels	Feb. 2
Adorable Scoffiaw, The	Eow-Harlan	Preferred		
After A Million	Kenneth McDonald	Sunset Prod.		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alaskan, The	Thomas Meighan	Paramount		
Alibi, The	Special Cast	Vitagraph		
Along Came Ruth	Viola Dana	Metro		
America	Special Cast	United Artists	14 reels	Mar. 8
An Old Man's Darling	Laura La Plante	Pathe		
Another Scandal	Special Cast	Paramount		
Arab, The	Special Cast	Metro		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. C. Burr	7 reels	Feb. 9
Back of the Beyond		Grand-Asher		
Baffled	Franklyn Farnum	Independent Pict.		
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Bandolero	Special Cast	Goldwyn Cosmo		
Barbara Freitchie	Special Cast	First National		
Beast, The	Special Cast	Fox		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Beggars on Horseback	Blue Preston	Warner Bros.		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres-Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist.		
Boomerang, The	Special Cast	Preferred Pict.		
Borrowed Husbands	Florence Vidor	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro		
Bread	Special Cast	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers	Special Cast	Metro		
Buddies	Marion Davies	Cosmo		
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict.		
Cause for Divorce	Spec. Cast	Selznick	7 reels	Feb. 16
Circe	Mae Murray	Metro		
Circus Rider, The	Charles Jones	Fox		
Claim No. 1	Special Cast	Universal		
Clean Heart		Vitagraph		
Code of the Sea	Rod La Rocque	Paramount		
Confidence Man, The	Thomas Meighan	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod.		
Crash, The	Special Cast	Vitagraph		
Damaged Hearts	Special Cast	F. B. O.	6175 feet	Mar. 8
Dawn of a Tomorrow	Special Cast	Paramount		
Desert Rose, The	Harry Carey	Hodkinson		
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Dollar Down	Ruth Roland			
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Enemy Sex, The	Betty Compson	Paramount		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount	5 reels	Mar. 1
Face to Face	Viola Dana	Metro		
Feet of Clay	L. Joy-R. La Roque	Paramount		
Fighting Coward, The	Special Cast	Paramount	7 reels	Mar. 15
Fighting Tylers, The	Spec. Cast	Hal Roach		
Fine and Dandy	Tom Mix	Fox		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Fires of Fate		Truart (S. R.)		
First Violin, The		Grand-Asher		
Flames of Romance	Special Cast			
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod.	6500 feet	Mar. 8
Fool, The	Special Cast	Fox		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Forgive and Forget	Special Cast	C. B. C. (S. R.)	6 reels	Feb. 23
Forty-Horse Hawkins	Hoot Gibson	Universal		
Furnace of Life, The		Grand-Asher		
Getting Her Man	Special Cast	Gerson Pict.		
Girl in the Limousine	Larry Semon	Truart		
Good Bad Boy, The		Principal Pict.		
Good Men and Bad	Special Cast	F. J. Kramer	5 reels	Dec. 2
Goof, The	Special Cast	First National		
Guilty One, The	Agnes Ayres	Paramount		
Haunted Hours	Olive Hammerstein	Fred Welsh Prod.		
Hearts of Oak		Fox		
Helen's Babies	Baby Peggy	Principal Pict.		
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
Hook and Ladder	Hoot Gibson	Universal	reels	Jan. 12
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Hunted Woman, The		Fox		
Icebound	Dix-Wilson	Paramount	5145 feet	Mar. 15
In Fast Company	Richard Talmadge	Truart		
In The First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		

Featnre	Star	Distributed by	Length	Reviewed
Innocent	Special Cast	Universal		
Inside Story, The		Paramount		
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
K		Universal		
King, The	Adolph Menjou	Paramount		
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Lend Me Your Husband	Doris Kenyon	C. C. Burr		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Let's Go		Phil Goldstone		
Listen Lester	Special Cast	F. B. O.		
Lone Fighter, The	J. B Warner	Sunset Prod.		
Lost	Special Cast	F. B. O.		
Love Pirate, The	Carmel Myers	F. B. O.	5 reels	Feb. 23
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lure of the Yukon				
Madame Satan	Theda Bara			
Mademoiselle Midnight	Mae Murray	Metro		
Man from Brodney's	Special Cast	Vitagraph	7 reels	De. 3
Man From Wyoming, The	Jack Hoxie	Universal		
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Man Who Came Back, The		Fox		
Man Who Sold Himself	Richard Dix	Paramount		
Mark of Cain	John Gilbert	Fox		
Marriage Market, The	Special Cast	C. B. C.-S. R.	6 reels	Mar. 1
Mary Jane		Pathe		
Mary the Third	Eleanor Boardman	Goldwyn-Cosmo		
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Mismi	Betty Compson	Hodkinson		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Monsieur Beaucaire	Rudolph Valentino	Paramount		
Montmartre	Pola Negri	Paramount	7 reels	Mar. 15
Mountebank, The	E. Torrence-A.Q. Nilsson	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Ladies Lips		Preferred		
My Man	Special Cast	Vitagraph	5600 Feet	Feb. 23
Never Say Die	Douglas McLean	Asso. Exhib.		
Next Corner, The	Tearle-Mackaill	Paramount	6 reels	Feb. 23
No More Women	M. Wenger-Bellamy	Allied P. & D.	6 reels	Feb. 2
North of Hudson Bay	Tom Mix	Fox	4973 feet	Feb. 23
North of 36	Special Cast	Paramount		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 20
One Law for the Woman	Harris-Spooner	Vitagraph		
One Night in Rome	Lauretta Taylor	Metro		
Open Places	John Lowell	John Lowell		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Outline of History		J. R. Bray		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pal O' Mine	Special Cast	C. B. C.		
Passionate Adventurer	Alice Joyce	Selznick		
Peter Pan	Pauline Garon	Paramount		
Pied Piper Malone	Thos. Meighan	Paramount	7 reels	Feb. 9
Plugger, The	Special Cast	Fox		
Potash and Perlmutter in Hollywood	Bernard-Carr	First National		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil, The	Special Cast	Goldwyn-Cosmo		
Rejected Woman, The	Alma Rubens	Goldwyn-Cosmo		
Relativity	Laura La Plante	Universal		
Restless Wives	Doris Kenyon	Mastodon		
Ridgeway of Montana	Jack Hoxie	Universal		
Roles	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Rose of the Ghetto	Marie Prevost	Warner Bros.		
Sands of Time	Special Cast	First National		
San Francisco		Grand Asher		
Satin Girl, The	Special Cast	Grand-Asher		
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sea Hawk, The	Special Cast	First National		
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Signal Tower, The	Special Cast	Universal		
Singer Jim McKee	William S. Hart	Paramount	7 reels	Feb. 23
Sinners in Heaven	Special Cast	Paramount		
Six Cylinder Love	Ernest Truex	Fox	7 reels	De. 22
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount	6 reels	Mar. 22
Southern Love	Betty Blythe			
Stepping Lively	Richard Talmadge	Truart		
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Strange Woman, The	Shirley Mason	Fox		
Strathmore		Fox		
Superstition	De la Motte-Bowers	Creative Prod.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of The Shrew	Bebe Daniels	Principal Pict.		
Tarnish	May McAvoy	Paramount		
Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Special Cast	Warner Bros.		
Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo		
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
Three O'Clock in the Morning	Special Cast	Assoc. Exhibitors	7 reels	Feb. 9
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 5
Throwback, The	Pat O'Malley	Universal		
Thy Name is Woman	Special Cast	Metro	9087 feet	Mar. 15
Treasure Canyon	J. B. Warner	Sunset Prod.		
Tree in the Garden	Special Cast	Goldwyn-Cosmo		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
Trouble Shooter, The	Tom Mix	Fox		
Twenty Dollars a Week	George Arliss	Selznick		
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Visions		United P. & D.		
Wanderer of the Wasteland		Paramount		
Wandering Husbands	Kirkwood-Lee	Hodkinson		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of All Flesh		Grand Asher		

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Bebe Daniels and Norman Kerry
in
"Daring Youth"

Mr. B. F. Zeidman presents Bebe Daniels in ***"Daring Youth"*** With Norman Kerry and all star cast. A photoplay comment on the modern Marriage suggested by Shakespeare's "The Taming of the Shrew"—Adapted For the screen by Dorothy Farnum. Photographed by Charles Van Enger. Joseph Wright, art director. The Editing by Edward M. McDermott. All directed by William Beaudine. Distribution and exploitation by Principal Pictures Corporation. ***Rothacker Prints and Service.***

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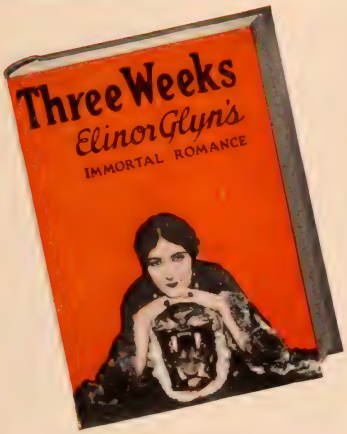
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APRIL 5, 1924

Motion Picture News

Reg. U. S. Patent Office



200,000 *copies have just been run off by Macaulay, the publishers, to anticipate the many tie-ups for* Elinor Glyn's

THREE WEEKS

with CONRAD NAGEL *and* AILEEN PRINGLE
Directed by ALAN CROSLAND, *Scenario by* ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, *Editorial Director*
A Goldwyn Picture

Goldwyn-Cosmopolitan

VOL. XXIX No. 14

Entered as second-class matter January 31, 1924, at the Post Office at Albany, New York, under the Act of March 3, 1879

Published Weekly—$3.00 a year

PRICE 20 CENTS

What Controls the Wearing Qualities of Motion Picture Prints?

The Temperature and Humidity of All the Laboratory Departments Controls the Wearing Qualities of a Print after it is Placed in Service.

The Exchange Manager Knows which prints wear best

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John M. Nickolaus S. M. Tompkins

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Hollywood, California



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The greatest showman-producer in this business is, beyond a doubt–

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The greatest showman-picture DeMille ever produced is, beyond a doubt–



"TRIUMPH!"

WITH

Leatrice Joy, Rod La Rocque

and typical DeMille all star cast

IN "Triumph", De Mille returns to the gorgeous girls, gowns and settings of "Manslaughter" and "Male and Female". An ultra-modern society love story adapted by Jeanie Macpherson from May Edginton's Saturday Evening Post serial and novel.

Other featured players: Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, George Fawcett, Raymond Hatton.

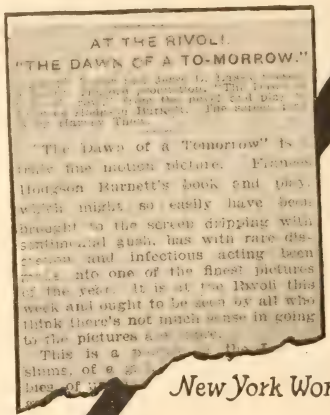
Here's a real clean-up, boys!

A Paramount Picture

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Reviews that mean Business


AT THE RIVOLI.

"THE DAWN OF A TO-MORROW."

"The Dawn of a Tomorrow" is a fine motion picture. Frances Hodgson Burnett's book and play, which might so easily have been brought to the screen dripping with sentimental gush, has with rare discretion and infectious acting been made into one of the finest pictures of the year. It is at the Rivoli this week and ought to be seen by all who think there's not much sense in going to the pictures at all.

This is a [illegible] slums, of a [illegible] boy of [illegible]

New York World

George Melford's "DAWN OF A TOMORROW"

Boys, here's a real clean-up!

Read the review the hard-boiled New York World critic wrote about "The Dawn of a Tomorrow" above. See the great reviews in the other papers. Look over the crowds that are filling the Rivoli every performance this week.

Then you'll KNOW Melford has made one of the biggest pictures of the year out of the world-famous novel and play by Frances Hodgson Burnett (Adapted by Harvey Thew).

Book it while it's hot!

A Paramount Picture

PRODUCED BY

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres.



MONOGRAM PICTURES CORPORATION, Andrew J. Callaghan, President
presents

"GALLOPING GALLAGHER"

WITH THE
NEW BIG WESTERN STAR

Fred Thomson

WORLD'S CHAMPION ALL 'ROUND
ATHLETE AND STUNT MAN

Directed by ALBERT ROGELL

a Harry J. Brown Production

"GALLOPING GALLAGHER" is No. 3 of F. B. O.'s Big Six Series of fast action Western Pictures. No Western Star has flashed so brilliantly across the movie horizon as has FRED THOMSON, champion athlete and stunt man, and his marvelous horse SILVER KING.

Here are real showmen's ingredients for money making. A great horse, his great master, hurricane stories with youth, love, romance and high speed action.

"GALLOPING GALLAGHER" will pull 'em in and please 'em mightily. Lots of powerful advertising material to help you get the crowds out.

Read under the heading "'WHAT THE PICTURE DID FOR ME" in Exhibitors Herald about this series of Six Big Westerns and you'll book 'em.

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Had A Line Until 10:40
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Gave Special Midnight Show
Yet Turned Away Hundreds

Adam Adams, Managing Director of Newark Theatre and one of the Real Showmen of the Film Industry, gave Daughters of Today Special Presentation and Exploitation and the Picture did the rest.

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SPECIAL SHORT SUBJECT NEWS

A Whirl of Speed in Universal Short Subjects Programs

THE LIVE showman who is writing profits into his bank account every week has learned that he can't risk pleasing some of the people all of the time, or all of the people some of the time. He is the one man in the world who must please all of the people all of the time. That's why Universal Short Subjects meet his demand.

Whirlwind Pace Set by "Ghost City"

"THE picture captured our intense admiration. Action is so rapid and intense the audience draws a deep breath of relief after each mishap."—"Exhibitors Trade Review." That's what was promised and that's what has been performed. Pete Morrison is building a big following in this series and you are building profits when you book them.

"Leather Pushers" Went Over Big

"NONE could be better than Billy Sullivan. Fourth Series went over very big" wires O. L. Meister, Manager of the White House Theatre in Milwaukee, Wis. They crackle with action and breathe the very life of the ropes arena. They are taken from H. C. Witwer's Collier's Weekly stories — read by the nation. You need the Leather Pushers series.

"Business Beyond Expectations!" with VALENTINO



NOW comes Manager Cliff A. Schaufele of the Lyric Theatre, Hamilton, Ont., Canada, with "Business beyond expectations."

It was the same story in St. Paul where Manager Joseph Friedman at the Tower Theatre did a business of sensational volume all week. One of the most sensational bookings of a short feature on record is Mareus Loew's booking of this subject for 35 houses in the metropolitan district of New York and for cities in 9 other states!

Valentino in "A Society Sensation" is an unfailing hit. This Universal reissue is out making profits wherever shown and no exhibitor can afford to miss the opportunity to cash in on this release. Valentino's name in your lobby means cash volume in receipts.



In "Nobody to Love" your audiences will be convulsed with laughter at the other fellow's troubles in and out of jail. It's a one-reel Universal Comedy riot.

Thrills in the News an Audience Does Not Forget

WHATEVER the caprice of human nature that affords the next big thrill in the day's news, wherever or whenever it happens, the International News cameraman will be there to catch it for your expectant audiences. And if ingenuity can help interest, then the International News No. 24 offers the first animated diagram of the 24,934 mile air journey around the world as plotted by the United States Air Service, together with close-ups of the men who will make the attempt. Intimate views of the Tea-Pot Dome hearings at Washington, action scenes of the Army and Navy, object lesson in safety first dramas of the street, panoramas of the storm-wrecked Connecticut coast, fleet-footed runners of France trying for the Olympic games, horses at the horse show, a baby athlete on a dreadnought of the Navy,—these and many other interest-compelling picture-paragraphs of world news are offered in International News.

IMPORTANT NOTICE!

Don't miss the biggest Spring money-making announcement ever—in "The Universal Weekly" dated April 12th.

Fast Outdoor Action in New Westerns

NOTHING is being left undone to make this group of Universal two-reel Westerns the best the industry ever produced. Flawless as to story value, matchless for fidelity to detail and characterization, perfect as to audience appeal and fan interest, the material for this series has been drawn from the best short stories of popular authors. That the exhibitors who select them may enjoy the advantage of ready-made audiences, the stars have been carefully selected—Pete Morrison, Bob Reeves, Jack Mower, Jack Dougherty, Neal Hart, Wm. E Lawrence and Robert Hayes. With such a combination of story, author and star, casting and direction, these Westerns in the Universal Short Subjects are features condensed.

These are the fast-action Westerns your audiences are waiting for. It is with absolute confidence that they will be presented as profit-yielding entertainment to the showmen of the country. Your booking should be made now.

It's getting

Carl Laemmle

"SPORTING YO

starring **REGINALD DENNY**

supported by LAURA LA PLANTE and a whirlwind cast
in Byron Morgan's dazzling story of the younger set

Every UNIVERSAL JEWEL

"FOOLS HIGHWAY"
from Owen Kildare's Amazing Life Story
"MY MAMIE ROSE"
Starring MARY PHILBIN
The Beautiful "MERRY GO ROUND" Girl
Directed by IRVING CUMMINGS
UNIVERSAL JEWEL

"The LAW FORBIDS"
A drama of tremendous appeal with a great cast including
BABY PEGGY, ROBERT ELLIS, ELINOR FAIRE, JOE DOWLING, HAYDEN STEVENSON, WILLIAM WELSH, WINIFRED BRYSON, BOBBY BOWES, WILLIAM E. LAWRENCE, EVA THATCHER
Directed by JESSE ROBBINS
UNIVERSAL JEWEL DE LUXE

LAURA LA PLANTE
The "SPORTING YOUTH" GIRL
AS A STAR IN HER OWN RIGHT in
"EXCITEMENT"
It sets a new speed record for comedy, thrills and entertainment
directed by ROBERT HILL
A UNIVERSAL PICTURE

NOTE: *Don't miss the biggest Spring money-making annou*

the money!

SPORTING YOUTH (6,712 feet). Star, Reginald Denny. A whale of a picture; simply a knockout. If anyone did not like this one we failed to see them. Believe it pleased one hundred per cent. Can't go wrong on this one; boost it to the sky. It will stand anything you can do for it. Moral tone good and it is suitable for Sunday. Had big attendance. Draw best class in town of 8,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Sporting Youth, with Reginald Denny.—Man, Oh man, what a picture! If there ever was a picture that is 100 per cent, this one is.

This picture has everything that it takes to make a picture: Romance, comedy and thrills galore. An actual automobile race that was staged at Santa Monica, with wrecks that are real wrecks. It made our patrons stand up and howl and clap their hands when the auto race was in progress, and when the rival car was gaining you could hear groans all over the house. It is that interesting. Everybody doubly satisfied. Big business too.

Boys, if you can get this picture do so. It is brand new here, and for that matter, is just released, and if J. C. ever gets a good look at the leading lady Denny has in this picture he will forsake Vfola sure. Seven reels was entirely too short for this picture.—C. H. Powers, Strand Theatre, Dunsmuir. Cal.

The above reports from Moving Picture World and Exhibitors Herald.

Presents

UTH"

is a money getter!

The Class of the Field

"FAST STEPPERS"

Featuring

BILLY SULLIVAN

AS "THE INFORMATION KID," and a snappy cast

From GERALD BEAUMONT'S famous RED BOOK MAGAZINE racing stories

Directed by EDWARD LAEMMLE

UNIVERSAL JEWEL SERIES

"The STORM DAUGHTER"

A gripping, tempestuous drama of the deep, starring dashing, dynamic

PRISCILLA DEAN

with Tom Santschi, Wm. B. Davidson, Cyril Chadwick, Bert Roach and others

STORY BY LEET NEWICK BROWN

DIRECTED BY GEORGE ARCHAINBAUD

UNIVERSAL JEWEL

HOOT GIBSON

in a wild-riding, rip-roaring romance of the great outdoors—full of the stuff that made him famous.

"Ride for Your Life"

From the story by Johnston Mc Culley

DIRECTED BY EDWARD SEDGWICK

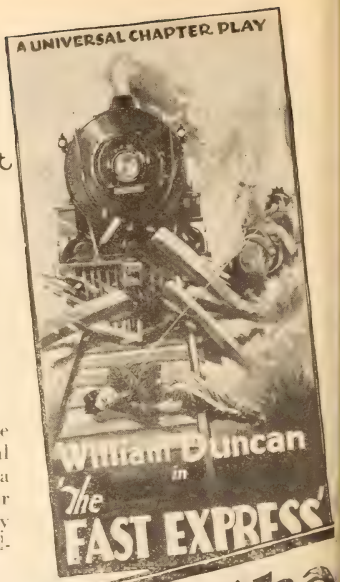
UNIVERSAL-GIBSON PRODUCTION

cement ever—in "The Universal Weekly" dated April 12th.

The posters get them in!

Action posters! All the thrilling action and appeal in these posters that a great author and daring star have built into the story itself. They are ticket-selling posters.

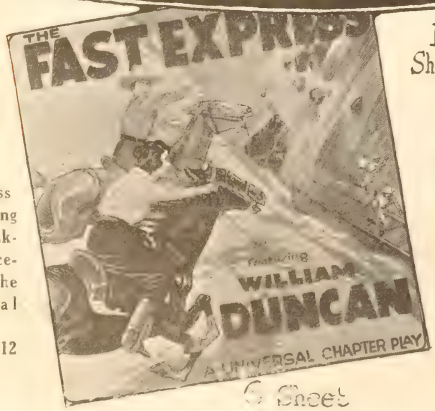
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Universal's Great Cha

The FAST E

Starring WILLIAM DUNCAN

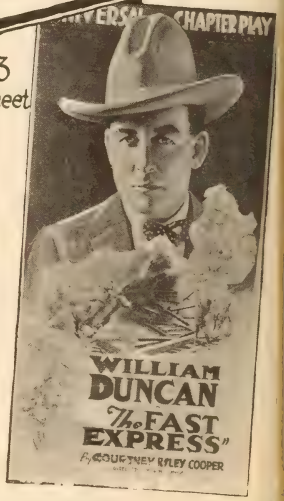


6 Sheet

1 Sheet



3 Sheet



Don't miss the big Spring money-making announcement in "The Universal Weekly" Dated Apr. 12



Don't miss the big Spring money-making announcement in "The Universal Weekly" dated April 12.

24 Sheet

pter-Play Sensation XPRESS"

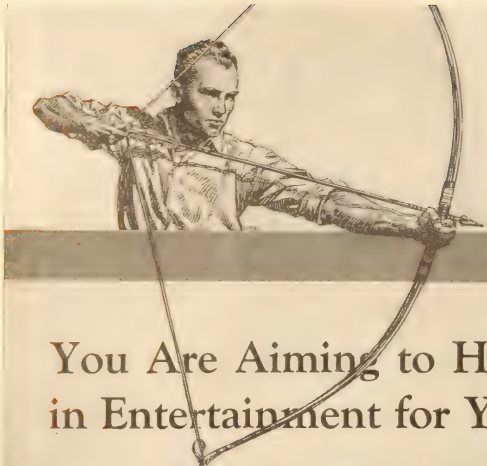
From the widely read magazine story by the famous Saturday Evening Post author
COURTNEY RYLEY COOPER

Once you get them you've got them sold for fifteen solid weeks of exciting entertainment. All the thrills that a great Saturday Evening Post author can write—all the thrills that William Duncan, the greatest chapter play-star in films today, can enact! A business-building combination!

6 Sheet



The picture does the rest!



You Are Aiming to Hit the Mark in Entertainment for Your Patrons

Your Score is Highest When You Give Them A Diversified Program

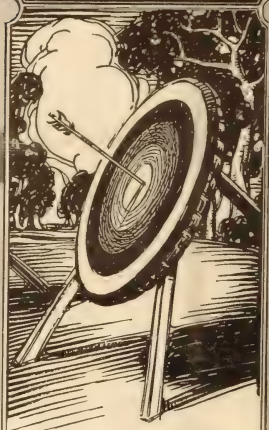
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The finest assortment of accessories and advertising helps are available on Educational Pictures. See them at your exchange. When you use them you are backed up by constant national advertising.

EDUCATIONAL PICTURES are the only NATIONALLY ADVERTISED SHORT SUBJECTS

This "ad" appears in
THE SATURDAY EVENING POST
April 5th issue

Educational Pictures
THE SPICE OF THE PROGRAM



Hitting *the* Mark

A GOOD hearty laugh is the mark at which every screen comedy aims. When it hits the mark, the comedy is the finest of film entertainment, for what could be a better treat than a real hearty laugh?

Their reputation for consistently hitting this mark explains why comedies bearing the Educational Pictures trade-mark are favorites with all picture goers who enjoy a good laugh—and why the best theatres show Mermaid Comedies, Christie Comedies, Hamilton Comedies, Juvenile Comedies, Tuxedo Comedies and Cameo Comedies.

And the theatre which gives you the best in Short Subjects has many things to offer besides a laugh—thrilling drama, novelty, scenic beauty, an occasional community "sing", the news in pictures, wonderful revelations of the microscope, all the newest marvels of motion picture photography. For all these things are to be found in Wilderness Tales by Robert C. Bruce, Lyman H. Howe's Hodge-Podge, "Secrets of Life", the Sing Them Again Series, Kinograms (news-reel) and Specials such as "Plastigrams", the Third-Dimension Movie.

The Educational Pictures trade-mark is your assurance of a good laugh, real entertainment and a liberal education.

EDUCATIONAL FILM EXCHANGES, Inc.
EXECUTIVE OFFICES, NEW YORK
E. W. Hammons
President



KEEP YOUR PATRONS HAPPY

By Inviting Them to Come In and

"SING THEM AGAIN"

All over the country there is a great revival of the songs we used to sing. Three great radio broadcasting stations in Chicago asked what songs the people liked best. More than 70 per cent of the 100,000 replies favored the old familiar songs over the modern jazz.

All over the country wide-awake exhibitors are turning this love of the old songs into box-office profit.

Book These

Modernized Revivals of the Songs You Used to Sing

By Norman Jefferies

Each Picture Introducing Three Old Favorites for the Audience to Sing

and Advertise a

"SING THEM AGAIN" WEEK

"LONG AGO"
Introducing
"Annie Laurie"
"Old Cabin Home"
"Love's Old Sweet Song"

"LEST WE FORGET"
Introducing
"Tenting Tonight on the Old Camp Ground"
"Wait Till the Sun Shines, Nellie"
"Mother Machree"

"OLD FRIENDS"
Introducing
"She Was Bred in Old Kentucky"
"Two Little Girls in Blue"
"Star Spangled Banner"

"HOME AGAIN"
Introducing
"Old Black Joe"
"Little Annie Rooney"
"Home, Sweet Home"

ANNIE

LAURIE

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

For foreign rights address Far East Film Corporation, 729 Seventh Avenue, New York City



To My Exhibitor Friends

I have never before written an advertisement and only because of my great faith in the success of my last picture, "BY DIVINE RIGHT," am I writing these few words to my many exhibitor friends.

"BY DIVINE RIGHT," made by the Grand-Ascher Company, is one of the finest pictures in which I have ever acted. It has everything. It has thrills, it has a most astounding train wreck, it has drama carried to the very highest degree, it has happiness, romance, beauty and great appeal.

It is the kind of motion picture that builds up at the box office each succeeding day. Although it was released by the Film Booking Offices just a few days ago, I have already had a number of letters from Exhibitors expressing their satisfaction with the splendid results of the picture. This is all very gratifying of course.

I am intensely interested in seeing "BY DIVINE RIGHT" played in as many theatres as possible throughout the world because it carries such a big theme.

It is easy to watch. It is simple to understand. It is fine, wholesome, and most refreshing in the character of entertainment that it provides.

I hope that I am able to make more pictures as big as "BY DIVINE RIGHT." The excellent advertising material provided for the picture by the Film Booking Offices, if properly used, will hit with telling effect at your box offices.

I commend it to all my exhibitor friends. I know it will make money for you all.

Cordially and sincerely yours,

Elliott Dexter

Nearing Completion



Reservations now being taken at all Hodkinson Exchanges for first run bookings



Betty Compson
in
"MIAMI"

Story by John Lynch
An Alan Crosland production
Produced by Tilford Cinema Corp.

Distributed by
HODKINSON
Season 1924-1925
Thirty First-Run Pictures

~ ~ again a winner at FENWAY Theatre, Boston Week~Mar. 16th

what the critics say~

"Fun, plenty of fun and nothing else but fun, kept me entertained, acted in zippy style."
—*Boston Advertiser*

REGENT PICTURES CORP. PRESENTS

"The DRIVIN' FOOL"

featuring
WALLY VAN,
Patsy Ruth Miller
and Alec. B. Francis-
Directed by Robert J. Thornby

"Fastest picture here this season."
—*N. Y. American*

"It is a very good film of its kind and one filled with fun."
—*N. Y. Times*

"'The Drivin' Fool' is one of those high-speed joyous farces that coax the spectator into settling comfortably into his seat to laugh his heartiest." —*N. Y. Evening Journal*

"Should prove enjoyable anywhere." —*M. P. News*

"A sure fire number." —*Film Daily*

"A live wire performance."
—*M. P. World*

"Isn't a dull moment."
—*Exhibitors' Herald*

"Pep is the middle name of this picture." —*Cincinnati Billboard*

"Possesses all the elements that bid for audience appeal—fast action, spills, thrills." —*Harrison's Reports*

Played by

Southern Enterprises Theatre Circuit
Poli Circuit
Pantages Circuit
Jensen & Von Herberg Circuit
West Coast Theatres
And by almost every big independent theatre in America.

If you haven't played this whirlwind picture you are cheating yourself out of some easy money~

BOOK IT NOW!



Distributed by
HODKINSON
FOREIGN DISTRIBUTOR Wm VOGEL DISTRIBUTING CORP.
Season 1924-1925 Thirty First-Run Pictures

"What Shall I Do"



Starring

Dorothy Mackaill

in a

FRANK E. WOODS *Special Production*

With
John Harron, Louise Dresser
and William V. Mong
Directed by John G. Adolfi
Story, Supervision and Editing by Frank Woods

Distributed by
HODKINSON
FOREIGN DISTRIBUTOR
Wm VOGEL, DISTRIBUTING CORP.
Season 1924-1925
Thirty First-Run Pictures

This is Leap Year!

The Women Will Love This One!



PLAY

SECOND YOUTH

Adapted by John Lynch, *from* Allan Updegraff's Novel

Directed by
ALBERT PARKER

with Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland, Lynn Fontanne.

A DISTINCTIVE PICTURE

Distributed by Goldwyn-Cosmopolitan

JACK PICKFORD

in "THE HILL BILLY"

Suggested by a John Fox Jr. Story ~ ~ Adaptation by Marion Jackson
Direction by George Hill

"Very Good Entertainment"

"'The Hill Billy' is very good entertainment and, we might add, better than some of those pictures which are heralded as 'super-extra-specials.' It is about the best thing young Mr. Pickford has done."—N. Y. American.

"Above the Average"

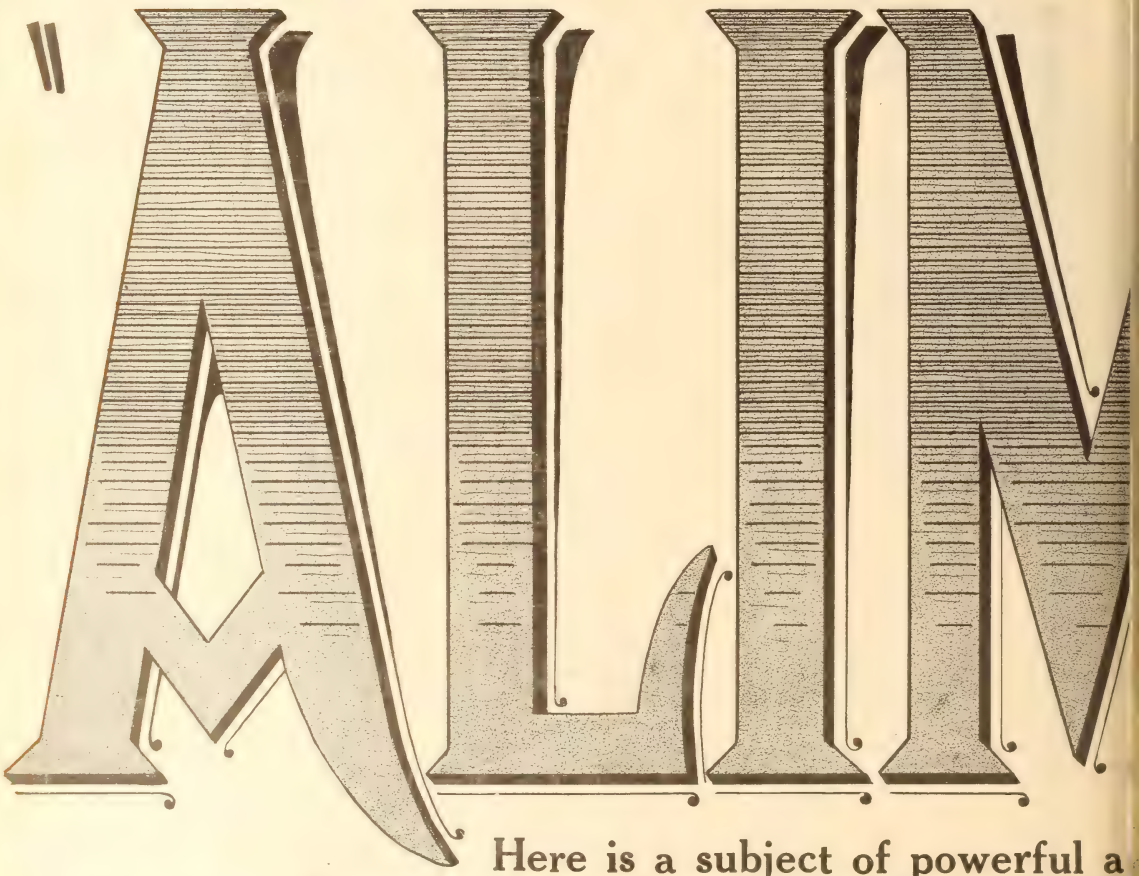
"Thoroughly delightful and refreshing. The production is polished, very well done, and is also intelligent. 'The Hill Billy' is above the average."—N. Y. Morning Telegraph.

Now Booking

Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange

The Flappers --- The Bachelors --- Th
Women --- The Married Men --
Even Grandma and Gra
To See F. B. O.'s Se



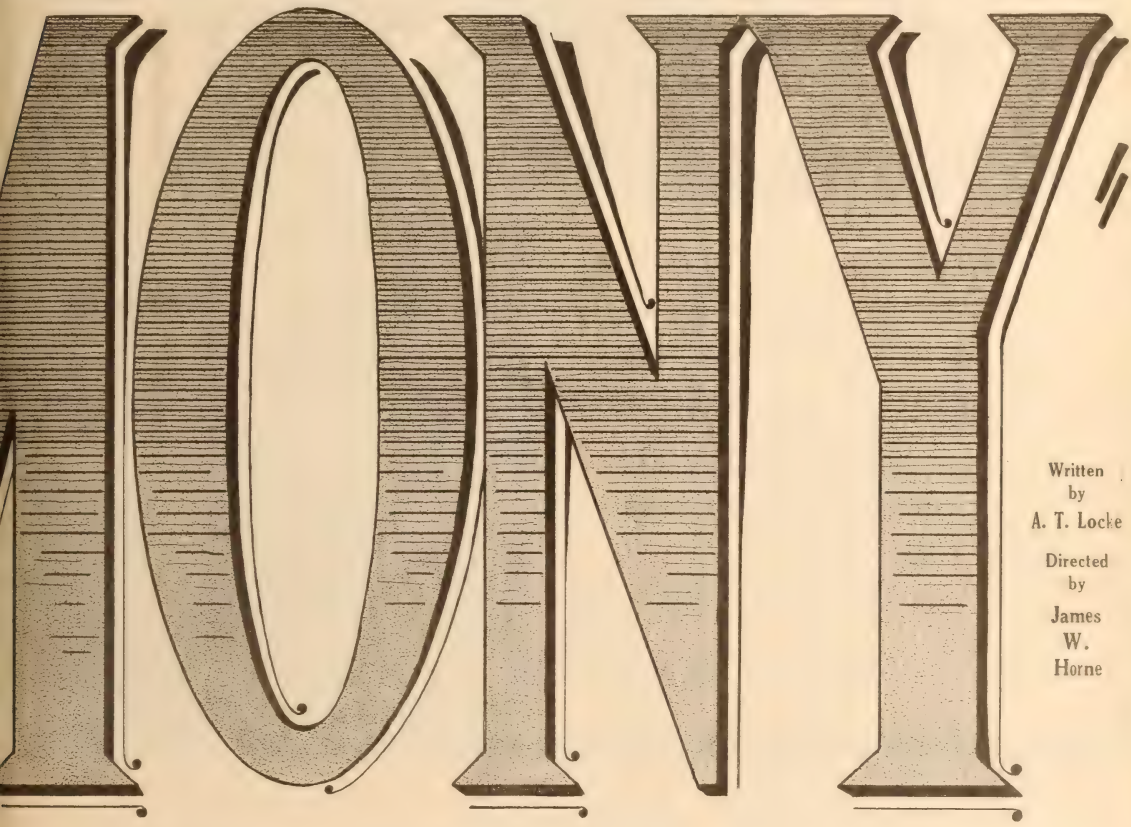
Here is a subject of powerful a
directed, up to the minute drama with
cast --- It's what your patrons

1924 belongs to F.B.O.

FILM BOOKING

723 Seventh Ave., New York, N.Y.
Sales Office, United Kingdom, R-C Pictures Corporation

e Lounge Lizards --- The Married
The Millionaire --- The Pauper
ndpa will Turn Out En Masse
nsational Exposé ---



Written by
A. T. Locke

Directed by
James W. Horne

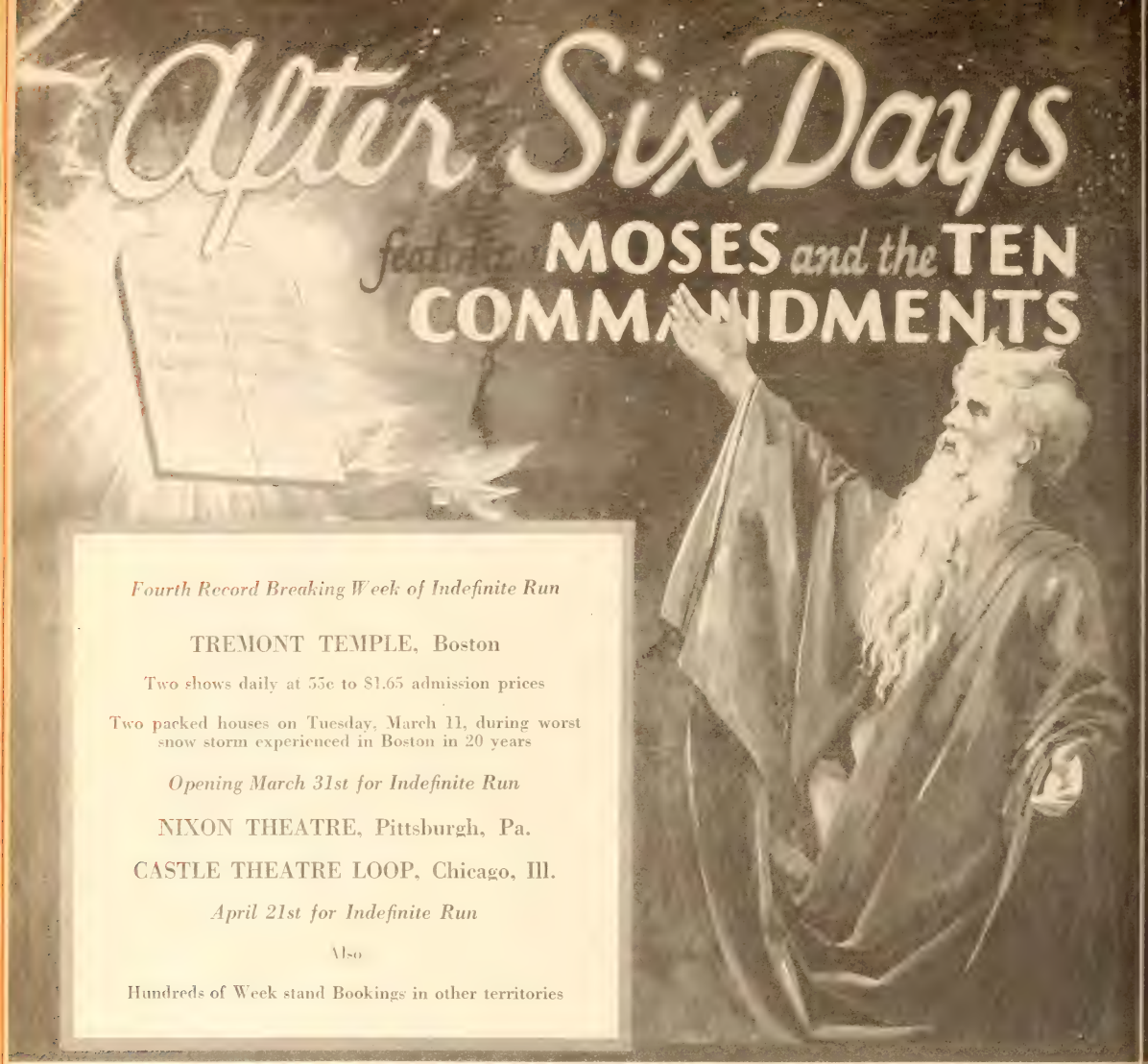
peal -- A brilliantly produced, powerfully
Warner Baxter --- Grace Darmond and big
vant --- Give it to them ---

IT'S AN F.B.O. PICTURE

OFFICES OF AMERICA INCORPORATED

XCHANGES EVERYWHERE

27 D'Arblay St., Wardour St., London, W. 1, England



Fourth Record Breaking Week of Indefinite Run

TREMONT TEMPLE, Boston

Two shows daily at 55c to $1.65 admission prices

Two packed houses on Tuesday, March 11, during worst snow storm experienced in Boston in 20 years

Opening March 31st for Indefinite Run

NIXON THEATRE, Pittsburgh, Pa.

CASTLE THEATRE LOOP, Chicago, Ill.

April 21st for Indefinite Run

Also

Hundreds of Week stand Bookings in other territories

EXHIBITORS

When the opportunity is presented for you to book this attraction, don't think twice—if you do it might prove another opportunity lost. Book it for twice and three times your regular run and after the first smash you will re-book it for an early return date. IT'S A CLEAN-UP.

SATISFIED BUYERS

KERMAN FILM EXCHANGE, 729 SEVENTH AVENUE, NEW YORK, N. Y. Greater New York and Northern New Jersey.
STANDARD FILM ATTRACTIONS, 1322 VINE ST., PHILADELPHIA, PA. Eastern Pennsylvania and Southern New Jersey.
EPIC FILM ATTRACTIONS, 808 So. Wabash Ave., Chicago, Ill. Northern Illinois and Indiana.
SUPREME PHOTOPLAY CO., 1014 Forbes St., Pittsburg, Pa. Western Pennsylvania and West Virginia.
B. & W. BOOKING OFFICE, Princess Theatre Bldg., Shelby, N. C. North and South Carolina.
CHARLES LALUMIERE, 12 Mayor Street, Montreal, Canada. Dominion of Canada.

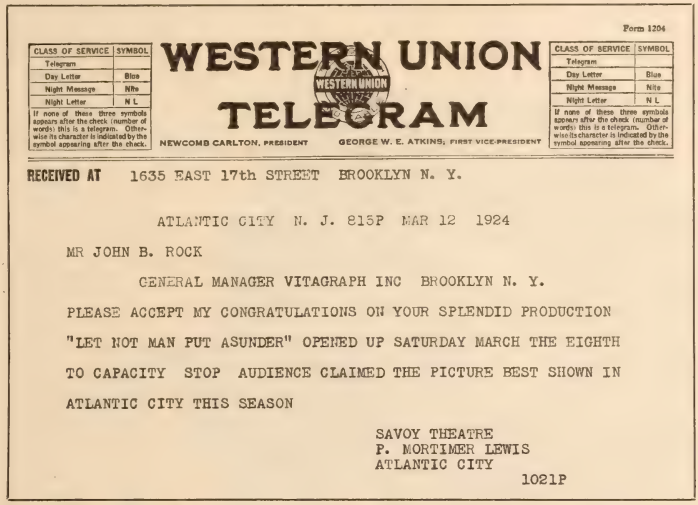
For Open Territory

WEISS BROTHERS' ARTCLASS PICTURES CORP.
1540 BROADWAY, NEW YORK CITY
NOW PLAYING CANADA, BOSTON, NEW YORK and PHILADELPHIA

"LET NOT MAN PUT ASUNDER"

WITH

Pauline Frederick and Lou Tellegen



Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1635 EAST 17th STREET BROOKLYN N. Y.

ATLANTIC CITY N. J. 815P MAR 12 1924

MR JOHN B. ROCK

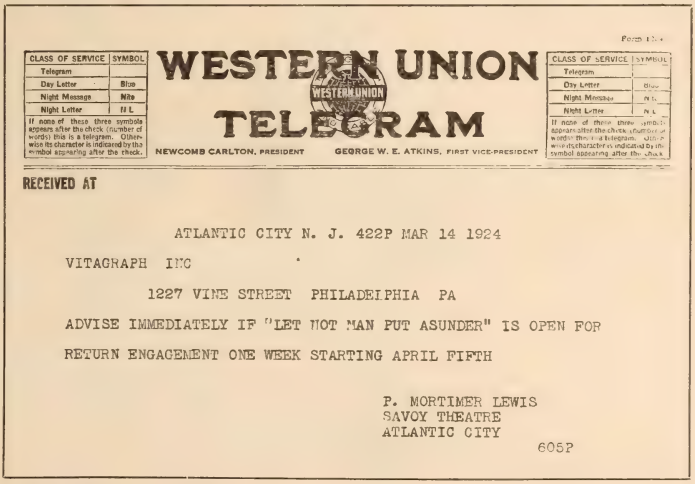
GENERAL MANAGER VITAGRAPH INC BROOKLYN N. Y.

PLEASE ACCEPT MY CONGRATULATIONS ON YOUR SPLENDID PRODUCTION "LET NOT MAN PUT ASUNDER" OPENED UP SATURDAY MARCH THE EIGHTH TO CAPACITY STOP AUDIENCE CLAIMED THE PICTURE BEST SHOWN IN ATLANTIC CITY THIS SEASON

SAVOY THEATRE
P. MORTIMER LEWIS
ATLANTIC CITY

1021P

—So He Booked it Back for Another Week!



CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTERN UNION

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

ATLANTIC CITY N. J. 422P MAR 14 1924

VITAGRAPH INC

1227 VINE STREET PHILADELPHIA PA

ADVISE IMMEDIATELY IF "LET NOT MAN PUT ASUNDER" IS OPEN FOR RETURN ENGAGEMENT ONE WEEK STARTING APRIL FIFTH

P. MORTIMER LEWIS
SAVOY THEATRE
ATLANTIC CITY

605P

—NUFF SED!

VITAGRAPH

ALBERT E. SMITH PRESIDENT

dynamite!



They cast the hero headlong into the sea. They drove the terrified girl high into the rigging and tried to shoot her down. Then the incarnate fiends, foiled in their devilish design, blew up the ship. Far away, the shore-line crumbled as if the very lid of Hell had crashed against it.

Vivacious MADGE KENNEDY in

Three Miles Out

By JOHN EMERSON and ANITA LOOS

It's melodrama run riot, a frenzy of madness, an orgy of thrills—a tremendous charge of T. N. T. in contact with a flaming torch. Your patrons will tear up the seats! They'll paw the floor! It's just the picture that'll make the crowds storm your box-office.

AN IRVIN WILLAT PRODUCTION

Encore Pictures

PRESENTED BY KENMA CORPORATION

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT.

PHYSICAL DISTRIBUTORS: PATHE' EXCHANGE, INC.

FOREIGN REPRESENTATIVE: SIDNEY GARRETT



buried

40 people isolated themselves six months to film this picture

Risking death every minute, they raced over treacherous glaciers and mountain peaks making the first motion picture of Alaska ever "shot" on the spot.

They were pioneers in the truest sense of the word.

The result—a picture that will go thundering down the ages to enduring fame and success.

chechahcos

(pronounced chee-chaw-koze)

Associated Exhibitors

ARTHUR S. KANE, *President*

PATHE, Physical Distributor

POWERS FILM

"Survives The Long Run"

More Runs for the Same Number of Prints

More Prints for quicker distribution is good advice but more runs with the same number of prints is real economy.

Powers Film meets the demand for more and better screenings by giving ***25% longer projection life.***

Powers Film needs no champions to agitate "More Prints"

Quotations Given on Contracts

POWERS FILM PRODUCTS, INC.

New York Office
POWERS BUILDING
Cor. 48th St. & Seventh Ave.

Factory and Laboratories
Rochester, N.Y.

Borrowed Husbands















MODERN MARRIAGE TANGLES
IN GRIPPING DRAMA

WITH

FLORENCE VIDOR
ROCKCLIFFE FELLOWES
EARLE WILLIAMS
ROBERT GORDON

A DAVID SMITH PRODUCTION

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Hardly released
and already a
Sweeping National Success



Directed by
Mal St. Clair



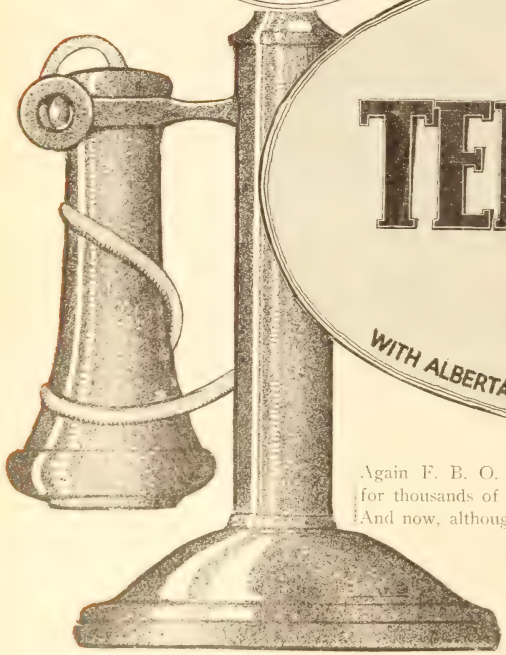




THE FAMOUS H.C.WITWER COSMOPOLITAN MAGAZINE STORIES

"THE TELEPHONE GIRL"

WITH ALBERTA VAUGHN - AL COOKE - KIT GUARD - GERTRUDE SHORT



Again F. B. O. smashes all records. We crashed the records for big business for thousands of exhibitors with WITWER'S "FIGHTING BLOOD" Series. And now, although hardly released, our wonderful new WITWER Series, "THE TELEPHONE GIRL," is sweeping the country in a wave of tremendous popularity. Exhibitors are mopping up with this new series. You have bewitching Alberta Vaughn, Kit Guard, Al Cooke, George O'Hara, and practically the entire original cast of "FIGHTING BLOOD." Man, here's your chance. Nothing more to say at all, except GET BUSY.

FILM BOOKING OFFICES

OF AMERICA, Inc. 723 Seventh Avenue, New York City

Sales Office United Kingdom: R-C Picture Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

DISTRIBUTED BY
FILM BOOKING OFFICES OF AMERICA, INC.

Tom Moore

of Washington

Just Telephoned:—

"DAUGHTERS OF TODAY

Now playing at

RIALTO THEATRE
is doing Record Business

Equalled only by

The Sheik

and

Three Weeks"

Daughters of Today is one of those real attractions that come only once in a blue moon

Available at all exchanges of

SELZNICK DISTRIBUTING CORPORATION

COPY for

Motion Picture News'

Booking Guide

5th Edition

September, 1923 to March, 1924

to be published April 3d
is desired at the advertiser's earliest convenience

Co-operation in this connection
will be appreciated by the News'
Advertising Department

The News is Filed Throughout the Field

Cincinnati rocks with laughter

even the critics had to roar —

The Post:
" . . . is our idea of what a fun film should be."

The Enquirer:
"Without exaggeration, 'Galloping Fish' is a masterpiece of buffoonery—almost make a tombstone grin."

Commercial Tribune:
"You will get a lot of laughs out of this feature."

The Daily Times-Star:
"If you don't happen to be in a frivolous mood when you drop in to see 'Galloping Fish' at the Strand this week you soon will be, judging from the hilarity greeted it Sunday . . . it is successfully fulfilling its mission of laughter — "



"Freddie" the trained seal.

Over

Thos. H. Ince's

Galloping Fish

With Sydney Chaplin - Louise Fazenda - Ford Sterling
Chester Conklin *and* Lucille Ricksen

Directed by Del Andrews - *from the story by* Frank Adams -
produced under the personal supervision of Thos. H. Ince

Remember what the Moving Picture World said: "is going to bring in even more people on the second and third nights"

One of the First National 20
February to June
1924

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures



"Do you realize that this woman is my wife?"

Thos H. Ince presents "The Marriage Cheat"

By FRANK R. ADAMS
Adapted by
C. GARDNER SULLIVAN
Directed by
JOHN GRIFFITH WRAY
under the personal supervision
of THOMAS H. INCE
with
LEATRICE JOY
PERCY MARMONT
ADOLPHE MENJOU

FIRST NATIONAL PICTURES

OUT of the sea she had come into his life. She brought sunshine and joy into a soul that had been black with dispair. After three years on this little island in the Southern Pacific, preaching the word of God, he realized that he had failed in his mission. Then she came and with her a renewed hope, a revived ambition—love!—and now was he to lose it all because of this scoundrel.

What a scene this is! What drama—the type of drama that only men like Thos. H. Ince and John Griffith Wray can picturize.

"The Marriage Cheat" will be one of the strongest pictures that year will see.

A First National Attraction

Published Weekly
Motion Picture News, Inc.
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E. Kendall Gillett, Treasurer
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Founded in September 1913

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J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
Wm. McCormack, Los Angeles Representative

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VOL. XXIX NEW YORK APRIL 5, 1924 NO. 14

The Thief of Bagdad

"THE Thief of Bagdad" is such an exceptional accomplishment that it deserves, it seems to us, much more than passing notice here.

We are inclined to view it apart from purely trade considerations — the fact that it will not reach the picture theatres for a long time, its box-office value as compared with other big pictures, including Fairbanks' own previous successes, etc., etc.

There are times when all of us can well lift our eyes above the box-office roof, and this is one of them. There are pictures now and then that greatly broaden our mental horizon as picture people — and this is one of the greatest of all these uplooking pictures.

* * *

I would like to give what I am about to quote as my own judgment of this remarkable picture. It was given me by a man who, I believe, is as competent to judge as any man in the world today. He says of "The Thief of Bagdad" — "This great phantasy is one of the finest works in the history of art. I have seen it again and again and each time I marvel more at it. It is superb. It will, I feel, send Fairbanks down in history along with the best names of the renaissance period."

We don't like to lean over backward; but we do agree with this estimate. And if it is correct it must mean much to Mr. Fairbanks; but also it means much to the motion picture and therefore to the industry and its box-office.

* * *

It is obvious that Douglas Fairbanks, keen showman though he is, had much more in mind than the box-office when he planned and executed "The Thief of Bagdad." He departs from his former well-established role, completely — and in his new one he aims his bow straight up at the blue sky of idealism. That was courageous, but also he has lavished time and money upon his art effort, so that today it stands as the most expensively produced picture to date. And he has splendidly and completely achieved just what he set out to do. He has made an art triumph.

Whenever a long step — such a long step as this is taken, when the production ship breaks loose from its trade moorings, we are inclined to gasp and wonder — wonder where it will land, which means, how will it do at the box-office.

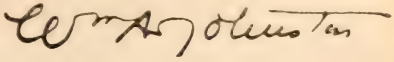
From that part we believe that "The Thief of Bagdad" will find abroad the greatest reception ever accorded an American picture, and in this country it will hold the Fairbanks following and greatly add to it.

* * *

But the point is this: If we are to tread altogether in the box-office path, with "safety first" as a slogan; if we are to talk nothing but box-office jargon, we will never rise to the picture heights. We will hold fast to the dead level of mediocrity and to the twenty percent attendance. It is not merely a question of art attainment; it is a question of putting life into picture theatre attendance, of putting zeal into production, of putting pride of possession into all who claim a place in the ranks of the industry.

We need revivals in this business—need them badly. When Billy Sunday preaches in a town the churches fill up after he has departed. And so will "The Thief of Bagdad" prove a spur to public interest in motion pictures; and so will all these occasional departures from the beaten path, these highly courageous and admirable steps forward.

We talk too much box-office stuff. It sounds wise but often it isn't. Our great and successful efforts are not due to hindsight; and that is true of all creative fields.



PICTURES AND PEOPLE

SCREEN premieres in New York are rapidly becoming a nightly occurrence — also a menace. Time was a few years ago when one could promenade the Great White Way and discover but one or two pictures housed in a theatre for a continuous run—and no enthusiastic demonstration was offered by the amusement seekers. This season has presented one premiere after another—and lucky is the patron who can escape the milling crowd outside—and reach his seat without feeling that he has participated in a football game.

That the screen premiere offers a magnet for the star worshippers can be testified to any evening in which one is presented. The crowds have surged about the theatres—and overflowed into the lobbies—and the ticket holder must walk or run the gauntlet to his seat, perhaps losing hat, his poise and temper on the way.

We have had premieres of "The Courtship of Myles Standish," "The Ten Commandments," "The White Sister," "America," "Abraham Lincoln," "Scaramouche," "Little Old New York," "Thy Name Is Woman," "The Great White Way," "Secrets," "Yolanda," "A Woman of Paris," and "The Thief of Bagdad." And dense mob scenes outside the theatres have figured in each presentation.

Any pedestrian not knowing his Broadway at all could guess, when sauntering by a theatre, that if a huge gaping crowd is parked outside there is a premiere of a picture inside. The legitimate drama does not attract them. They have come to see the film stars treading the common ground with them. They wish to brush elbows with these personages of the screen.

This milling crowd is an easy and effective tie-up for publiciy campaigns. Look beyond the outskirts and you will discover the flashlight photographers ready to snap the evidence.

But the REAL SELLING VALUE of the picture for the exhibitor rests with the crowds who patronize it night after night—not with the hero worshippers who surge outside for the premiere. It's about time the bluecoats used their well known slogan: KEEP MOVING.

* * *

DURING the controversy over the revenue measure in the Lower House, Representative Blanton of Texas declared himself on the admission tax. He would assess every patron paying an admission price above 20 cents. His proposal inspired an editorial in the March 9th issue of the Waco Times-Herald which is reproduced as follows:

"When the revenue measure was pending in the House of Representatives at Washington, Mr. Blanton of Texas offered an amendment to 'strike out 50 and insert in lieu thereof 20.' This had reference to admissions to theatres. The committee report had taken off all taxes on admissions up to and including 50 cents. Mr. Blanton wished to lay a tax on all above 20 cents. The House rejected the Blanton proposal. And it seems to us that the House was right in the matter. The people want high-class amusement and a tax interferes to a considerable extent with the fulfillment of this desire. It is a pity that any tax has to be levied against the stage, whether spoken or silent. For the stage is educational. But non-interference below the 50-cent mark is some contribution to better productions, and it is the better production that concerns the patron of the theatre."

* * *

IT is a trifle early for the football season, though they are engaging in spring practise at Yale and Princeton — which may be one of the reasons why Sam Rork of Los Angeles is in town. The main reason may be summed up in Mr. Rork's own words:

"It isn't that I love football less, but that I love pictures more."

The Los Angeles producer and impresario is asking New York —"WHAT HAVE YOU?"

* * *

IT is a matter of common knowledge that the editorial offices of a newspaper offer the best training school for those endowed with any spark of imagination. Reporters in daily contact with life become keen, accurate observers—and even if they do not follow a literary career, their newspaper association gives them a mental alertness which entitles them to fit their grooves.

This is by way of introducing the defunct New York Herald, which passed out as an individual newspaper last week. This daily was a training school for a host of men now prominent in the picture industry.

If you entered its editorial rooms seven years ago you would have found seated at one row of desks Tom Geraghty, C. Gardner Sullivan, Luther Reed, Harvey Thew, J. E. D. Meador, John Flinn, and such other perhaps less well known personages as William S. Gill, eastern sales manager for Rothacker Laboratories; Charles K. Ulrich, who wrote exploitation matter for Famous; F. W. Mordaunt Hall, motion picture critic of the New York Times; Leonard Mitchell, in charge of film renting for the U. S. Shipping Board; William Murphy, publicity for Fox, and Larry Semon who was a ranking cartoonist in those days.

* * *

BARNEY BERNARD, the creator of "Abe Potash" of the celebrated stage and screen firm of "Potash & Perlmutter," is dead after a brief illness from pneumonia. The actor, who made a nation laugh with his characterization of the excitable cloak and suit man, will be sadly missed because of his humanity expressed not only in his admirably limned portraits, but also when he came in contact with his fellow beings.

His death upsets the plans of Samuel Goldwyn to present Bernard and his partner, Alexander Carr, in "Potash & Perlmutter in Hollywood," production on which was to have started in about two weeks. Mr. Bernard hailed originally from San Francisco, but has made his home in New York for several years.

* * *

JOHN SPRINGER, owner and manager of the Seventy-seventh Street Theatre, New York, has hit on a plan to outwit thieves. He is not in complete agreement with Mayor Hylan and Commissioner Enright concerning their oft-repeated contention that New York is the safest and most free from crime community in the world. At each performance Mr. Springer flashes before his patrons' eyes this message in letters of glaring red:

"Warning — Do not leave wraps or any articles of value on backs of seats or seats adjoining, as the city is infested with thieves from all over the world."

* * *

DOUGLAS FAIRBANKS and Mary Pickford leave Bagdad on the Subway for Cherbourg, April 12, sailing via the Olympic. This is but the first stop on a world tour—including the Scandinavian—which will take the celebrated couple through Paris, London, Brussels, Copenhagen, Stockholm, Christiana, Petrograd, Moscow, Vladivostok, Manila, Tokyo, Honolulu and eventually San Francisco. To cover this immense territory and be back in the States by June the stars

will take along the magic carpet.

Just how Doug will get the daily box-office statement from the Liberty theatre in New York hasn't yet been determined, but if he takes our tip he will carry the magic crystal—and by peering into it in these far off places he will be able to count the house. Mary will have to forego the pleasure of attending the opening of "Dorothy Vernon" which occurs at the Criterion during the first week in May. During off moments they will study film conditions in the various cities on the schedule and approximate premiers for their latest productions will be arranged for.

Also included in the party are Mr. and Mrs. Robert Fairbanks, Mrs. Charlotte Pickford, Kenneth Davenport and little Mary Rupp.

* * *

THE following is presented without apologies. It is from the pen of Chester J. Smith, a News scribe; just a contribution to our campaign for better prints. Last man in the world, too, we'd expect to grow poetic, Smith is.

"A long way back in '49 when The Covered Wagon was doing its best
To traverse that land to the far, far west;
When they lighted their fire with steel and flint,
There was often heard the subject of "print."

A little further along in creation, about the time of the Birth of a Nation,
Some wise gink started a wide agitation;
Just look, said he, how the audience squints,
We gotter do something about picture prints.

And then the Four Horsemen came galloping in,
And started the multitude's plaudits to win.
But out in the tanks some called it a 'quince,'
Then once again came the howl about prints.

When Doug set 'em agog with his fantastical "Thief."
The campaign at its height was urging relief.
But even so early there came along hints
About boosts in the price and a lack of good prints.

St. Peter is talking up there at the gate:
'Zukor, Fox, Laemmle and Rowland, you're late.'
'Oh, pray, do forgive us,' they say with a wince,
'We were trying to settle that question of prints.'"

* * *

LOU MARANGELLA — press-agenting for himself — writes from the coast that he has donned grease paint for a bit in "Dollar Down," a forthcoming Ruth Roland feature. The erstwhile sheik of Longacre Square should make a go of it, according to a group of well-wishers from the Wampus who speak of him in two-dollar words. Here they are: "His histrionic and emotional abilities will eventually bring him great success as a screen luminary."

* * *

JACKIE COOGAN will desert the kliegs for ten weeks this summer in order to lead a modern "Children's Crusade" throughout the United States in an appeal to the children of America for a million dollar shipload of foodstuffs for the destitute orphans of the Near East. The youngster will sail in person to deliver the gifts to the Near East orphans in Greece, Palestine and Syria.

A worthy project and one which will endear him to the public as a real humanitarian as well as a real actor.

Just at present Jackie is enjoying a well-earned vacation after his arduous work before the camera. Accompanied by his parents and a few friends he has gone to a big ranch in the Sierras.

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THAT innovation established several months ago by the Rock Island R.R., and which has been adopted by other roads, concerning the presentation of motion pictures in the dining car in order to relieve the tedium of the travelers, has been adopted in England — and Horace Judge, American publicist who not so long ago went back to his old home in London as publicity director for the English offices of First National, gets credit for proving Yankee initiative in service and exploitation.

He has sold the idea to a British railroad operating "The Flying Scotchman" and henceforth film shows will be held aboard that train in an effort to popularize rail traffic. The test has been made and the result was excellent — and the idea will probably open up a regular renting system with the rail officials because of the hearty praise accorded the novelty showing by the passengers.

* * *

IT was only a few years ago that Ann Pennington was one of the bright lights of the film. Now she has returned to the Kliegs again — after several seasons devoted exclusively to musical comedies and vaudeville. But she is not returning alone. She has taken Brooke Johns, with her — and they will support Gloria Swanson. The Follies entertainers will not forsake the stage during their flier in the films.

* * *

IT is, indeed, rare to find a story published while the picture upon which it is based is in the course of production. Yet Paramount offers two stories which are appearing serially in magazines as the pictures are being "shot." Thomas Meighan's production, "The Confidence Man," is running serially in Argosy-All Story Magazine, while "Manhandled" is running serially in two installments in Saturday Evening Post.

The plot of the latter as well as the title originated in the mind of Sidney R. Kent — and the task of elaborating upon the central idea and developing it into a story was entrusted to Arthur Stringer. The story appears in the Post under his name.

* * *

HARRY ROWSON, the London film magnate, believes English exhibitors and English audiences have a better sense of humor than he observed among Americans during a recent visit in the States.

In a recent conversation with Jack Woody he points out that the American slant on the Britisher's sense of humor is all wrong — and proves his case by showing Mr. Woody the following from a Piccadilly program:

"'One Week of Love'
For Three Nights Only"
From a Strand Cinema is this:
"The management reserve the right
to exclude any lady they think proper."
A Marble Arch Cinema announces:
"'Those Whom the Gods Destroy'
With a Cast of 8,000."
"That wins," said Woody.

Connecticut Theatre Owners Meet

National President Sydney S. Cohen Guest of Honor at Annual Session in New Haven

ACCOMPANIED by State President, R. F. Woodhull of New Jersey, and M. J. O'Toole, Chairman of the Public Service Department of the national organization, Sydney S. Cohen, National President of Motion Picture Theatre Owners of America, attended the annual convention of Motion Picture Theatre Owners of Connecticut as the honor guest and was eulogized highly in a resolution adopted at the close of the meeting.

State President Joseph W. Walsh, of Hartford presided at the meeting and many matters of special importance to the Theatre Owners were considered which included processes for handling legislative matters in the state and different cities, as well as contributing in effort and otherwise as much as possible to necessary work of a like character in the Nation.

The Music Tax situation was also discussed and moves made to defend the cases for alleged infringement of the Copyright Laws brought against certain exhibitors in the state.

President Walsh was assisted by General Manager Louis Sagal of the Poli Theatre Circuit.

At the banquet Mr. Woodhull spoke in a pointed way of the need for organization among the exhibitors and illustrated how its effect had been felt in a very favorable way in regulating and improving conditions within the industry and Mr. O'Toole told of the movements made at Washington with respect to Admission and Seat Tax legislation and how the Screen Power of the exhibitor was making him a powerful factor for good in all communities and that the officials at Washington were cognizant of the great service this was to Government and people.

Mr. Cohen disclosed that at the Boston convention of the Motion Picture Theatre Owners of America in May, he would retire from the Presidency and expressed hope that the zeal and fidelity manifested by the Theatre Owners of the country in sustaining the outstanding programs of the National Organization would increase in volume under the administration of his successor to the end that all exhibitor problems would be satisfactorily adjusted.

Bishop Succeeds Cloakey at Regent, Ottawa

Announcement has been made by N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corp., of the appointment of Leonard Bishop as manager of the Regent Theatre, Ottawa, in succession to Oral D. Cloakey, who is leaving for Los Angeles, Cal., to become director of the exploitation department of Universal. Mr. Bishop is from the Canadian West, being well known in a number of the cities of the Western Provinces. Mr. Bishop has been manager of the Orpheum Theatre at Fort William, Ontario, a house controlled by Famous Players, and previous to this time he was manager of the Capitol Theatre at Winnipeg, Manitoba. He has also been identified with several picture theatres of importance in Calgary, Alberta, and other centres.

The appointment of Mr. Bishop to the Ottawa Regent was announced following a conference at Toronto between Mr. Nathanson and H. M. Thomas of Winnipeg, Western Division manager of Famous Players Canadian Corp.

"Movie Mashers" Fined by Cleveland Judge

Judge Moylan of Cleveland is handing out $25 fines to "movie mashers," who annoy women patrons in the picture theatres. Four men have been meted out fines to date.

A fifth offender has had his case continued until April 3d. Policewomen Frances Gratz and Emma Schuler have been assigned to round up "movie mashers." The movement has been backed by the Federation of Women's Clubs.

Music Tax Hearing April 9 Before Senate Patents Committee at Washington

THERE will be a public hearing at Washington on April 9 before the Senate Committee on Patents on the bill introduced by Senator Dill which would amend Section One of the Copyright Law, with particular reference to the so-called Music Tax.

The hearing will be held at 10 o'clock a. m. in Room 210 of the Senate Office Building. Senator Richard P. Ernst, chairman of the Committee, will preside.

The Dill measure is identical with the bill introduced in the House by Representative Newton. Its effect would be to eliminate the Music Tax by inserting the following provision: "And provided further, That the copyright control shall not extend to public performances for profit, of musical compositions where such performance is made from printed or written sheets or by reproducing devices issued under the authority of the owner of the copyright, or by the use of the radio or telephone or both."

Otherwise, the Dill-Newton bill, except for a few verbal changes, is the same as Section One of the law as it now exists.

Representatives of the M. P. T. O. A. and state exhibitors organizations will be in attendance at the hearing to urge the measure be reported favorably by the Committee. The American Society of Composers, Authors and Publishers will be on hand to oppose the change in the law.

The radio interests will also be represented, and will, of course, line up with exhibitor representatives in urging the passage of the bill.

Hearing Held on Jenks Children Bill

WITHOUT a single person speaking in favor of the Jenks bill which was introduced in the New York State Legislature on March 3, and is one of the several relating to the admission of unaccompanied children to motion picture theatres, the public hearing held at the State Capitol Tuesday afternoon showed plainly that the bill will never be reported out of committee. There were plenty of protests against the bill, these being mainly from Ernest K. Coulter, of New York, one of the heads of the Society for Prevention of Cruelty to Children; Nathan Walker, John F. Hylan, and Canon Chase, all of New York city.

The Jenks bill provides that unaccompanied children, between the ages of 8 and 16 years may be admitted to motion picture theatres at such times during the day as will not conflict with school hours, but in no event later than 6 o'clock at night, providing the governing body of the city town or village adopts such an ordinance. In other words, it leaves the whole matter with the communities.

Mystery Surrounds Murder of Warner Watchman

The mysterious murder at Warner Brothers' west coast studio of Watchman R. Jansson last week has baffled both police and studio officials. Jansson, running and calling for help, collapsed in the arms of a passer-by and died at the receiving hospital without reviving sufficiently to throw any light on the shooting.

The dead man, reputed the strongest in Hollywood, is supposed to have surprised intruders rifling the carpenter shop and to have been shot while grappling with them. Two bullets took effect. Deceased was married, the father of two daughters and went to Hollywood from Chicago. He was 45 years old.

N. H. Gordon to Have Big New Theatre in Boston

Foundation work is well started, on one of the biggest real estate propositions that has been launched in Boston for some time, a feature of which will be a big picture theatre, to be known as the Capitol, and which will be run by the Olympia Theatres, Inc., Nathan Gordon, President, now constituting the largest chain in the territory.

The rest of the building, which will be capped by a high tower, will be a hotel. The structure will stand at the corner of Tremont and Hollis streets, centered in the theatre district, and dwarfing all around it. There will be several unusual features in the theatre, according to present plans.

Carolina Executive Committee Holds Meeting

A call was issued by President Henry B. Varner for a meeting of the executive committee of the North Carolina M.P.T.O., in Charlottee at the new Charlotte Hotel. March 26th.

It was planned to discuss many matters of importance relating to the functioning of the Joint Arbitration Board and the exact date of the annual convention to be held at Morehead City, was to be named.

Metro in Deal To Take Over Goldwyn

Hearst's Attitude in Doubt

NEGOTIATIONS are in progress for the amalgamation of Goldwyn with Metro, it was learned on unquestioned authority this week. Details of the deal have not yet been settled, but the indications are that it will be consummated.

The plan involves the taking over of Goldwyn by Metro. Whether this would mean that William Randolph Hearst will affiliate Cosmopolitan with Metro remains to be seen. The attitude of Mr. Hearst toward the deal has been widely discussed in the trade, but it remains an unknown quantity.

It is believed, however, that Mr. Hearst will align his forces with Metro.

The terms of the prospective transaction are said to include the issuing of Metro stock to the Goldwyn principals, and, if this is a correct view of the situation, no cash consideration is involved.

Mr. Hearst's contract with Goldwyn expires April 15. On that date, he will be free, of course, to make a new arrangement with any distributor he desires. The date of the expiration of the Hearst contract will, it is generally understood, mark also the merger of Goldwyn with Metro, if the deal goes through.

Details Being Worked Out

An official in position to know informed MOTION PICTURE NEWS on Wednesday that the papers had not then been signed. He admitted, however, that the deal had been in progress for a long time. If it became a reality, he went on, there would not be any immediate radical changes in the present Goldwyn sales force, and the best men would be kept eventually.

Indications that the status of Goldwyn was likely to undergo a change have been apparent recently. It is known that F. J. Godsol, President of the company, has been dissatisfied with the picture business, and has expressed a desire to retire from his position. On Monday of this week, the situation was reflected in the New York Stock Market, when 6,400 shares of Goldwyn changed hands at an advance of 3⅜, a marked gain.

The Goldwyn financial statement issued last summer showed a big operating loss, but Mr. Godsol at that time made public a personal statement in which he took an optimistic view of the future.

One of the chief elements of interest in the situation centers about the disposition that might be made of the immense Goldwyn studios at Culver City, Calif. There have been reports from the Coast that the studios might be dismantled and the ground sold for building lots, particularly in view of the present real estate boom in and around Los Angeles. In other quarters, this report is discounted. It is possible that the Metro studio might be sold and all production of the amalgamated companies centered at Culver City.

There is no likelihood that Hearst would take over the idle studio, as he has definitely decided not to produce on the Coast. It is evident, therefore, that either the Goldwyn studio or the Metro studio would be disposed of.

With regard to the Capitol Theatre, New York, which is owned by Goldwyn through a subsidiary, the story is current that the big house would be included in the deal. In any event, it appears that Metro would assume the position Goldwyn has held relative to playdates in the Capitol and other first-run theatres throughout the country.

It was also pointed out that, if the deal went through, Marcus Loew would have consummated a theatre coup as well as greatly strengthening the output of Metro through the accession of Goldwyn product. The Loew circuit of theatres, which now numbers around 200, would be a tremendous asset in the combine.

Other Deal Recalled

After the completion of "Janice Meredith," all the Hearst production activities will be suspended. "Yolanda," which it had been planned to run as a super until Fall, will be generally released at once. The Cosmopolitan Theatre, New York, will be closed Saturday night, March 29.

The deal with Metro is the second of the sort in which Goldwyn has been involved since its organization. The other was an attempted merger with First National two years ago, apparently upon terms very much like those which now form the basis of the proposed amalgamation with Metro. The Goldwyn-First National deal hung fire for several months and finally fell through. Subsequently, Hearst withdrew from Famous Players and formed his distribution alliance with Goldwyn, when the company became Goldwyn-Cosmopolitan.

It is known that he had an option to take over the remaining 50 per cent in Goldwyn-Cosmopolitan on April 15, but he has apparently decided not to exercise it.

The accession of the Goldwyn product to the Metro schedule would bring it a number of features for distribution. Goldwyn pictures ready or recently released now include "Three Weeks," "Nellie, the Beautiful Cloak Model," "Greed," "Second Youth," "Recoil," "The Great White Way," "True as Steel." A number are in production: "Tess of the D'Urbervilles," "The Tree," "Mary the Third," "Ben Hur" and several others.

Howard Theatre, Atlanta, Sold to New Corporation

FORMER associates of Stephen A. Lynch have purchased the Howard Theatre, Atlanta, and this step has given rise to reports that the Southeast is to have another big theatre operating corporation.

The new company which during the past week announced the purchase of the million dollar Howard theatre is titled the Enterprise Realty and Investment Corporation. Its officers include Y. F. Freeman, formerly general manager of the S. A. Lynch Enterprises, who is president; W. R. Lynch, a brother of S. A. Lynch, vice-president; and C. E. Holcomb and D. R. Millard, both former Lynch men, as treasurer and secretary respectively.

Along with the deal another plot of property on which now stands a small hotel, was purchased, the entire deal involving over a million dollars. Upon the other plot of ground it is believed another theatre will be erected by the corporation, just a block from the Howard and what is now considered the very heart of Atlanta's hotel and theatre district.

The Howard was built in 1919 at a cost well over $800,000 by Troup Howard and has been operated under auspices of Famous Players-Lasky Corporation, which management, it is declared, will continue under its new ownership. The purchase of the theatre included the lease which has about nineteen years to run. It is the finest theatre in the South under the management of Southern Enterprises, Inc., it is stated.

Film Export Figures Are Announced

According to a recent announcement by the Department of Commerce, exports of films, sensitized, but not exposed totaled 4,540,999 linear feet in December, 1923, valued at $109,761; declining in footage during January of this year to 4,441,665 linear feet, with an increased actual and relative value amounting to $119,573. January of last year the linear footage of 4,092,590 was valued at $101,832.

Negatives last December had a footage of 352,540, vauled at $121,079; but jumped in January to 576,912 linear feet, worth only $83,665. January, a year ago, the linear footage of 462,673 feet were priced as but $48,398.

Positives had the grand total of 10,590,922 linear feet, worth $547,788 in December of last year. In the first month of 1924 the footage leaped to 13,564,915 linear feet, valued at but $579,809, a relatively low value. The preceding January, 11,271,151 linear feet had a relatively high value of $460,809. Thus the total linear footage, exposed film stock, in December was 10,943,462, worth $668,877; amounting in January to 14,141,827 linear feet, valued at $663,474, relatively low in comparison; while the 11,733,824 linear feet of the preceding January bore a comparatively high valuation of $509,207. This bears out the statement that the footage and value of exports are running nearly as high for the positives, as they have over the past two years.

Karger Estate Appraisal at $128,292

Maxwell Karger's estate has been appraised at $128,292, most of which he left to his widow, Anna Karger of the Hollywood Hotel, and a son and daughter. His three sisters were left $25,000.

The estate comprised $63,849 from the sale of Metro stock, $21,000 due from Richard A. Rowland, $11,000 due from Joseph Engel, a half interest in "Some Baby," appraised at $1,500, 1500 shares of Loew's, Inc., valued at $25,681 and a bank deposit of $1,464.

Trade Commission Hearing Resumed

Famous Players Presents Defense Testimony at Sessions Held in Atlanta

AFTER the lapse of several months, hearings on the Federal Trade Commission charge against the Famous Players-Lasky group were resumed in Atlanta, March 25, when the respondents continued the presentation of defense testimony.

About thirty witnesses were subpoenaed for the Atlanta sessions which were expected to last all this week, and perhaps next. It is expected the sessions will then be transferred to New York, where Famous, it is understood, will offer its star witnesses.

The sessions in Atlanta are being conducted before Examiner E. C. Alvord, with W. H. Fuller, chief counsel for the Commission, representing the Government; and Robert T. Swaine, Bruce Bromley, and E. J. Robb appearing for the respondents.

The first witness for the defense was Martin May, wealthy Atlantan, who flatly denied the statement made by L. H. Joel, manager of theatres at Jacksonville and Lakeland, Fla., and Greenville, S. C. Joel testified at the previous hearing in Atlanta in July that he had been forced to sell to Southern Enterprises, because of alleged unfair practices.

According to May, he financed Joel in the purchase of the theatres and was Joel's sole financial backer. Contrary to Joel's statement, which was to the effect that he (Joel) had made the transaction with Southern Enterprises, May said that he (May) made the trade and Joel did not figure in the deal.

May stated that he was not forced into the deal by any one, and that he considered the price he received for the theatres outrageously high. He netted considerable profit, he added.

"The deal was a straight business transaction," May continued. "Coercion played no part in it." He had asked $35,000 for the theatre at Greenville and had actually received $34,000 for it, he said.

W. T. Yoder, Atlanta manager for Hodkinson, declared the picture market in Atlanta and surrounding territory was free and open to all film companies. The fact that Southern Enterprises owned a chain of theatres and sold pictures in block did not interfere with the business of other companies, he said.

M. Redmond, of Birmingham, Ala., a former employee of Famous Players-Lasky, testified that he had never threatened Frank Smith, an exhibitor who declared on the stand last July that Redmond had tried to force Smith to sell his theatre to him.

Frank Miller testified that a witness named Hackworth, from Huntsville, Ala., who complained that Southern Enterprises had arbitrarily withdrawn service from him, was an active member of a booking association of thirty or forty exhibitors, the purpose being, according to Miller, to threaten boycott and compel Southern Enterprises to sell Paramount pictures exclusively to members of the group.

Further contradictory testimony was given by Charles McElravy, district superintendent for Southern Enterprises at Memphis. An exhibitor named Jackson of Columbus, Tenn., had declared at the July hearing that, after making threats against him, Southern Enterprises had purchased a rival house and then transferred the Paramount account from his theatre to the competing house. McElravy denied this, stating that the house had been purchased by his brother, who had no connection with Famous Players-Lasky, or its subsidiary.

Non-Theatrical Showings Bring Protest to Hays

A DELEGATION of Jamestown, N. Y., exhibitors appeared before the Film Board of Trade of Buf falo at its meeting this week to protest the showing of motion pictures, in non-theatrical institutions in that city. As a result o ftheir appearance before the board, a general protest will be made to the Hays' organization.

J. H. Michael, manager of the Regent, an exhibitor member of the board and chairman of the executive committee of the M. P. T. O. of N. Y., Inc., declares that the question is a real menace to the exhibitor and declares that exhibitors all over the country should take up the question with Mr. Hays' organization in an effort to arrive at some plan which will do away with the serving by exchanges of non-theatrical institutions.

Mr. Michael declares the practice is hurting business in many houses in Buffalo and western New York. Mr. Peterson, of Peterson & Woods, headed the Jamestown delegation to Buffalo.

Northwest Board of Arbitration Holds Meeting

The Board of Arbitration, a part of the Northwest Film Board of Trade of Seattle and the Motion Picture Theatre Owners of Washington, met in session in Seattle recently, after a number of months during which no meetings were scheduled. Two exhibitors of the Northwest territory were brought before the Board at the request of Seattle film exchanges, who charged that the exhibitors in question had failed to comply with certain film contracts which they were alleged to have signed.

Members of the Board, which met in the executive rooms of the Film Board of Trade, are: Fred C. Walton of Bellingham, James A. McGill of Port Orchard, and H. W. Bruen of Seattle, representing the theatres; and Paul Lynch, Pathe; George P. Endert, Famous Players; and Al Rosenberg, De Luxe; representing the film exchanges.

New Companies Chartered in N. Y. State

The following motion picture companies incorporated during the past week in New York state, the capitalization as well as the directors being given: Selco Pictures, Inc., capitalization not stated, L. G. Bernstein, Harold Wisan, H. P. Booth, New York city; Brooklyn United Theatres, Inc., $10,000, Antonio, Giovanna and John Zappa, Brooklyn; Cherniavsky and His Orientals, $5,000, Isidor Louis, Brooklyn; George Rubinstein, Joseph Cherniavsky, New York city; Link Amusement Corporation, $30,000, H. Suchman, J. Rosenthal, F. Berger, New York city.

Canada Exhibitors Balk at Newspaper Scandal

MEMBERS of Motion Picture Theatre Owners of Canada, Ontario Division, are suffering as a result of a deluge of newspaper stories purporting to depict the scandalous conduct of motion picture players, and their objection took the form of a strong protest to the press.

Exhibitors complain that the constant reference of newspapers to "Unfortunate men and women who have been murdered, kidnapped, imprisoned, or have indulged in pursuits contrary to the will of the people and the laws of the country, are motion picture players when they perhaps never appeared even in a mob scene as an extra," are hurting the film industry.

Theatre owners complain in the resolution following such publicity in the newspapers they have been subjected to a series of malignment and prejudiced attacks and the standing of the exhibitors has been impaired.

Illinois M. P. T. O. Planning Big Convention

A letter has gone out calling on exhibitors to attend the annual state convention of the Illinois Motion Picture Theatre Owners, at the Hotel Sherman, Chicago, on April 23–24, and the secretary, Ludwig Siegel and other officials of the organization are completing arrangements for what promises to be a very successful gathering. The sessions of the convention will be devoted strictly to business, according to Mr. Siegel.

A special effort is being made to provide an interesting entertainment program, as well as constructive business sessions, for the visitors and their wives. One of the features already decided upon, is a combined banquet by the exhibitors and the Chicago Film Board of Trade, including a midnight review with many well known stage stars as guests and entertainers.

The Chicago organization is now affiliated with the I. M. P. T. Owners and this assures an active, local interest in the convention and participation of many of the big theatre owners in deliberations.

Lorain, O., Theatre Robbed of $2,500

Bandits broke into the State theatre, Lorain, O., last week, cracked the safe, and got away with $2,500 in cash. Checks and valuable papers remained intact. The State theatre belongs to Mark Greenbaum and his son, Jack Greenbaum. The robbery must have occurred sometime after 2 A. M. at which time Manager Bentley Wallace closed the safe and left the theatre.

The following morning the janitor discovered that the combination had been knocked off the safe. Police believe the job was done by Cleveland bandits.

New Theatre to Open in Dover, N. J.

A new picture theatre will be opened in Dover, N. J., on Monday evening, March 31, by John Howell. It has been named the New Playhouse. A number of film men in the New York and New Jersey territory are expected to attend the opening.

N. Y. Repeal Battle Takes New Turn

Would Amend Penal Law

THROUGH the introduction of the Davison bill in the Assembly last Monday night, calling for the repeal of the motion picture censorship law in New York State, the whole situation at the State Capitol in Albany, in so far as the censorship repeal is concerned, changed in the twinkling of an eye. It is now believed that there is more than a fair chance of repealing the measure, which went on the statute books in the Empire State in 1921.

Up to the moment of the introduction of the Davison bill, chief opposition from the Assembly, Republican in majority, came by reason of the fact that the two bills that had already been introduced were plainly regarded as Democratic administration measures. One of these bills had been introduced by Senator James J. Walker, majority leader in the Senate, and the other by Assemblyman Frederick L. Hackenburg. This latter bill is still in the Assembly ways and means committee, the members of that committee having voted against reporting it out.

But with the introduction of a repeal bill by a Republican, the Assembly is now confronted with an entirely different situation. If party lines are to prevail, then the Assembly must pass the Davison measure, and if it once passes the lower house, it is probable that it will pass the Senate.

There is some question though as to whether the Davison bill will be regarded as a Republican measure. State Chairman Morris, just back from Europe, and at the Capitol this week, declared that he was against any repeal of the censorship law.

Davison Bill Drastic

The Davison bill is a decidedly drastic one. While it eliminates censorship, it also provides that anyone who produces, distributes, exchanges or exhibits an improper picture, shall be guilty of a misdemeanor and subject to heavy fine or imprisonment. In addition, places showing such pictures may be declared public nuisances and closed.

No action was taken on the censorship situation by Republican members of the New York State Assembly in a conference Wednesday afternoon that lasted from 2 to 7 o'clock. While the conference was to have settled the attitude of the Republican majority in the lower house on the three bills introduced and calling for the repeal of the censorship law in New York State, other measures given consideration occupied the entire time. No date was fixed for another conference.

The text of the Davison bill follows:

"An act to amend the Penal Law, in relation to public morals and to repeal Chapter 715 of the Laws of 1921 entitled 'An act to regulate the exhibition of moving pictures, create a commission therefor and making an appropriation therefor.

"The People of the State of New York, represented in Senate and Assembly, do enact as follows:

"Section 1. The Penal Law is hereby amended by adding a new article 16a to read as follows:

"Article 16a. Public morals.

"Section 1795. Immoral and improper exhibitions.
"1795a. Punishment
"1795b. Revocation of license. Common nuisance.
"1795c. For injunction proceedings.

"Section 1795. Immoral and improper exhibition. No person shall produce or make, or exhibit or offer, sell, lease or rent to another for exhibition any motion picture film or any poster, banner or other similar advertising matter in connection therewith, which is obscene, indecent, immoral, inhuman, sacrilegious, or of such character that its exhibition would tend to corrupt morals or to incite crime.

"1795a. Punishment. A violation of any provision of the last preceding section is a misdemeanor, punishable by a fine of not less than $100.00 or more than $2,000 or by imprisonment, for not less than thirty days or more than one year, or both.

"1795b. Revocation of license; common nuisance. Upon conviction of a violation of any provision of section 1795 of this article, all rights and privileges granted by any permit or license, issued to the person so convicted, or to the room, building, structure or place in which such violation was committed shall terminate or license shall be revoked and nullified thereby and the room, building, structure or place in which such violation was committed is hereby declared to be a common nuisance.

Injunction Proceedings Possible

"1795c. Injunction proceedings. A person or copartnership who, or which shall maintain a common nuisance as defined in this article, may be enjoined from maintaining such nuisance in the manner prescribed in this section. The attorney general or the district attorney of the county in which the nuisance is maintained may present a verified petition to a justice of the supreme court or a special term of the supreme court of the judicial district in which such county is situated, or the county court or judge of such county for an order enjoining the maintenance of such nuisance. Such petition shall state the facts upon which such application is based. Upon the presentation of the petition, the justice, judge or court shall grant an order requiring such person to appear before such justice, judge or court, or before a special term of the supreme court of the judicial district, on the day specified therein, not more than ten days after the granting thereof, to show cause why such person should not be enjoined from maintaining the nuisance alleged in the petition. Copy of such petition and order shall be served upon the person named therein, in the manner directed by such order, not less than five days before the return day thereof. On the day specified in such order, the justice, judge or court before whom the same is returnable shall hear the proofs of the parties and may, if deemed necessary, or proper, take testimony as to the allegations of the petition. If the judge, justice or court is satisfied that such person maintain a common nuisance as defined by this article and as alleged in the petition, an order shall be made enjoining such person from maintaining such nuisance. The court or judge also shall order that such room, building, structure or place shall not be occupied or used thereafter for a period to be specified in the order not less than ....., and not more than ....., or that it shall not be occupied or used during such period for other than dwelling purposes exclusively. Costs upon the application for such injunction may be awarded to either party thereto against the other in same as in the discretion of the court or judge, may seem proper. No bond shall be required to institute or prosecute a proceeding under this section.

"2. Chapter 715 of the Laws of 1921, entitled 'An act to regulate the exhibition of motion pictures, creating a commission therefor, and making an appropriation therefor,' is hereby repealed.

"3. This act shall take effect immediately."

N. Y. State Exhibitor Officials Meet

A JOINT meeting of the officers and boards of directors of the M. P. T. O. of New York State and the Theatre Owners Chamber of Commerce is being held at the Hotel Astor, Friday, March 28.

The meeting is for the purpose of discussing important questions affecting exhibitors welfare in the state, it is stated. The call was issued by President Charles L. O'Reilly, for the T. O. C. C., and William Brandt, head of the state organization.

Earle Theatre Formally Opened in Philly

The latest addition to the Stanley chain, the Earle theatre in Philadelphia, was formally opened with fitting ceremonies Monday night of this week. Keith vaudeville ruled the program, with the addition of Pathe News, an Aesop Fable and Topics of the Day.

Many prominent in the industry were present, among them being, Adolph Zukor, Richard Rowland, Sydney Cohen, Samuel Katz, E. V. Richards, Julian Saenger, Harry Crandall, Hugo Riesenfeld and B. S. Moss.

Claim Board Withdrawals in T. O. D. C.

Charges are made by the M. P. T. O. A. that some of those mentioned by W. A. True as members of the advisory board of the T. O. D. C. of New York accepted the berth under a slight misapprehension and that they had ordered their names withdrawn when they learned the organization was not the original Delaware company. True declared the statement of the Cohen organization the "bunk."

Those named by the M. P. T. O. were Fred C. Seegert, W. W. Watts, John A. Schwalm, E. W. Collins, C. A. Lick and Martin G. Smith.

Milwaukee Opens $2,000,000 House

Saxe Wisconsin Is Declared Among Most Handsomely Equipped in World

THE doors were scheduled to be thrown open Friday night of this week on the Wisconsin theater in Milwaukee, said to be one of the largest and most luxurious picture palaces in the world. City, state and society leaders were to participate in the opening ceremonies. The theater is said to have been built at a cost of $2,000,000 by J. E. and Thomas Saxe. The inaugural attraction was the Louis B. Mayer-John M. Stahl production for First National release, "Why Men Leave Home."

The building, in addition to housing the theater, has a magnificent roof garden and ball room, recreation parlors, billiard and pool rooms and a bowling club room in the basement.

One of the distinguishing features is the great electric sign. It is 75 feet high, each letter being taller than the average man. Inside the theater is a special lighting system, arranged so that colored lights, in keeping with thematic stage lighting, may be used to carry picture atmosphere to every part of the auditorium.

Music will be provided by two orchestras and a $50,000 organ, one of the two double-concoled instruments in existence. One orchestra will be stationed on the mezzanine promenade surrounding the lobby.

The Messrs. Saxe have built a stage of proportions ample to accommodate legitimate theatrical attractions and musical comedies, should they ever desire to change their house policy. As part of the stage equipment they have included a Vilter machine for creating artificial rain, wind and snowstorms; and this also will be used as a cooling plant for the theater in the summer, providing ice water for patrons.

E. J. Weisfeldt, who has been managing director of Saxe's Strand, will be in control of the new theater.

An innovation in the Wisconsin will be the maintenance of a Service Division to serve the public and the press, and this will be in charge of Harry Davey as director.

Rudolph G. Kopp, famous Viennese composer and orchestra leader, who swung the baton at the opening of Graumann's Million Dollar theater in Los Angeles, will be the musical director of the Wisconsin.

Annual Election Held by T. O. C. C.

CHARLES L. O'REILLY was re-elected president of the Theatre Owners' Chamber of Commerce of New York City at the annual election, March 25. He was unopposed.

The slate, nominated two weeks ago, was also voted on, with the following results:

First vice-president—Charles Steiner (unopposed).

Second vice-president—Joseph Jame.

Treasurer—Sam Schwartz (unopposed).

Secretary—Samuel Moross (unopposed).

Board of directors—Sol Brill, Hy Gainsboro, J. Arthur Hirsch, John Manheimer, Joseph Stern, Sol Raives, William A. Landau, Lee A. Ochs, Hyman Rachmil.

Finance committee—Bernard Grob, Morris Needles and Wm. Behrend.

The meeting was addressed by Col. H. A. Cole, of Marshall, Texas, president of the M. P. T. O. of Texas.

New Charters Granted in Delaware

Delaware has granted charters to the Hoyt Laboratories, Inc., $500,000 capital; The Consolidated Cellulose Products Corporation of America, Incorporated, Capital $2,200,000; and Kozal Laboratories, Inc., $20,000.

The Kentucky Reel Show Corporation received a Delaware charter, to make and sell motion pictures and films, and is capitalized at $150,000. The Aldine Amusement Company, Incorporated, was given a charter as theatrical proprietors, musical hall operators, etc., capital, $50,000; The Strand Corporation, Incorporated, (dealing in theatre realty property, etc.) took out a charter on a $500,000 capitalization.

A charter for a $100,000 was granted to "Pennant Film Productions," Inc., to make and produce motion pictures. Incorporators are: J. M. Frere, J. A. Frere, S. A. Williams, of Wilmington, Del., acting through the Corporation Trust Company of America, of Delaware.

Veteran Day Backed by Cleveland Exhibitors

The Cleveland Motion Picture Exhibitors' Association is backing a movement for a Disabled Soldiers' Veteran Day. The idea started with Sam Schachtel, of the "Y" theatre, and instantly took root with fellow members of the association. A percentage of the total receipts for one day in every picture house in the city and suburbs, will be turned over to the Disabled War Veterans.

The plan, as now being worked out, will be to solicit the co-operation of every club, organization and school, in a ticket selling campaign.

Frank Keenan Injured in Auto Collision

Frank Keenan, screen star, suffered minor injuries in a recent automobile collision in Los Angeles. His arms and face were bruised and his back and shoulders wrenched.

The mishap is said to have come when a roadster coming out of a side street hit the rear of Keenan's car turning it over. The star will shortly resume work in the leading role of Reginald Barker's production for Metro, "Broken Barriers."

Bronze to Commemorate First Picture Show

A bronze plaque will mark the place in Paris where the first public exhibition of a motion picture is said to have been given.

On December 28, 1895, the Lumiere brothers showed their first film to an audience, on a screen in the basement of the Grand Cafe, which is now being destroyed to make room for a bank. The bronze will be placed by the city council of Paris.

Sunday Shows Banned in Kokomo, Ind.

THE city council of Kokomo, Ind., on March 24 adopted an ordinance prohibiting picture shows on Sunday after one of the most heated debates in the city's history. The vote stood four to four and Mayor James Burrows cast the deciding vote in favor of the ordinance.

The W. C. T. U., the Ministerial Association, and other church organizations started the movement resulting in the ordinance. Theatrical interests have retained attorneys to test the legality of the measure.

Suit to Collect Insurance on Theatre

Trial of a suit to collect insurance on damages from an explosion, believed to have been caused by gas, at the Doric theater, Kansas City, began last week in Federal Court. The explosion was December 7, 1922, and virtually wrecked the theater, which did not reopen as a theater after that.

The suit was instituted by the Overland Amusement Company, which operated the theater, against the Connecticut Insurance Company of Hartford, Conn., and the Union Insurance Society of Canton, China. The amusement company seeks to recover $13,463.65 on three policies. The insurance companies contend they are not liable because the damages were caused by an explosion and not by fire. Maurice Winger represents the amusement company.

Record Attendance Forecast for Kansas Convention

If advance indications can be accepted as a barometer, the much anticipated record-breaking attendance at the sixth semi-annual convention of the M. P. T. O. Kansas at Emporia, Kan., April 1 and 2, will be a reality. Never before has as much enthusiasm been displayed by exhibitors over the state and seldom has as much tireless effort been devoted to the "preliminaries" of a convention as now is the case.

The M. P. T. O. K. headquarters might properly be compared to a wheat broker's office. Form letters, "dummy" souvenier programs, special invitations and instructions to exhibitors literally are heaped upon the desk of C. E. Cook, business manager of the orzation.

New Presentation Policy at Loew's Dayton

Loew's Dayton theatre at Dayton, Ohio, started a new presentation policy last week which included all the latest and most progressive methods. Though there has been no advance in prices, each picture is accompanied by a program as complete as that given in the leading Broadway houses. Charles Wertz, formerly manager of the Lyric and Astor theatres in New York city, is serving in the same capacity at the Dayton.

Among the features already announced for presentation at the Dayton are, "The White Sister," "Thy Name Is Women," "A Boy of Flanders," and Rex Ingram's new production for Metro, "The Arab."

Better Prints Are More Economical

John W. Nickolaus Writes News

LESS economy in the quality of prints is the subject of a commendatory letter to William A. Johnston, editor of MOTION PICTURE NEWS from John M. Nickolaus of Standard Film Laboratories. Mr. Nickolaus urges the cooperation of producers in ordering better prints as a matter of economy for the additional time they will last.

Mr. Nickolaus says:

It was with great pleasure that I read your editorial entitled "Prints," in the March first issue of the M. P. News.

It is a subject which has needed discussion for a long time and it was very gratifying to us, as laboratory people, to realize that even at this late date the subject of prints is about to be championed by somebody in a position to awaken our producers to an understanding of what "prints" really means.

You can well afford, in my opinion, to devote considerable space in your valuable paper to this subject, and while at first it may not be appreciated by our producers, I know that in the long run they will thank you greatly for this education.

From my personal experience, I am convinced that the producer is so busy doing numerous other things that he is in reality neglecting what might be considered one of the most important parts of his business, namely: the release prints, which in reality is the only means he has of showing his product to the public.

Producer Too Well Satisfied

It seems that the producer is too well satisfied with conditions as they are as far as prints are concerned, feeling perhaps that if there is anything wrong with prints that one wrong thing is the fact that they cost too much.

While it is a wonderful thing that Mr. Eastman is able to give to the industry film at a constantly decreasing price while still maintaining the high standard of quality, I think that it would be far greater news for the industry were Mr. Eastman to announce that film would be made of superior quality regardless of cost, for improvement in the quality of films is the one thing which the industry should demand and expect.

The writer is in a position to know that the processing of all films today is not done one-half as good as it could be done, nor one-half as good as it should be done, nor one-half as good as it would be done if the laboratory had any support or encouragement from the producer.

The producer today absolutely disregards quality, absolutely disregards the efforts of our high-class laboratories, many of which are capable of turning out wonderful quality. These laboratories have no chance to improve their institution nor their technique because of the rank lack of cooperation that they receive from the producer.

Whenever the subject of prints comes up, the question asked by the producer is not how perfect can they be made nor how durable can they be made, but how cheaply can they be made.

The points taken up in your wonderful editorial are very well taken, but they do not go far enough. You speak of the number of prints used by exchanges. This, no doubt, is true. Laboratory men are not in a position to comment upon this, but the writer is in a position to say that even if the producer is not willing to use more prints, he can get a lot more work out of the prints he does use if he will only take the precaution of getting better prints. Better prints cost more but they pay the additional cost back three times over in their wear. There are several laboratories that can, with the proper encouragement, make prints that will outwear the average prints made and put on the market today.

Although the producer is using prints largely today that wear out quickly and from which he does not get full value, it is a fact that he is not at all prone to listen to the conclusion which this fact implies.

Wants Follow Up Editorial

I believe that you would do the industry a great service were you to make the caption of your next editorial on this subject: "Prints that Wear Better." You might well ask the producer what he individually is doing to encourage the laboratory men to make better and more durable prints that will wear longer.

As long as the producer is "penny wise and pound foolish," the better laboratories will be unable financially to give to the industry the brilliant and durable prints of which they are technically capable.

It would be surprising for the industry to know that several of the better laboratories are able, with the fortunes invested in buildings, equipment and talent, to develop a product for the producers which would be far superior in appearance and wear to the present product turned out, and this great difference would cost but little more than the cheaper product now bargained for.

While the motion picture industry has advanced wonderfully in recent years, the quality of the prints with few exceptions has failed to keep pace with the other advancement and we feel that even here the producer has not been responsible for these few exceptions nor does he encourage them, much less reward them.

How wonderful it would be if the producer were to announce that he would spend some of the saving effected by the drop in the price of film, in encouraging the laboratories with a cry of quality instead of price.

It is a fact that often prints are subjected to terrific wear in poorly-adjusted projecting machines but the writer can state unqualifiedly that often prints are ruined in perfectly good projecting machines because the print was never a good print to begin with, never was first-class, never properly made. The reason for this is that ninety-nine per cent of the time, the producer did not pay for first-class print, was not entitled to it and, therefore, did not receive it, and the blame is upon him. Regardless, however, of the condition of projecting machines, good prints will stand the strain of a poorly-adjusted machine better and longer than an inferior and brittle print.

Print Durability Laboratory Problem

The durability of a print is in direct proportion to the air conditioning in the laboratory, and long-lived prints cannot be produced by a laboratory not constructed with this purpose in mind.

The producer himself, with no technical knowledge, were he to go into a laboratory, would instantly realize that there must be a definite reason for humidity, temperature and cleanliness in their effect upon the product, and the producer should assure himself before signing a contract for prints that the plant, to which his work is assigned, is capable of producing what in a last analysis he must obtain, and that is quality and durability.

Operators of projecting machines, exchange attendants—these people know and will tell the producer, if asked, which prints wear longer and better and it is to the producer's advantage to determine that he is obtaining from the laboratory the highest quality of work of which the laboratory is capable, but in during this he must not tie the hands of the laboratory men too tightly with his cry of "How cheaply can the work be done?"

The object of this letter is not to advance the interests of the Standard Film Laboratories nor to gain any publicity or advertising herefrom, but I earnestly and conscientiously feel that inasmuch as the producer obtains only a negative and prints as a result of all his efforts and expenditure of money that the subject of laboratory work is a serious subject to which the producer should awaken, and through the channel of your valuable paper I trust that this enlightenment may take place.

Premieres Announced for "Dorothy Vernon"

PREMIERES of Mary Pickford's newest production for United Artists, "Dorothy Vernon of Haddon Hall," were held simultaneously, March 19, in Los Angeles and Cleveland.

It was also announced this week that the picture would open in Louisville, Ky., Macrh 24. Great interest was aroused when it became known that "Dorothy Vernon" would follow "The Covered Wagon" at the Criterion theatre, New York. The latter production will end its long run on May 2, when Miss Pickford's film will be given its metropolitan premiere. "The Covered Wagon" will have run sixty weeks on May 2, a record engagement in the history of the industry.

Other road shows of "Dorothy Vernon" will follow in quick succession, until all the key centers have been covered, it is expected.

Union Operators Appear at Albany Hearing

A. J. McCOSKER of New York city, representing Moving Picture Machine Operators Union, Local 306, and Abraham Horowitz, secretary of the same organization, appeared before the judiciary committee of the New York State Legislature at Albany and opposed the Murphy bill, which pertains to nitrocellulose film.

Frank H. Richardson of New York city, unable to be present, filed a brief with the committee and opposed the bill. Observers do not expect that the bill will ever be reported out of committee.

The operators declare that the repeal of "Any and all provisions of law restricting the purchase, lease, use, sale or similar disposition of motion picture film of an acetate of cellulose, or similarly non-hazardous base," is particularly inquitous, because it removes the present safeguards on so-called slowburning-film, making it unnecessary for a person to be licensed before he can operate a machine to project such film.

Would Extend Compensation Act to M. P. Workers

Under the provisions of a bill introduced by Assemblyman Alterman in the New York State Legislature, employees of motion picture producing companies, will come under the provisions of the State's workmen's compensation act, provided that they do not earn more than twenty-five dollars a day or one hundred dollars a week

The bill would add a new group to the law as it now exists. It is in the hands of a committee on labor and industries and there appears to be no opposition to its ultimate passage.

Civic Drive Aided by K. C. Theatres

Members of the Women's City Club of Kansas City this week are selling tickets, at 25 cents each, for all picture theatres in the membership of the Kansas City Division of the M. P. T. O. A., in connection with a $50,000 drive for the Girls' Hotel, a civic institution.

The exhibitors co-operating in the campaign will receive one-half of each admission sold by the women, the names of the thirty-eight membership theatres being printed on the back of the tickets.

Ohio Revokes License for Fight Pictures

VERNON M. RIEGEL, head of the department of education, and chief of the Ohio censor board, has issued an order revoking the license to exhibit the Dempsey-Firpo fight pictures in the state.

Riegel assigned as the cause for his action the fact that: "Inasmuch as there have been disclosures in the Senate investigation at Washington relative to the transportation and exhibition of the Dempsey-Carpentier pictures that indicate a conspiracy or other form of invasion of the law and mockery of justice, it is the opinion of the division of film censorship that an exhibition of this type of film is, at the present time, harmful. The certificate of the Dempsey-Firpo pictures, is therefore, hereby revoked."

In and Out of Town

JESSE J. GOLDBURG, President of Independent Pictures Corporation, is back after an absence of five months in California where he produced eight Westerns starring Franklyn Farnum.

IRVIN WILLAT has gone to Boston with negative of the Paramount production, "Wanderer of the Wasteland." The picture will be edited under his supervision at the Technicolor laboratory in Boston.

GEORGE W. WEEKS, division sales manager of Famous Players-Lasky, left March 22 on a tour of Paramount exchanges in the Middle West. He will be away about two weeks.

JOHN W. HICKS, Jr., managing director of Famous-Lasky Film Service, Ltd., of Sydney, Australia, arrived in San Francisco, March 21, en route to New York for his annual conference with E. E. Shauer, director of the F. P.-L. foreign department. He will reach New York about April 1.

MARCUS LOEW is making an inspection tour of his Middle Western Theatres and will visit St. Louis, where his newest theatre, now in course of construction, will be opened early this Fall.

ANDREW J. COBE, former managing director of the Central and Astor Theatres for Universal, was due in the city this week from Miami, Fla., where he has been spending a vacation.

M. I. MINTZ will sail shortly to open branch offices in London, Paris and Berlin.

HARRY M. and ABE WARNER have arrived from the Coast, accompanied by Sol Brill and Motley H. Flint. After the completion of fall distributing plans, the Messrs. Warner will return to Los Angeles to devote all their time to production.

COL. WM. BRADEN, Goldwyn vice-president, has returned from Europe, where he went relative to the production of "Ben-Hur." Emil E. Shauer, head of the Famous Players foreign department and Jacobo Glucksmann arrived from Buenos Aires.

H. S. ("Jack") FULD has joined the exploitation forces of First National and is busy on a campaign for "A Son of the Sahara" in the metropolitan district.

B. F. STAPLETON, of Ottawa, Canada, arrived in New York on March 24 to serve on the First National Retailing Committee. He will remain two weeks.

PAUL SLOANE, who is writing the scenario for Thomas Meighan's next Paramount picture, "Whispering Men," has gone to Indianapolis to confer with Booth Tarkington, the author of the story.

M. H. HOFFMAN, vice president of Truart, hsa left Los Angeles after a conference with his various producing heads, during which production plans for the forthcoming year were laid.

DAVID R. BLYTH, Director of Sales and Distribution of the Selznick Distributing Corporation, has returned to New York after a trip around the Selznick exchanges in the East and South, during which he visited Chicago, Cincinnati, and Atlanta.

Albany News Advocates Censorship Repeal

STRONGLY advocating the repeal of the New York State censorship law, the Albany Evening News came out with the following editorial:

"It is now reported that the motion picture censorship repeal bill can be passed if brought out on the floor of the assembly. This with other bills is expected to be a subject of a conference next week. It should be brought out and be voted upon.

"The censorship law is not only un-American but it is cumbersome and useless. It permits certain persons to pass on what shall be presented to the public. It sets up a board as an arbiter of public morals and taste. Laws already on the statute books make provision to guard against indecent productions. Not only is there no need of this law but it is contrary to American principles.

"The repeal can be passed. It is a plain duty to bring it before the legislature for a vote. That duty cannot be denied."

Daylight Saving General in Capitol District

Although the exhibitors of the territory put up some fight in hopes of being able to prevent daylight saving, the clocks will be advanced in at least seventeen places in the Capitol district of New York state on April 27. Fourteen other places are giving the matter thought and will debate the matter at meetings of the Common Councils.

In Albany, Troy, Cohoes, Watervliet, Waterford, Hudson, Saugerties, Amsterdam, Johnstown, Gloversville, Ballston Spa, Saratoga Springs, Glens Falls, Williamstown, North Adams, Pittsfield, and Bennington, daylight saving will prevail from April 27.

Adoption will be debated during the coming weeks in Lake George, Mechanicville, Chatham, Catskill, Fonda, Greenwich, Schenectady, Hudson Falls and Fort Edward

M. P. T. O. A. Nat'l. Convention Committees at Work

A special committee of Massachusetts and New England exhibitors is arranging details for the fifth annual convention of the Motion Picture Theatre Owners of America at Boston, May 27-28-29.

State President Jacob Lourie and Executive Secretary Ernest Horstmann took the initiative is shaping local convention plans and at a mass meeting held March 25 a large committee of theatre owners was named to perfect arrangements for the convention.

"Tune In" With Publicity, Is Frank Newman's Way

IF the radio "cuts in" on attendance of picture theatres it is up to the exhibitor to "tune in" with some publicity, according to the policy of Frank L. Newman, owner of the Newman theatres, Kansas City.

The Royal Syncopators of the Royal theatre are giving weekly concerts over the sending station of the Kansas City Star and an abundance of free publicity from that newspaper has followed, in playing up the radio program.

"Three Weeks" Will Open at N. Y. Capitol

Elinor Glyn's "Three Weeks" will be seen for the first time in the east when it opens Sunday at the New York Capitol. This Goldwyn production was directed by Alan Crosland in association with the author.

The leading roles are played by Aileen Pringle and Conrad Nagel. In the supporting cast are, John Sainpolis, Mitchell Lewis, Dale Fuller, Claire de Lorez, Nigel de Brullier, Stuart Holmes, Robert Cain, John Standing, William Haines and others.

Sullivan Will Write Ray Story for Ince

C. Gardner Sullivan has been selected by Thomas Ince to write the first of the series of Charles Ray pictures in which Ince will present Ray in the character of the bashful, small town youth which made him famous.

Mr. Sullivan was responsible for a number of Ray's earlier successes. The title of the new story which brings Ray back into the Ince fold has not yet been announced.

Olga Printzlau Adapting "Faint Perfume"

Olga Printzlau is adapting "Faint Perfume" for spring filming by B. P. Schulberg as a Preferred picture. The adaptation is from Zona Gale's widely read novel. Miss Printzlau's recent work for Preferred includes "Daughters of the Rich," "Maytime" and "The Breath of Scandal."

Original Essanay Sheriff Back on Screen

Arthur Markly, famous in the old days as the Essanay sheriff in "Broncho Billy" Anderson pictures, has returned to the screen. He will be seen in the first Arrow-Ben Wilson release, "Notch Number One." Markly will play opposite the star, Ben Wilson.

"Reckless Age" Captions by Tom Miranda

Captions for Reginald Denny's "The Reckless Age," for Universal will be written by Tom Miranda who Universal commended for his captions in "The Signal Tower," the Universal-Super-Jewel production starring Virginia Valli.

"Dorothy Vernon" Premiere for Criterion

MARY PICKFORD'S "Dorothy Vernon of Haddon Hall" will have its New York premiere at the Criterion, Monday, May 5th, according to announcement from United Artists. It will follow "The Covered Wagon" into that playhouse and the same prices will prevail as now exist.

This screen adaption of Charles Major's romatic novel is booked for an indefinite run and will be shown twice daily. "Dorothy Veron" was directed by Marshall Neilan from an adaptation by Waldemar Young.

In the cast with Miss Pickford are, Allen Forrest as leading man, Anders Randolf, Marc McDermott, Mme. Daumery, Wilfred Lucas, Clara Eames, Estelle Taylor, Courtney Foote, Colin Kenny and Lottie Pickford Forrest.



The above scenes are taken from the latest Charles (Buck) Jones feature "The Vagabond Trail" which is being released by Fox Film Corp.

Smallwood Forms Distributing Guild

Will Merchandise on Commission Basis According to Booking Amounts

ARTHUR N. SMALLWOOD has announced the formation of the Producers Distributing Guild, Inc., which proposes to handle the merchandising of pictures at a lower rate of commission than has heretofore prevailed. The rates of commission are to be graduated according to the amounts involved in the bookings.

A regular scale has been provided as follows: Bookings $1,000 or over, 10 per cent; $900 to $1,000, 11 per cent; $800 to $900, 12 per cent; $700 to $800, 13 per cent; $600 to $700, 14 per cent; $500 to $600, 15 per cent; $400 to $500, 16 per cent; $300 to $400, 17 per cent; $200 to $300, 18 per cent; $150 to $200, 19 per cent; $100 to $150, 20 per cent; $85 to $100, 22 per cent; $75 to $85, 24 per cent; $60 to $75, 26 per cent; $45 to $60, 28 per cent; $30 to $45, 30 per cent; $15 to $30, 32 per cent; less than $15, 35 per cent.

Mr. Smallwood claims the new organization is the result of many letters that have come to him through a series of open letters forwarded by him to independent producers, The American Railway Express Company, National distributors of motion pictures and newspaper publishers and the trade press of the motion picture industry. The latest Smallwood letter explains the plans of the Producers Distributing Guild, Inc.

The plan provides for a highly specialized merchandising agency divided into three units — advertising and exploitation, selling, and cooperation with physical distributor.

Only a limited number of the higher class of productions are to be accepted for distribution each year. The producer of each must agree to a certain national advertising and exploitation appropriation to cover newspaper and trade advertising. A complete plan of campaign will be mapped by the guild for the advertising and exploitation of each production.

This service will be handled for the producer at net cost to Producers Distributing Guild, plus a service charge of 15%, providing that the service charge totals not less than $5,000 on the entire campaign for the individual production; for a minimum service fee of $5,000 will be exacted of each and every production accepted for merchandising and distribution supervision by Producers Distributing Guild.

Thirty or more branch offices are to be opened by the new organization.

"Beau Brummel" Premiere at Strand March 30

Warner Brothers' "Beau Brummel" will have its eastern premiere at the New York Strand on March 30th, according to announcement from the producing company. Elaborate preparations are being made for the presentation of this production, which is an adaptation of the Clyde Fitch play with John Barrymore in the title role.

Vitagraph Ships "Borrowed Husbands" Prints

Vitagraph has shipped prints to exchanges on "Borrowed Husbands," with Florence Vidor, Rockcliffe Fellowes, Earle Williams and Robert Gordon in the principal roles.

The picturalization is from the Mildred K. Barbour novel which ran serially in newspapers throughout the country.

New Producing Unit For Hodkinson

Elmer Harris and Frank Woods to Make Ten Features for 1924-25 Distribution

THE activities of the Hodkinson Corporation are to be further augmented, according to an announcement made by F. C. Munroe, president of the company, at a luncheon given to Elmer Harris and the trade press, Tuesday at the Knickerbocker Grill.

Mr. Munroe stated that Mr. Harris and Frank Woods who have been producing for distribution through Allied Artists have been signed to make ten features for the Hodkinson Corporation. The producing company will be backed by a group of western capitalists headed by A. B. C. Dohrman, a San Francisco millionaire and W. C. Connery of Los Angeles, an equally responsible West Coast business man.

Present plans call for the pictures to be made in San Francisco. It was stated that in case the San Francisco idea was found impracticable the features would be made at Los Angeles.

The first picture to be made under the new contract will be an original story written by Mr. Harris under the title of "The Wise Virgin." This will be one of the ten productions scheduled of which Mr. Woods and Mr. Harris are each to produce an equal number.

The Harris-Woods unit will operate two companies in the making of the ten pictures, each unit however cooperating with the other. Contracts have been signed with Patsey Ruth Miller and Matt Moore to be jointly featured in "The Wise Virgin" and there is a possibility that Miss Miller will be seen in several of the subsequent Harris-Wood productions, stories for which Mr. Harris will select while here in conference with the Hodkinson executives, especially Mr. Munroe, John Flinn and Paul Mooney.

The formation of the new producing company will give the Hodkinson Corporation at least 37 features to be released for the 1924-25 season.

It is planned at present writing to begin distributing this product in August and each month thereafter on a regular schedule. Announcement of the titles, casts and full information of the years out-put will be made at an early date, according to Mr. Munroe. The schedule may include as high as 40 or 45 pictures before the season is over, Mr. Munroe stated.

The formation of the new company and the distribution arrangements are the culmination of conferences held recently in San Francisco and Los Angeles between Mr. Munroe and the western financiers. Mr. Dohrman has been financially interested in producing ventures previously but at the present time has no other picture interests except those mentioned. Mr. Connery divides his time between Los Angeles and Chicago. He is well known in both cities.

Wells Hawks Engaged by Mary Pickford

Wells Hawks has been engaged by Mary Pickford as her personal representative to handle publicity, exploitation and other details in connection with the road show engagements for "Dorothy Vernon of Haddon Hall." Hawks' work will include the New York premiere set for May 5th, at the Criterion.

Prior to the organization of United Artists, Hawks served as Miss Pickford's personal representative on a number of occasions.

"One Law for Women" Is Ready for Release

Vitagraph exchanges have received prints on "One Law For Women," the picturization of the Charles E. Blaney melodrama. This is the second of the personally supervised Blaney productions for release through Vitagraph. Cullen Landis and Mildred Harris have the leading roles.



"$20 A Week" is the title of this Selznick release from which these scenes were taken.

"Free Love" Selected for Metro Picture

"FREE LOVE," an original story by Benjamin Glazer, has been selected by Hobart Henley as his first screen vehicle for the Metro-Louis B. Mayer forces. Carey Wilson is now at work on the adaptation. The cast is being selected and production will be started shortly.

Mr. Glazer is a noted author and playwright as well as an adaptor for the American stage of many European successes. It was his American version of Karl Schoenherr's play that Fred Niblo used for his latest Metro-Louis B. Mayer production, "Thy Name Is Woman." Mr. Glazer recently arrived in Los Angeles from New York to join Mr. Mayer's literary staff.

Williamson Speaks Before Four Arts Club

J. E. Williamson, who with Ralph Ince produced "The Uninvited Guest" for Metro, was the speaker last week before the Four Arts Club at the Madison Galleries in New York. He explained in detail his method of taking motion pictures at the bottom of the sea, his underwater chamber and his color photography. The talk was illustrated with scenes from "The Uninvited Guest."

Shipping Board to Show Metro's "Happiness"

The U. S. Shipping Board Emergency Fleet Corporation has purchased "Happiness" for showing on all of its trans-oceanic liners. This is a Metro picture, starring Laurette Taylor. It was picturized from the J. Hartley Manners' play of the same name, in which Miss Taylor also starred. The picture was directed by King Vidor.

To Produce Features in Chicago Field

For ten years the Atlas Educational Film Company of Oak Park, Ill., has been making commercial pictures and it has now entered the regular feature production field beginning with a five reel feature entitled "Blind Virtue."

Arthur Berthelet will direct and the cast includes Mahlon Hamilton, Gladys Leslie, Burr McIntosh, Charles Delaney, Jane Jennings and Jack Drumier.

Baxter Signs Three Year Ince Contract

Thomas H. Ince has signed Warner Baxter to a three-year contract, according to announcement from the Ince office. The contract followed completion by Ince of "Those Who Dance" for First National release.

Baxter's progress has been rapid in his two years in pictures and he will be kept busy in the many productions planned by Ince during the coming summer.

"Fools in the Dark" Has Five Special Sets

With the idea of producing an elaborate feature in "Fools in the Dark," F. B. O. has built five special sets for it, including living room, foyer hall, doctor's office, ship's cabin and Greenwich Village dive.

Matt Moore and Patsy Ruth Miller are the stars with Al Santell directing.

Rupert Hughes to Start Another Picture

FOLLOWING the completion of "True as Steel," Rupert Hughes visited New York but will soon be back at the Goldwyn Studios on the West Coast to start another picture.

While in New York, Major Hughes signed contracts with magazine editors for twenty-two short stories in addition to his yearly novel and the motion pictures which he always writes himself, even to the preparation of the continuity.

He also arranged to write a play for David Belasco, although he has not written a play for several years. One of his most notable stage offerings was the Pullman farce, "Excuse Me," produced by Henry W. Savage.

Toy Balloons Feature in Pola Negri Scene

Two thousand toy balloons were used in carnival scenes during the making of "Men," Pola Negri's latest starring picture which Dimitri Buchowetzki produced for Para mount.

When the balloons were finally released over the heads of the five hundred players in carnival costume, they floated upwards in a varicolored cloud which reflected the scores of lights directed against them.



A trio of scenes from "Daring Youth" A Principal Pictures Production.



Scenes from "The Plunderer," a gold mining story presented by William Fox

Exhibitors Reject Picture Title

"Plaster Saints" Changed to "The Family Name" as Result of Questionnaire

AS a result of a canvass of theater owners and managers, Associated Exhibitors and Murray W. Garsson, the producer, announced this week the change of the working title of a picture based on the novel, "Plaster Saints." The production will be called "The Family Name."

Exhibitor comment on "Plaster Saints" was such as to discourage its use, as the following figures, expressed in percentages, show:

Those voting "excellent"	9.70
Those voting "good"	30.10
Those voting "fair"	25.24
Those voting "poor"	34.96

The percentage of those voting "excellent" and "good" was 39.8 of the whole, or about two in every five, as compared with three in five who considered the title "poor" to "fair."

As is humorously indicated by G. B. Morris (of the Strand, Plaza, Pike, Liberty, Pearl, Wigwam theaters, and seven other, all kinds"), San Antonio, Tex., the title isn't necessarily good for a picture because it has carried a book to some sort of success. "'Plaster,'" says Mr. Morris, "listens like something to do with a bricklayer, and 'saint' like something pertaining to heaven, *neither of which means anything to present-day people.*"

Confirmation of this idea comes from A. E. Andrews, of the Opera House, Emporium, Pa., who is emphatic that "any title pertaining to saints or sinners is no good," and who pleads: "Call it *anything* but this." Neither does the idea of "saints who sin" appeal to Henry Hall, Dean Street theater, Adrian, Mich., "People are tired of this sort of appeal," he declares.

W. A. Erwin, of the Orpheum theater, Marion, Ill., also gave the distributor and producer something to think about when he classed the story "good," the proposed cast "excellent," the director "okay," but the title "poor," adding this comment: "Looks to me like an opportunity for another good picture that don't draw at the box office."

This same insistance upon working drawing power into titles runs through all the comment. "Title does not sound like box office appeal to me," says H. E. Redfield, of the Royal theater, Sioux City, Iowa, adding: "This is very important to my mind."

Mrs. J. G. Heywood, Lyric theater, Cornell, Wis., objects that the proposed title "does not have a modern appeal," apparently having found that titles should keep step with the trend of current thought.

One criticism, that of S. V. Swartz, of Broadhead, Wis., was that "Plaster Saints" indicated "lack of action" unless the person happened to be familiar with the story.

This demand for titles that suggest action and definitely convey an idea was, as a matter of fact, reflected in nearly all of the comment. For instance, J. G. Waters, of the Amuza theater, Inman, S. C., thought that "Plaster Saints" was too vague and generally descriptive to make much of an appeal to "the average theatergoer in the small town." And the owner of the Palace theater, Marksville, Iowa, considered "Plaster Saints" might even be "confusing."

George Fawcett Engaged for Neilan's "Tess"

For an important character role in "Tess Of The D'Urbervilles," which Marshall Neilan is making for Goldwyn, George Fawcett has been engaged.

Fox Filming "Man Without Country"

Coast Studios at Work on Elaborate Version of Story of Philip Nolan

WORK has been started at the Fox West Coast studios on an elaborate version of "The Man Without a Country," which the Fox organization declares will be one of its forthcoming big attractions.

Announcement of director and cast has not yet been made. It is understood that the Fox production will avail itself of the spectacular elements in the story, with a view to first-run appeal.

Some years ago Edward Everett Hale's famous story was picturized by another producer with Arnold Daly in the role of Philip Nolan. This film subsequently was shown widely under American Legion auspices, and is still in circulation.

The Fox organization is planning to make a far more elaborate version, taking advantage of the improvements in production technique which have been developed within recent years.

The story is built around Philip Nolan, army officer, who enlisted in Aaron Burr's scheme to form a new nation of the Louisiana and Mexican territory. The trial scene where Nolan cries out in a fit of frenzy: "Damn the United States. I wish I may never hear of the United States again" is one of the highlights of the story.

Then follow the sentence of the court that Nolan must spend the remainder of his life on a boat where he must not hear the name of the United States mentioned: the incidents connected with the War of 1812 when he redeems himself as a true American patriot; his unrequited love affair when he meets his former sweetheart on board the ship which was his home; and the slow torturing of his soul in the fulfilment of his sentence.

Just when the picture will be ready for presentation has not been announced.

Associated Will Road Show "The Chechahcos"

Associated Exhibitors are planning to road show "The Chechahcos," it is said. The decision came as a result of the recent private showing of the production. With this end in view Associated has appointed H. Elliott Stuckel as general press representative in charge of production. He is secretary of the Theatrical Press Representatives of America.

"The Chechahcos" was taken over by Associated from the Alaska Motion Picture Corporation. Every foot of the film was shot in Alaska. President Harding was a guest of the company on his last ill-fated tour of Alaska.

Educators Show "Little Old New York"

Because of its historical and educational value, Cosmopolitan's "Little Old New York" was selected by the New York Public Education Department of the Museum of Natural History and shown to 5,000 public school children at the museum March 21st.

The selection was made by G. H. Sherwood, curator of the Museum of Natural History and Director of the Public Educational Department to supplement a lecture by Mrs. Grace Fisher Ramsey.



Dorothy Dalton and Jack Holt in scenes from "The Lone Wolf," an Associated Exhibitors release.

Vitagraph British Chief Lauds U. S. Pictures

FOREIGN film production will never seriously rival product of American producers in foreign countries, according to George H. Smith, London, managing director of Vitagraph, Ltd., who is on the coast visiting his brother, Alfred E. Smith, President of Vitagraph.

Mr. Smith gave it as his opinion that British Film Week would react against English made films because of the failure of native producers to present pictures of the high grade of the American product.

"This is my first visit to the western center of the motion picture industry," Mr. Smith said, "and I am amazed at the progress and development in studios and studio equipment. Nothing abroad in Great Britain or in the countries of the continent, approaches the vastness of our industry as demonstrated by this colony."

Exclusive Announces Mix Feature Sales

Exclusive Pictures, Inc., announce the sale of many territories on the Tom Mix feature, "Pals In Blue." The territories so far sold are:

Maryland, Delaware, District of Columbia, Virginia to Progress Pictures, Inc., Washington, D. C.; The State of Michigan to Exclusive Film Company, Detroit, Mich.; Texas, Arkansas and Oklahoma to Specialty Film Company, Dallas, Texas; Eastern Pennsylvania and Southern New Jersey to Rialto Productions of Phila., Inc., Phila., Pa.; Western Pennsylvania and West Virginia to S. & S. Film & Supply Co., Pittsburgh, Pa.

Production Progressing on Christie Special

Production is well under way on the first of the Al Christie special features for Hodkinson release. Director Scott Sidney hopes, under favorable weather conditions, to have the production ready for release late in May.

The complete cast of principals to date includes Dorothy Devore, Walter Hiers, Tully Marshall, James Harrison, Priscilla Bonner, Jimmie Adams, Jay Belasco, Patricia Palmer, Lincoln Plumer, Rosa Gore, George Pierce, Victor Rodman, Babe London and Douglas Carter.

"Lightning Rider" Is New Harry Carey Title

"The Lightning Rider" is the new title of the second Harry Carey production to be released through the Hodkinson Corporation. It was made under the title of "Desert Rose." It is expected that "The Lightning Rider" will be completed this week and the negative shipped east for early release.

Series Will Depict Life of Napoleon

A series of productions depicting the life of Napoleon has been started by Abel Gance, director of "I Accuse." In order to assure historical accuracy, cooperation has been enlisted from a number of professors of history who have specialized in the Napoleonic period.

Paul Mooney Enthusiastic Over Outlook

PAUL C. MOONEY, Hodkinson vice-president in charge of distribution is back in New York after a trip which took him to all parts of the United States. He expresses the utmost enthusiasm over the prospects for the future.

"In the tangible prospects ahead of them in the form of first run features definitely contracted for, every man in the field for the Hodkinson Corporation is genuinely enthusiastic," said Mr. Mooney, "and their enthusiasm surpasses anything I have ever seen in any body of men. This enthusiasm speaks volumes because I believe that the men in each territory know what their exhibitors want and when these men are enthusiastic over the product they will have to sell, it means that we have happily secured a line of offerings that will fill the demands of the exhibitors, and that spells success for any organization."

"Try and Get It" Opens at N. Y. Cameo

"Try and Get It," Samuel V. Grand's production for Hodkinson release will open its New York run at the Cameo March 30th. Bryant Washburn and Billy Dove share starring honors in "Try and Get It" which is an adaptation of the Saturday Evening Post story, "The Ring-Tailed Galliwampus" by Eugene P. Lyle.



Dereleys Perdue in a current F.B.O. Production, "Untamed Youth."



Jackie Coogan in scenes from his latest production for Metro, "A Boy of Flanders."

Many Independent Films Marketed

Various Companies Report Activity in State Rights and Foreign Sales

REPORTS of recent sales in the state rights and foreign fields show that independent producers generally are having no great trouble in disposing of their pictures.

Arrow Film Corporation disposed of its serial "Days of '49," to J. S. Jossey of Progress Pictures Corporation of Cleveland for Ohio.

C.B.C. Film Sales Corporation sold its output for Delaware, Maryland, Virginia and District of Columbia to Harry Crandall of Exhibitors Film Exchange, Washington, D. C., and sold to Apollo Trading Corporation the foreign rights to Europe, except Holland and Scandinavia, for "Yesterday's Wife," "Forgive and Forget," "Innocence," "The Marriage Market," "Discontented Husbands" and "The Barefoot Boy."

Grand-Asher Distributing Corporation also sold to Apollo Trading Corporation the foreign rights to its output. Other Grand-Asher sales are the thirty-six two reelers, some made by Joe Rock, some by Sid Smith and the balance by Monty Banks.

Thirteen Monty Banks comedies for Switzerland, Australia, New Zealand, Tasmania and Fiji Islands were purchased by Associated First National while Pearl Films, Ltd., bought thirteen Monty Banks and ten Joe Rocks for United Kingdom and Famous Players-Lasky secured thirteen Monty Banks, thirteen Sid Smith and ten Joe Rocks for Japan and ten Joe Rocks for Australia, Dutch West Indies, Straits Settlements, Tasmania and Malay States.

Max Glucksmann purchased thirteen Monty Banks and ten Joe Rock Comedies from Grand-Asher for Argentine, Chili, Paraguay, Uraguay, Peru, Equador and Bolivia, and Glucksmann also bought "The Love Trap," and "Mine To Keep."

Further recent sales of Grand-Asher were "Mine to Keep" to Quality Features, Ltd., in Australia and New Zealand and Havana Film Co., for Cuba.

C. C. Burr sold New York State franchise on "You Are Guilty," to Bernard Mills of First Graphic Productions Exchange.

Independent Pictures Corporation has just sold to Columbia Pictures Co of St. Louis eight Franklyn Farnum subjects and "The Wildcat," "The Offenders," "In The Spider's Web," "Shattered Faith' and "What Three Men Wanted."

Other sales just made by Independent Pictures Corporation are "What Three Men Wanted," to Appolo Exchange, New York City; "The Wildcat," "In The Spider's Web," "The Offenders" and eight Franklyn Farnums to J. W. Adams for Arkansas; Eight Franklyn Farnum westerns to All Star Feature Distributors of San Francisco, Big Feature Rights of Louisville, First Graphic Exchange, New York City, Mountain States Film Attractions of Denver and Max Glucksmann for Argentine. Evan Anderson bought California, Neveda and Arizona rights for "What Three Men Wanted."

Weiss Brothers' Artclass Pictures Corporation has disposed of its "After Six Days" to Kerman Film Exchange, New York City; Standard Film Attractions of Philadelphia; Epic Film Attractions of Chicago; North and South Carolina to B. and W. Booking Office and Canada to Charles Lalumiere.

C. B. C. Product Disposed of in Cuba

The C. B. C. Film Sales Corporation has negotiated a deal for the distribution of its productions in Cuba. The Liberty Film Company, of Havana, is the exchange to which this sale has been made.

Solve Contract Problem in England

First National Comes to Agreement With British Exhibitors' Organization

ASSOCIATED FIRST NATIONAL believes it has paved the way for a general settlement of the contract question which has long been a bugaboo among producers, distributors and exhibitors in England. An agreement regarding contracts has been reached between First National and the C. E. A., the English exhibitors' organization.

Time and again attempts have been made to find a contract which would meet all the requirements of the situation. Each time there has been something to which either C. E. A. or the producers objected, and each contract has died shortly after its birth. The First National's contract form, which has met the approval of the C. E A. is hailed in the trade papers in England as a big step toward the ultimate solution. In fact, one of them, "The Bioscope," in an editorial on the matter, declares the matter is "nearing finality."

The section of the new contract which went furthest in meeting the demands of the British distributors is that giving the renter of the film the right to cut off supplies, after notice to that effect has been given, where contractual obligations as to payment have not been complied with. There is also an important clause substituting arbitration for judicial proceedings in case of disputes over pictures.

About the only criticism of the contract voiced in the British trade press is to the effect that a few loop-holes are left to which both parties might avail themselves if they wished to injure the contract. For instance in the provision permitting the renter the right to cut off supplies, there is no provision that notice shall be served by registered mail. There is also, the critics say, no provision for the fixing of liability in the case of a film, destroyed or damaged while in the custody of the hirer, and the exhibitor has no means of knowing his exact liability.

However, these same critics are warm in their approval of the contract as a whole. One of them says, "We hail it as a genuine endeavor to sweep away the difficulties that have surrounded the problem of film hire."

"It Is the Law" Almost Completed by Fox

J. Gordon Edwards is completing "It Is the Law" at the William Fox New York Studios. This is the stage play dramatized by Elmer Rice from the novel by Hayden Talbot and Mimi Palmeri has the lead.

The dual role of Albert Woodruff and "Sniffer" is portrayed by Albert Hohl, and the other principals are Herbert Heyes, George Lessey, Robert Young, Florence Dixon, Byron Douglas, Olaf Hytton, DeSacia Mooers, Byron Russell, Guido Trento, Bijou Fernandez, Dorothy Kingdon, Patricia O'Connor, Helen D'Algy and Nancy Newman.

Robert W. Service Sells Story to Fox

"The Roughneck," by Robert W. Service, author of "The Spell of the Yukon" and other tales of the Alaskan country, has been purchased by William Fox



INGRAM'S ARAB WARD Excites Broadway Interest

Lively interest is being evoked along Broadway as Rex Ingram, gaunt and tall, comes striding down the Roaring Forties with his little eight-year-old Arab ward, Kada-Abdel-Kadir, a picturesque little figure in his turban, flaming red cloak and lacquered boots.

Kada-Abdel-Kadir appeared in Mr. Ingram's latest production for Metro, "The Arab," a screen version of Edgar Selwyn's play. Ingram and Alice Terry found him somewhere around the outskirts of Tunis in Algiers where "The Arab" was filmed. He seemed a joyous little fellow, according to Mr. Ingram's description, knowing nothing about his home and caring even less. Miss Terry and her famous husband became attached to him, arranged for a part for him in "The Arab" and when the picture had been completed brought him back with them as their ward to this country.

Mr. Ingram has not yet disclosed just what the future of Kada will be. He displayed remarkable ability in "The Arab" and it is possible that he is destined for a career on the screen. Whether Mr. Ingram will do this or whether he simply plans to give Kada an up-to-date upbringing and education has not yet been disclosed.

But Kada does not mind about his future in the least. He travels up and down Broadway in wide eyed wonder for he and his people on their native deserts never dreamed of such sights, even in the wildest flights of their immagination.

"The Arab" was photographed by John F. Seitz. Alice Terry and Ramon Novarro are the only Americans in the cast. The other players are all famous European screen and stage actors.

Cast for "North of 36" Has Many Big Names

WITH the expectation that "North of 36" will be a fitting successor to Emerson Hough's other filmed story, "The Covered Wagon," Jesse L. Lasky has completed the preliminary arrangements for the production.

Irvin Willat will direct when he finishes editing and titling Zane Grey's picture, "Wanderer of the Wasteland," which Famous Players-Lasky predict will make Director Willat an outstanding figure in the motion picture profession.

The cast of "North of 36" includes several of the players featured in "The Covered Wagon." Ernest Torrence, Tully Marshall, Jack Holt, Jacqueline Logan and Noah Beery will have leading roles.

Locations will be mostly in Texas where co-operation of a large group of ranchmen has already been assured and the production may be ready for showing in the late fall.

Gaumont Company Secures Warner Productions

The Gaumont Company, Ltd., of London, have secured the exclusive distribution rights for the United Kingdom on Warner Brothers' "The Marriage Circle" and "Broadway After Dark." This is the result of Albert Warner's recent trip to England, though the transaction was only concluded this week. The deal was negotiated between Albert Warner and Colonel Ernest Bromhead, the Gaumont managing director.

"The Marriage Circle" print has already been forwarded and will be followed shortly by "Broadway After Dark." Extensive advertising campaigns are planned for both pictures.

Selects First National Cast on "For Sale"

Production on "For Sale" will start immediately, according to John McCormick, First National coast representative. This is an original story by Earl Hudson to be directed by George Archainbaud.

Claire Windsor, who has just returned from abroad where she was engaged in Edwin Carewe's "Son of the Sahara," also for First National, will portray the leading feminine role. Adolph Menjou will interpret the role of Joseph Hudley, a part peculiarly suited to him; Robert Ellis will play opposite Miss Windsor, while Mary Carr and Tully Marshall make it a cast of superlative merit.

Fitzmaurice Drops Plan to Visit Cuba

George Fitzmaurice has abandoned his plan to make the Cuba scenes for "Cytherea" in Cuba. It is the producer's opinion that the proper atmosphere is to be had in Hollywood, and he has had no difficulty in obtaining ideal locations. "Cytherea" will be a First National release.

Arrow Representative in New England

George West, Special Representative of Arrow Film Corporation, is spending a week or so in the New England territory co-operating with McConville, Patton & Heffron of Independent Films, Inc. for Arrow pictures.

New Managers Appointed in Pathe Branches

New branch managers have been appointed by Pathe in the exchanges at Albany, Minneapolis and New Orleans. P. A. Schmuck, who has been acting as salesman in the Philadelphia territory has been promoted to the branch-managership in New Orleans.

H. J. Bayley, who has been in charge of the Pathe office in New Orleans, has been named branch-manager of the Minneapolis exchange.

Charles W. Stombaugh has been transferred from the branch-managership of the Pathe exchange in Minneapolis and placed in charge of the Pathe office in Albany, N. Y.

No Universal Shake-Up, Says Lichtman

Emphatically denying a rumor published in a Broadway publication that there was a big shake-up due in Universal sales forces, Al Lichtman, general manager of Universal Exchange said:

"This story is absolutely false and unfounded. There is no truth in it whatsoever. And yet, in a way, I am glad that the story was published, because it gives me an opportunity to deny something definite.

"Ever since I have been with Universal, these rumors have been coming back to me in one form or another, but this is the first time that they have taken any definite form and the only time I have felt that they have been concrete enough to be denied."

Seven Leading Men for "Mary the Third"

King Vidor's next Goldwyn picture, adopted with a different title, from Rachel Crother's stage play "Mary The Third," will have seven leading men.

They are: Johnny Walker, Ben Lyon, loaned by First National, William Haines, one of Goldwyn's permanent acting organization who had a part in Rupert Hughes' latest picture, "True as Steel," Creighton Hale, who appeared in Victor Seastrom's "Name the Man!", William Collier, Jr., James Morrison and Niles Welch.

Eleanor Boardman will have the leading role and Pauline Caron has been engaged for another important feminine part.

"Tiger Love" Is Started by George Melford

With Antonio Moreno and Estelle Taylor in the featured roles, George Melford has started his Paramount production of "Tiger Love" at Hollywood.

Miss Taylor joins from San Francisco where she played lead in a production filmed there. Manuel Penella adapted "Tiger Love" from "The Wildcat," a Spanish opera.

Four First Nationals in April Schedule

INCLUDED in the "First National 1924-20 Group" are four productions to be released during the month of April.

"The Marriage Cheat" is a South Sea Island story with Percy Marmont and Leatrice Joy in the featured roles with Adolph Menjou, Laska Winter, Henry Barrows and J. P. Lackney.

"A Son of the Sahara" is the Edwin Carewe production which has been six months in the making in Algeria and Paris. Claire Windsor is cast in the feminine lead with Bert Lytell in the titlerole. The other American players who appear in the picture are Rosemary Theby, Montagu Love, Walter McGrail and Paul Panzer.

"The Woman on the Jury" was made by First National's own producing organization, with Harry O. Hoyt directing. Sylvia Breamer is in the title role and her supporting cast includes Frank Mayo, Bessie Love, Lew Cody, Hobart Bosworth, Mary Carr, Myrtle Stedman, Henry B. Walthall, Jean Hersholt, Fred Warren, Leo White, Arthur Lubin and Grace Gordon.

"Those Who Dance" is the second Ince production and it is a story of modern life by George Kibbe Turner. Blanche Sweet, Bessie Love, Warner Baxter, Robert Agnew, John Sainpolis and Lydia Knott appear.

National Screen Service Signs Hodkinson

National Screen Service will have exclusive distribution of Trailers on all Hodkinson releases, according to a contract entered into last week. With the signing of Hodkinson, National now has exclusive trailer distribution for seven of the largest companies, including Fox, Goldwyn, Pathe, Paramount, Universal and United Artists.

"Virtuous Liars" to Open at N. Y. Rialto

"Virtuous Liars," Whitman Bennett's third production for Vitagraph will have its Broadway premiere at the Rialto theatre the coming week. David Powell and Edith Allen have the principal roles.

The story is an original by E. C. Holland. It was directed by Whitman Bennett.

Neil Hamilton Engaged for "Mountebank"

After completing his role in D. W. Griffith's "America," Neil Hamilton has signed to play the juvenile lead in Paramount's "The Mountebank," which Herbert Brenon is directing at the Long Island Studio with Ernest Torrence and Anna Q. Nilsson in the featured roles.

Foreign Deals Closed on Burr Specials

A number of foreign deals are reported consummated on C. C. Burr independent specials through Richmount Pictures, Inc. productions include "Three O'clock in the Morning," "Restless Wives" and "The New School Teacher."

Among the deals concluded are the following:

Sociedad General of Buenos Ayres have purchased the rights on the three pictures for Argentine, Uraguay, Paraguay, Chile, Peru and Equador; I. V. T. A. of Johannesburg, secured the South African rights to "Three O'clock in the Morning"; Liberty Films Company, of Havana, "Restless Wives," Three O'clock in the Morning" and "The New School Teacher."

"How to Educate a Wife" Cast Completed

Warner Brothers have completed the cast for the Elinor Glyn story, "How to Educate a Wife." The latest additions are Claude Gillingwater, Creighton Hale, Betty Francisco, Edward Earle and Lydia Yeamans Titus. Marie Prevost, Monte Blue and Louise Fazenda have the leading roles.

Production on the story started several weeks ago and will now be rushed with the completion of the cast. Monte Bell is directing, assisted by James B. Flood and Sandy Roth. The photography is in the hands of Charles Van Enger.

Charles Jones Completes "The Circus Cowboy"

Fox Film Corporation has bestowed the title of "The Circus Cowboy" to the latest Charles Jones starring vehicle to be released in May.

This program feature was produced at the William Fox West Coast Studios under the working title of "The Circus Rider."

William Wellman directed the production which was adapted by Doty Hobart from the original story by Louis Sherwin. Marian Nixon, one of the "Baby Stars," has the leading feminine role.

"Sally" Company Guests at Pickford Studio

Members of the "Sally" company, of which Marilyn Miller was formerly the star, were recent guests at the Pickford studio, where Tom J. Geraghty is preparing his first production for Jack Pickford, temporarily titled, "The End of the World."

Screen tests were made of a number of the "Sally" principals and it is not unlikely that some of them will be included in the Pickford cast, which is now being selected.



Action stills from the Palmer Photoplay production, "The White Sin," starring Madge Bellamy and being distributed by F.B.O.

Advocates "Longer Wear" Prints

Raw Stock Official Believes This is Real Answer to Print Situation

MR. BRIEFER of the Research Department of the Powers Film Products Co., puts light on another angle of the "More Prints Drive" in the following statement:

"Simultaneously with the recent price reduction of positive film a 'drive' seems to be in progress for 'More Prints.' The exhibitor suddenly comes in for a large share of the blame for print deteriorations and producers are asked to offset this deterioration with additional prints. Thus the price advantage, due to the recent cut, is to be absorbed in greater consumption of raw material.

"Mr. E. V. Richards, in the March 8th issue of the MOTION PICTURE NEWS, scores exhibitors for abusive handling of prints and concludes that the remedy lies in 'More Prints.'

"The MOTION PICTURE NEWS Qestionnaire, March 15th issue, develops a very mixed opinion and it is doubtful if a truly reliable index to the problem can be obtained of a question involving so many factors.

"*The Film Daily* of March 17th calls for 'More Release Prints' and suggests that the saving of the difference in cost of raw stock be diverted into an added number of prints.

"Mr. E. A. Eschmann declares in the March 18th issue of *The Film Daily*, that long runs are chiefly responsible for the demand for additional prints.

"Mr. L. A. Jones of the Eastman Kodak Company sums up the situation with the broad statement that 'whatever tends to give greatest satisfaction to the ultimate consumer, even if it costs more money at the start, works for the general progress and prosperity of the business.'

"None will deny that more prints will tend to give better exhibition prints. In all the agitation so far noted, the idea seems to prevail that the remedy all lies in 'More Prints.' No thought is expressed as to the possibility of greater projection life of motion picture film and how this may be accomplished to the financial advantage of the industry in general. 'More Prints' may well be made in many instances with distinct advantage. Indeed the practice of false economy is ever present and worthy of serious attention, but we feel that instead of stressing the obvious remedy of avoiding deterioration with shorter number of runs, some thought should be given to the physical factors controlling the useful life of prints and seek to get the most out of the prints purchased.

"The 'longer wear' idea carries its own appeal. It calls for no increased expenditure in direct outlay or the inevitable additional cost of handling more prints.

"The 'More Prints' idea compels a consideration of economic factors such as the additional expense of handling, examining, storing, shipping, and other costs incident to the plan proposed. It is not quite as simple as it sounds.

"The 'longer wear' idea has an economic advantage—the 'more prints' proposition only serves to increase the old extravagance in the motion picture field from which we should attempt to recover.

"The technical details relative to longer film life investigation is obviously out of place here but such investigation has actually been in progress for more than two years in the Research Laboratory of the Powers Film Products.

"Exhaustive tests have clearly demonstrated the possibility of improving the useful life of the present motion picture film from 25 to 50%. Motion picture film embodying this feature has actually been, and is being circulated and independently reported from separated territories as showing greatly increased projection life.

"It has been found that increasing the useful projection life of the sprocket holes, eliminates many of the other objections to long runs such as rain marks, unsteady pictures, and of course enormously reduces breaks in projection.

"By all means there should be a sufficient number of prints made to serve the needs of the exhibitor, but improvement along the lines indicated should not be forgotten. The saving on the price of raw stock might be better diverted to the making of better pictures."

Laemmle Offers Million to Jack Dempsey

ONE million dollars has been offered to Jack Dempsey, heavyweight boxing champion, by Carl Laemmle, President of Universal Corporation, to appear in motion pictures this summer.

Following the opening of negotiations Dempsey went to Los Angeles to confer with Laemmle at Universal City.

Jack Kearns, Dempsey's manager has left for Los Angeles and may sign the contract.

No definite information is available as to what Dempsey is to do for Universal; whether he will be starred in a big feature production, in a serial, or in a number of pictures.

Geraghty Names Pickford Organization

Tom J. Geraghty has selected his executive organization for his first screen production for Jack Pickford which is temporarily titled, "The End of the World." His final selection was Vernon Keays as director. Keays, for the past five years has been an assistant director to James Cruze.

Others included in the Geraghty personnel are: Arthur Edeson, chief photographer; James Dugan, assistant director; Edward M. Langley, art director; and W. W. Kerrigan, company manager. All of these have been associated in the past with Douglas Fairbanks and Mary Pickford productions.

Casting for "The End of the World" is under way.

"Three Weeks" at Capitol March 30

Goldwyn's first Metropolitan showing of Elinor Glyn's "Three Weeks" will occur March 30, at the Capitol Theatre in New York City.

Winfield R. Sheehan Back From European Tour

FOX Film Corporation home office expects to see its Vice-President and General Manager Winfield R. Sheehan back at his desk this week from a two months' European trip.

During his tour abroad Mr. Sheehan visited all the Fox branch offices, including those just opened this Spring, and arranged for the widest possible distribution of the Fox product on the Continent.

"A Lost Lady" Commended Among Best Sellers

Willa Cather's Story, "A Lost Lady," recently purchased for the screen by Warner Brothers has been commended as a best seller by the New York Tribune and "The Bookman."

The Tribune says: "'Lost Lady' is a cameo portrait of a man's woman and is one of the six best sellers of the season."

The Bookman reports: "'Willa Cather's book 'A Lost Lady' is among those most in demand at public libraries throughout the country during the past month."

The story is being syndicated to newspapers by the Bell Syndicate. The first installments appeared last week and they will continue for the next nine months.

Hoxie In High Sierras For "Back Trail" Scenes

Jack Hoxie has finished his William McLeod Raine story, "Ridgeway of Montana," and left Universal City for Lone Pine, high up in the Sierras. On this elevated strata the outdoor scenes for "The Back Trail" by Walter J. Coburn will be directed by Hoxie's new director, Clifford Smith. The cast includes Eugenia Gilbert, Claude Payton, Billy Lester, William McCall, Pat Harmon, and "Bunk" Hoxie's big Australian sheep dog who has just made his picture debut.

Whittle Foreign Manager for Lee-Bradford

Frank Whittle has been appointed foreign manager for Lee-Bradford, according to announcement by Mr. Lee. Mr. Whittle has been with the organization for a number of years and is well and favorably known by all foreign buyers.

The position, it is said, was created for Mr. Whittle because of the company's increased business in the foreign field.

Inspiration Appoints New Publicity Chief

CHARLES HOLLAND DUELL, president of Inspiration Pictures, Inc., announces the appointment of Wythe Williams as general director of publicity for the organization. Mr. Williams for the past four years has been Paris correspondent for the Philadelphia Public Ledger.

For his journalistic work during and following the war, the French Government created Mr. Williams a Chevalier of the Legion of Honor. He will make his headquarters in New York.

GRANTLAND RICE'S SPORTLIGHTS

One Reel Each

The average newspaper reader turns to the Sporting page *first*.

Men, women and children are all sport-mad.

Racing, baseball, football, track athletics, golf,—every sport, brings out the spectators by the tens of thousands.

Sportlights are what your public and you want.

Every kind of outdoor sport cleverly depicted by one of the greatest sport authorities in America; full of action, beauty, thrill; certain to appeal to everyone.

Just try them on your crowd and watch their reaction!

Produced by
J. L. HAWKINSON

Pathépicture
TRADE MARK



Photo by
Kadel & Herbert

Hal Roach *presents*

The King of

A Feature



Wild Horses

He Was As Dangerous As a Tiger
Yet the Sympathy of a Man Tamed Him!

Almost every stallion is dangerous.

But when he is a wild stallion, foaled in the mountains, with a mother and a sire who have never felt the halter, then he is doubly dangerous.

Rex ranged the canyons with his herd of mares. By his strength, skill and cunning he not only escaped capture but he drove away rivals and kept his herd intact.

Man after man tried to capture this magnificent coal-black horse, but tried in vain. His rivals he defeated; men he kept at a distance, until one man came along. That man didn't capture him; he captured the man!

The most unique feature ever presented, with novelty, thrill, excitement and a real wild horse as the hero, a horse so dangerous that the cameramen were in danger of their lives. For concentrated punch it is a feature in a thousand!

Story by HAL ROACH

Directed by FRED JACKMAN

Pathépicture

TRADE MARK



BIRDS OF PASSAGE

Three Reels

The most remarkable nature picture ever made



One of the greatest mysteries in Nature is the migration of birds.

Every Spring the air is filled with feathered travellers, who, as though at word of command, start flight through space over thousands of miles and may end their journey at the Arctic Circle. In the Fall they turn back over the long and dangerous journey, heading for the sunny and welcoming South.

Bengt Berg, the celebrated Scandinavian scientist, has made a life study of the migrations of birds. Now you may see in one marvellous picture the results of years of patience. Not a person in your audiences but who will marvel at these surprising scenes.

See the air dark with millions of birds; see a river fairly choked with wading water birds; see huge crocodiles living with big birds in perfect friendship; see the land of the Pharaohs as a huge Winter resort for every kind of bird you can think of!

Pathépicture

TRADE MARK

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

WANTED

MOVIES WANTED—Can use several movies and leases. W. J. Miller—Theatre Broker, 427 Good Block, Des Moines, Ia.

ORGANIST WANTED; Experienced on Hope Jones Wurlitzer. Good on solos and pictures, three two hour shows daily. Salary $75.00. Must be good. Ready for work April 20th. State experience and references. Address Williams, Stanley Theatre, West Palm Beach, Fla. Year round position.

WILL LEASE first class theatre, over 800 seating capacity in city from 50,000 to quarter million people. To be considered, must be well equipped and in good state of repair. Write fully describing location, equipment and terms to to K. W. M., c/o Motion Picture News, 752 S. Wabash, Chicago

WANTED, black plush cyclorama suitable for use on average size stage. Must be in good condition and at reasonable price. Will also consider other drapes and such items. Also lighting equipment. Address Box 1820, Motion Picture News, N. Y. C.

WILL BUY projection machine in good condition, any make. Must be cheap. Address Box 1821, Motion Picture News, N. Y. C.

OPENING in Southern industrial city for a live theatre man. Town now without adequate theatre. Population 18,000 and growing all the time. Big payroll. Several locations available. Proposition probably could be financed locally by a man with the right record, who has proved that he can get results. Address Box 1830, Motion Picture News, N. Y. C.

WANT pictures with French and English titles for Canadian showing. Need not be new. Must have plenty of action. Address Box 1839, Motion Picture News, N. Y. C.

FOR SALE

BARGAIN; Used equipment. Theatre specialties. Lists free. Tampa Mart, 1155, Tampa, Florida. $3,500. Wurlitzer Orchestrian. For quick sale, only $1,200, cash. Good condition guaranteed. Address, Tampa Mart, Box 1155, Tampa, Florida.

Show me a house

that is losing money and I will make it pay. This is not a boast—it is a frank statement of confidence in my ability to popularize a house that should be a money maker but which don't quite make the grade. Plans will be fully discussed with any owner or lessee who can offer a worthwhile location in a city of moderate size. I am a responsible person with real experience in winning over the Public to a sound idea. I own the equipment I will use and expect no further investment than the usual terms of employment. Address, A. B. M., care of Motion Picture News, 752 S. Wabash, Chicago, Ill.

Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City

FOR SALE; Theatre building and equipment including pipe organ. Town 8,000. Railroad division and offices. Large payroll. Theatre has large stage. Will handle any road show. Powers picture equipment. Good location. Built three years, $35,000, $15,000 cash. Terms on balance. Building alone worth more than price asked. An excellent investment from every angle. Full particulars on request, but don't waste time unless you are able to handle. Address Box 495, Motion Picture News, New York City.

FOR SALE: Buffalo wolf cubs, tame as kittens $50.00 each, either sex. Straight from dens $25.00. Reservations made when money is received. Shipped weaned May 7th. Adult males 100 lbs., females 80 lbs. Affectionate as dogs. Handsome and strong. Robert Jones, Mgr. of McCleery Wolf Park, Kane, Pa.

MAZDA projection equipment for sale. Our throw is too long. A good buy for a small theatre. Good as new. Address Box 1823, Motion Picture News, N. Y. C.

THEATRE for sale. Owner retiring. Real money maker. No competition to speak of. Location good. Prefer to sell outright for cash. $12,000. No agents. Address Box 1842, Motion Picture News, N. Y. C.

FOR SALE, the only two moving picture theatres in town of five thousand. Reason for selling, dissolving partnership. Pellettieri & Foote, Oconto, Wisconsin.

FOR SALE—Assorted equipment, including Gold Fibre screen, one Powers and one Simplex, 240 seats, leather upholstered and miscellaneous items. Available at once. List on request. Make offer. Address Box 1817, Motion Picture News, N. Y. C.

THEATRE for sale in Newark; business clearing $100 a week; will sell complete for $2,500; 5-year lease. Address S. P. Box 1623, Motion Picture News, New York.

FOR SALE, motion picture theatre. Modern, first class, 2 Simplex machines, Westinghouse motor generator; 1065 seats, pipe organ; large city in New York State. Cash, $50,000; balance terms. Address N. R., Box 1626, Motion Picture News, New York.

FOR SALE

Theatre—400 Seats
Only one in town of 2500
Good proposition
C. S. BARTHOLOMEW
Bellmore New York



Art ad on "The Shepherd King" (Fox) at the Ohio theatre, Indianapolis.

EMPLOYMENT WANTED

SOMEWHERE there is a theatre in need of an A-1 live wire manager. The position is one that will make exacting demands and will pay in proportion. I want to talk to the owners of that theatre. I have a clean record and have done the trick elsewhere. Thoroughly familiar with advertising. Can stage presentations. Prefer east of the Mississippi, but if proposition warrants I will go elsewhere. Address Box 1835, Motion Picture News, N. Y. C.

ADVERTISING man and publicity director seeks connection with highest type of house. Long newspaper, advertising and theatre experience. Now with distributing organization, but prefer to return to theatre end. Can get results. Address Box 1832, Motion Picture News, N. Y. C.

POSITION wanted by experienced man as assistant to manager in first run house. Thoroughly familiar with all details, advertising, bill posting, handling crowds, etc. Best of references. Address Box 1827, Motion Picture News, N. Y. C.

ORGANIST, large library and repertoire, wants position in theatre with good instrument. Has played pictures for five years. Thorough musician and knows what the public likes in the musical line. Give full particulars. Address, Box 1836, Motion Picture News, N. Y. C.

My publicity, stunts, original exploitation always gets money. Don't fear competition. Am managing and booking in locality I don't like—yet am making money. Want to change. Wire or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

MANAGER wants position. Eight years' experience in good houses. Clean record and best of references. Thoroughly familiar with all details of house management. Prefer a house in town of at least 20,000; high class house. Can go anywhere. Immediate. Address M. N., Box 1522, Motion Picture News.

ORGANIST at liberty. Expert picture player and soloist. Union. Splendid library. Good salary and instrument essential. State make and size of organ, salary and working hours. Wire or write Barbara Schaeffer, 2518 Monroe St., Toledo, Ohio.

To Buy Or Sell
Your Theatre (City or Country) get in touch with us. Our advertisements reach real Buyers with Money—$$. Compression—No Exclusive Contracts. Strictest Confidence. Call or write fully. Representative will call.
Associated Brokers
8 S. Dearborn St., Chicago
State 5642

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Unknown Purple (S. R.), Children of Other Lands (Scenic), Capitol Magazine (Selected).
Musical Program—"Spring" (Overture), "Artist's Life" (Ballet Divertissement), "Deep River" (Orchestra and Vocal Sextette), Recessional (Organ).

Rivoli Theatre—
Film Numbers—Dawn of a Tomorrow (Paramount), Rivoli Pictorial (Selected), No Loafing (Educational).
Musical Program—"Light Cavalry" (Overture), Roger Wolfe's Symphony Jazz Orchestra (Novelty), Oscard and La Torrecilla (Spanish Dances).

Rialto Theatre—
Film Numbers—Singer Jim McKee (Paramount), Rialto Magazine (Selected), Spring Fever (Fox).
Musical Program—"Zampa" (Overture), "Papa Loves Mamma" (Riesenfeld's Classical Jazz), "Marcheta" (Tenor Solo).

Mark Strand Theatre—
Film Numbers—Lilies of the Field (First Nat'l), continued.

Cameo Theatre—
Film Numbers—His Darker Self (Hodkinson), Cameo News (Pathe and Kinograms), Sing Them Again (Educational), Rags to Riches and Back Again (Pathe), The Misfit (Educational), Haunted Hills (Educational).
Musical Program — "Csarda" (Overture), "Sweetest Story Ever Told" (Soprano Solo), "Love Song" (Cello Solo), "Walking Easy" (Organ Recessional).

Liberty Theatre—
Film Numbers—Thief of Bagdad (Fairbanks), continued.

Lyric Theatre —
Film Numbers — Thy Name is Woman (Metro), continued.



Art ad on "Shadow of the East" (Fox) at the Century, Baltimore.

Cosmopolitan Theatre—
Film Numbers—Yolanda (Cosmopolitan), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

CHICAGO

Chicago Theatre—
Film Numbers—The Greatest Love Of All (First National), News Weekly, Fun From the Press (Hodkinson).
Musical Program—"Bohemian Girl," (Overture) "Sleep," Where The Lazy Daisies Grow," (Twin organ solos), "O Promise Me," (Solo) "Last Night I Was Dreaming," (violin solo).

Tivoli Theatre—
Film Numbers—Lilies of the Field, (First National), News Weekly, Fun From the Press (Hodkinson), Cartoon.
Musical Program—Selections from "Mlle. Modiste," (Overture) "After The Storm," (Accompaniment to Digest) "California Here I Come," (Presentation) "Where The Lazy Dasies Grow," (Organ Solo), "A Little Bit Of Erin," (Specialty).

Riviera Theatre—
Film Numbers—Lilies of the Field, (First National), Weekly Cartoon, Fun From the Press (Hodkinson).
Musical Program—"Slavic Rhapsodie," (Overture) "Only A Butterfly," (Presentation), Lilly Kovacs, child pianist prodigy, (Specialty).

Roosevelt Theatre—
Film Numbers—The Great White Way (Cosmopolitan).

Woodlawn Theatre—
Film Numbers—Shadows of Paris (Paramount), News Weekly (Pathe), Review (Pathe), Scarem Much (Pathe).
Musical Program—"Tannhauser" (Overture), Woodlawn String Quartette playing popular airs (Specialty).

Stratford Theatre—
Film Numbers—Shadows Of Paris (Paramount), News Weeklies, Scarem Much (Pathe).
Musical Program—"Rienzi,"(Overture), "Ah For's Lui," from "La Traviata," (Specialty) "Leap Year Leapers," (Organ Solo), Mitchell Brothers (Specialty).

Orpheum Theatre —
Film Numbers—When A Man's A Man (First National).

Randolph Theatre—
Film Numbers—Love's Whirlpool (Hodkinson), International News (Universal), Checking Out (Universal).

McVicker's Theatre—
Film Numbers—A Society Scandal (Paramount), Fun From The Press (Hodkinson), Reno Or Bust (Educational).
Musical Program—"Tannhauser," (Overture) "His Master's Voice" (Musical Innovation), C. Sharpe Minor at the organ, "The Web of Enchantment," (Specialty).

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers—The Dawn of a Tomorrow (Paramount), Plastigrams (Educational).
Musical Program — "Mignon" (Overture), Moraima (Spanish Dance), Skaters Waltz (Ballet).

Grauman's Rialto Theatre—
Film Numbers—Shadows of Paris (Paramount), Getting Gertie's Goat (Educational).
Musical Program—Musical numbers compiled by management.

Loew's State Theatre—
Film Numbers—Women Who Give (Metro), Felix Crosses the Crooks (S. R.) Pictorial Review.
Musical Program — "Mignon" (Overture), "An Operatic Nightmare" (Special Orchestra), Aileen Stanley (Specialty).

Criterion Theatre—
Film Numbers—Secrets (First National).
Musical Program—Stage presentation of act from "Music Box Review."

Hillstreet Theatre—
Film Numbers—The Steadfast Heart (Goldwyn) Cap'n Kidd (Serial), Aesop Fable (Pathe), International News.
Musical Program—Vaudeville.

Tally's Theatre—
Film Numbers—Painted People (First National), The Halfback of Notre Dame (Pathe).
Musical Program—Vaudeville.

Clune's Theatre—
Film Numbers—The Darling of New York (Universal), A Society Sensation (Universal).

Pantages Theatre—
Film Numbers—No more Women (Allied P & D), Always Late (S. R.).
Musical Program—Vaudeville.

Grauman's Million Dollar Theatre—
Film Numbers—Dorothy Vernon of Haddon Hall (United Artists) continued.
Musical Program — Medley of operatic gems (prologue for feature).

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

California Theatre—
Film Numbers — Beau Brummel (Warner Bros.), continued.
Musical Program—"Hungarian Fantasie" (Overture), "So This is Venice" (Orchestra).

Miller's Theatre—
Film Numbers—The Great White Way (Cosmo), continued.
Musical Program — "Mademoiselle Midnight" (Overture).

Mission Theatre—
Film Numbers—The White Sister (Metro), continued.
Musical Program—"Kamenoi Ostrow" (Orchestra).



Effectively laid out ad on "Thy Name is Woman" (Metro) at the Colonial theatre, Indianapolis.

SAN FRANCISCO

Strand Theatre—
Film Numbers — Three Weeks (Goldwyn), The Telephone Girl (F. B. O.), Kinograms.
Musical Program — "Es Spanoa" (Overture), "Souvenir" (Violin Solo), Special Dancer.

California Theatre—
Film Numbers—Loving Lies (Allied P. & D.), Uncensored Movies (Pathe), International News.
Musical Program—Selections from "Merry Widow" (Overture), "Aida" (Organ Solo), "The West, a Nest and You" (Vocal), "Lieberfreud" (Violin Solo), "Canzonetta" (Violin Solo), "Gypsy Dances" (Violin Solo), Selections from "High Jinks", "The World is Waiting for the Sunrise," "A Flapper's Fancy" (Organ).

Loew's Warfield Theatre—
Film Numbers—The Eternal City (First National), Out of the Inkwell (S. R.), Kinograms (Educational), Pathe News.
Musical Program—"From Italy" (Overture), "O Sole Mio" (Specialty), "Carnival Time" (Prologue.

Granada Theatre—
Film Numbers—The Fighting Coward (Paramount), Shanghied Lovers (Pathe), Pathe and Fox News.
Musical Program — "Nobody's Sweetheart," "Maybe She'll Write Me," "I'm Going South" (Vocal), "Strut Yo' Stuff" (Prologue).

Cameo Theatre—
Film Numbers — Stolen Secrets (Universal), Ashes (S. R.), The Leather Pushers (Universal). International News.



Unusual ad on "The Hunchback of Notre Dame" (Universal) at the Stillman theatre, Cleveland.

Musical Program—"Navanna" (Overture), "Where the Lazy Daisies Grow" (Vocal).

Imperial Theatre—

Film Numbers—Beau Brummel (Warner Bros.), continued.

SEATTLE

Blue Mouse Theatre—

Film Numbers — Wild Oranges (Goldwyn), Tire Trouble Back Again (Pathe) Fox News.

Musical Program—"Mama Loves Papa, Papa Loves Mama" (Overture), "Let's Begin Again" (Organ), Varsity Duo (Banjo and Vocal Specialty).

Coliseum Theatre—

Film Numbers—The Temple of Venus (Fox), Fun From The Press (Hodkinson), The Cake Eater (Pathe), Kinograms and Pathe News.

Musical Program—"Reminiscenses of Coliseum" (Overture).

Columbia Theatre—

Film Numbers—The Extra Girl (Asso. Exhib.) continued.

Heilig Theatre—

Film Numbers—Mile A Minute Romeo (Fox), Topics of the Day (Pathe), Postage Due (Pathe), International News.

Musical Program—"I Love You" (Overture), "Old Fashioned Waltz" (Orchestra).

Liberty Theatre—

Film Numbers—Lilies of the Field (First National) Pathe Review, The Morning After (Pathe), International and Liberty News (Selected).

Musical Program—Sweet Memories Medley (Overture), "Twilight Rose" (Organ).

Strand Theatre—

Film Numbers—A Society Scandal (Paramount), Here and There (Educational), Wild and Western (Universal) The Ant (Educational) Kinograms.

Musical Program — Medley of Musical Comedy Favorites (Overture).

Winter Garden Theatre—

Film Numbers — Love Letters (Fox), Fox Educational, He Loved the Ladies (Comedy), Fox News.

CINCINNATI

Capitol Theatre—

Film Numbers — Flowing Gold (First National) Capital News (Selected).

Musical Program—Orchestra.

Walnut Theatre—

Film Numbers—The Man From Brodney's (Vitagraph), Fun From The Press (Hodkinson).

Gifts Theatre —

Film Numbers—Little Johnny Jones (Warner Bros.), Pathe News, Aesop Fable (Pathe).

Lyric Theatre—

Film Numbers—Singer Jim McKee (Paramount) International News.

DES MOINES

Des Moines Theatre—

Film Numbers—When A Man's A Man (First National).

Strand Theatre—

Film Numbers—A Society Scandal (Paramount).

Rialto Theatre—

Film Numbers—Don't Call It Love (Paramount).

ST. PAUL

Capitol Theatre—

Film Numbers—Twenty One (First National), Capitol Local Laffs (Selected), Capitol Digest (Selected), Lonesome (Educational).

Musical Program — "Emperor's March" (Overture), "Los Toros" (Solo), "Tearin' O The Green" (Solo), "Finlandia" (Solo), "Hail! Bright Abode" (Orchestra and Organ), "Walter's Prize Song" (Organ Solo).

ROCHESTER

Eastman Theatre—

Film Numbers — Painted People (First National), Around The World in the Speejacks (Paramount), Eastman Theatre Current Events (Selected).

Musical Program—"Russlan and Ludmilla" (Overture), Last movement from Organ Sonata, No. 1, Irish Air from County Derry, March from "L'Enfant Prodigue" (Organ), Second act from "Carmen" (Eastman Operatic Department).

KANSAS CITY

Newman Theatre—

Film Numbers—A Social Scandal (Paramount), Flying Finance (Educational), Newman News and Views (Pathe and Kinograms).

Musical Program—"Creme de la Creme" (Overture), "Tell Me A Bedtime Story" (Original Musical Novelty), William Robyne (Tenor), Glenn and Seegar (Musical Comedy Stars), Novelty Singing Orchestra, Recessional (Organ Solos).

Liberty Theatre—

Film Numbers—The Law Forbids (Universal), A Tough Tenderfoot (Universal), International News Pictorial.

Musical Program—"Mindin' My Own Business" (Overture), Kathryn Kirk (Saxaphone), Baby Lucile Albaugh (Songs), Recessional (Organ Solos).

Royal Theatre—

Film Numbers—Scaramouche (Metro) continued, Royal Screen Magazine (Pathe and Kinograms).

Musical Program—Atmospheric Selections (Overture), Recessional (Organ Solos).

Mainstreet Theatre—

Film Numbers—When a Man's a Man (First National), Pathe News.

Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—

Film Numbers—The Hill Billy (Allied P. & D.), Pathe and Fox News.

Musical Program—Selections (Overture), Recessional (Organ Solos).

INDIANAPOLIS

Circle Theatre—

Film Numbers—Lilies of the Field (First National), Getting Gertie's Goat (Educational), Fun From The Press (Hodkinson), International News.

Musical Program — "Chopiniana" (Overture).

Colonial Theatre—

Film Numbers—Thy Name Is Woman (Metro), From Rags To Riches (Pathe), Pathe News.

Musical Program—American Harmonists and Melody Sextet, playing popular selections.

Apollo Theatre—

Film Numbers — Shadow of the East (Fox), Monkey a la Mode (Fox), Fox News Weekly.

Musical Program—"California" (Vocal), "It Ain't Goin' To Rain No More" (Novelty—Orchestra).

BUFFALO

Shea's Hippodrome—

Film Numbers—A Society Scandal (Paramount), The Dare Devil (Pathe), Current Events (Pathe and International News).

Musical Program—"Poet and Peasant" (Orchestra), Selections on Wurlitzer, Hengerer Fashion Revue introducing living models in newest spring styles.

Lafayette Square Theatre—

Film Numbers — The Governor's Lady (Fox), Pathe Comedy, Current Events (Fox News).

Musical Program—Selections from "Sitting Pretty" (Orchestra), "Humoresque" (Organ Solo).

Loew's State Theatre—

Film Numbers — Happiness (Metro), Two Wagons—Both Covered (Pathe), Current Events (Pathe News).

Musical Program — Selections by Patti Moore, Al Roth and the Rainbow Orchestra.

New Olympic Theatre—

Film Numbers—Suzanna (United Artists), The Leather Pushers (Universal), Current Events (International News).

Musical Program—Overture to "Stradella" (Organ Solo).

Shea's North Park Theatre—

Film Numbers — The Dangerous Maid (First National), Our Hospitality (Metro), Current Events (Pathe and International News), Last half, Twenty-One (First National), Winter Has Came (Educational).

Palace Theatre—

Film Numbers—The Strangers Banquet (Goldwyn), The Leather Pushers (Universal), Current Events (International News).

CLEVELAND

Stillman Theatre —

Film Numbers—Hunchback of Notre Dame (Universal), continued.

Musical Program—Special "Hunchback" score.

Allen Theatre—

Film Numbers—Happiness (Paramount), Lonesome (Educational), Ten Dollars and Ten Days (Pathe), Pathe News.

Musical Program—"Comic Opera Cocktail" (Overture).

State Theatre—

Film Numbers — Heritage (Paramount), Sunday Calm (Paramount), Zuyder Zee (S. R.), Fun from the Press (Hodkinson), International News.

Musical Program—"Three O'clock in the Morning," "Firefly" (Vocal), "A Dutch Plate" (Pantomime Divertissement.

Park Theatre—

Film Numbers—Painted People (First National), Love Birds (S. R.), Fun from the Press (Hodkinson), Kinograms.

Musical Program—Selections from "Le Trovatore" (Overture), "Stepping Out," "You're in Love With Everyone," and "Minding My Business" (Jazz).

Reade's Hippodrome—

Film Numbers—The Net (Fox), The Gumps (Universal), International News.

Musical Program—Music Box Revue Selections (Overture).

Standard Theatre—

Film Numbers—The Night Message (Universal), Hit 'Em Hard (Universal), International News.



Attractive ad on the Baltimore showing of "Lilies of the Field" (First Nat'l) at the Rivoli theatre.

NEWARK

Film Numbers—Lilies of the Field (First National), Tire Trouble (Pathe), Branford Review of Events (Selected), Topics of the Day (Pathe).

Musical Program—Prologue "Lilies of the Field" (Contralto Solo), "A Little Bit of Heaven" (Tenor Solo).

SALT LAKE CITY

American Theatre—

Film Numbers—Flowing Gold (First National), Leather Pushers (Universal), Fox News, Fun from the Press (Hodkinson).

Pantages Theatre—

Film Numbers—In Search of A Thrill (Metro).

Musical Program—Five acts of Vaudeville.

Kinema Theatre—

Film Numbers—Tea—With A Kick (Asso. Exhib.), The Dare Devil (Pathe), International News, Topics of the Day (Pathe).

Paramount-Empress Theatre—

Film Numbers—A Society Scandal (Paramount), Wide Open (Educational), Pathe News.

Musical Program—Selection of Irish Melodies (Orchestra).

Victory Theatre—

Film Numbers—Through the Dark (Cosmo), Aesop Fable (Pathe), Pathe News.

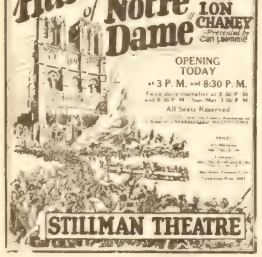
Musical Program—"In My Garden Home in Pasadena," "Longing," "It Aint Gonna Rain," "You" (Orchestra).

BROOKLYN

Strand Theatre—

Film Numbers—Lilies of the Field (First National), Topical Review (Pathe), Plastigrams (Educational).

Musical Program—Selections from "I Pagliacci" (Orchestra), and "Vesti la Giubba" (Tenor Solo). "My Man" (Tenor Solo), "La Traviata" (Coloratura Soprano Solo), "Blue Danube Waltz" (Ballet in Dance—Specialty).



Four column ad used by the Stillman theatre, Cleveland, on "Hunchback of Notre Dame" (Universal)

OMAHA

Rialto Theatre—

Film Numbers—The Great White Way (Cosmo), Don't Hesitate (Educational), Current Events (Kinograms).

Musical Program — "Norwegian Rhapsody," (Overture) "When Lights Are Low," (Organ solo), "The Alhambra," (Exit March).

Strand Theatre—

Film Numbers—Society Scandal (Paramount), Getting Gertie's Goat (Educational), Current Events (Fox News).

Musical Program—"Faust." (Overture).

World Theatre—

Film Numbers—Love Letters (Fox), Quit Kidding (Universal).

Moon Theatre—

Film Numbers—The Man From Brodney's (Vitagraph), The Young Tenderfoot (Universal).

Sun Theatre—

Film Numbers — Scaramouche (Metro), continued. Felix Cashes In (S. R.), Local Lafs (Selected).

Empress Theatre—

Film Numbers—Barefoot Boy (S. R.), Bishop of Hollywood (F. B. O.).



Third week ad used by the Adams theatre, Detroit, on "The Hunchback of Notre Dame" (Universal).

ST. LOUIS

American Theatre—

Film Numbers—The White Sister (Metro).

Musical Program—Special music score by symphonic orchestra.

Missouri Theatre—

Film Numbers—A Society Scandal (Paramount), Ten Dollars or Ten Days (Pathe), Missouri Magazine.

Musical Program—Orchestral overture and popular number. Organ accompaniment for comedy. Jerry and Her Piano Girls (Piano numbers), Nayeen Farrell (Soprano).

Grand Central, West End Lyric and Capitol Theatres—

Film Numbers—Lilies of the Field (First National), Pathe News, Topics of the Day (Pathe).

Musical Program—Orchestral and organ numbers. Caesar Nesi (Tenor), at Grand Central.

King's Theatre—

Film Numbers—Love's Whirlpool (Hodkinson), Jazz News Weekly Aesop Fable (Pathe), International News.

Musical Program—Orchestral and vocal numbers.

Delmonte Theatre—

Film Numbers—Happiness (Metro), Among the Missing (Pathe), Love's Reward (Pathe), International News.

Musical Program—Orchestral numbers. Caesetts Rydell's Revue.



Seattle newspapers carried this ad on "Fool's Highway" (Universal) at the Columbia, Seattle.

William Fox Liberty Theatre—

Film Numbers—The Wolf Man (Fox), Fox News, Fox Educational, Fox Comedy.

Musical Program—Orchestral and organ numbers.

ATLANTA

Howard Theatre—

Numbers—A Society Scandal (Paramount).

Musical Program—"Phedre" (overture), Jack Pennewell, 12 strong Hawaiian Guitar; "The Juvenile Follies" (Specialty).

Metropolitan Theatre—

Film Numbers—Painted People First National), Scarem Much (Pathe), Fun from the Press (Hodkinson), Metropolitan News.

Musical Program—"The Dance of the Hours" (Orchestra), return engagement, The Rainbow Orchestra, "Smiles" (Orchestra).

Rialto Theatre—

Film Numbers—Fair Week (Paramount), Leather Pushers (Universal), International News.

Musical Program—Selections from Orchestra.

WASHINGTON

Metropolitan Theatre

Film Numbers—The Galloping Fish (First National), Busy Buddies (Educational), Current Events (Fathe), Children of Holland (S. P.)

Musical Program—Jan Garber's Orchestra in repertoire.



Art ad on "Scaramouche" (Metro) at the Sun theatre, Omaha.

Columbia Theatre—

Film Numbers—A Society Scandal (Paramount), Current Events (Universal), The Misfit (Educational).

Musical Program—"Sounds from the South" (Overture).

Palace Theatre—

Film Numbers—The Fighting Coward (Paramount), Current Events (Pathe).

Musical Program—"Sounds from the Plantation" (Overture).

Rialto Theatre—

Film Numbers—Daughters of Today (Selznick), Current Events (Fox).

Musical Program—California Ramblers Orchestra in selections.

BOSTON

Fenway Theatre—

Film Numbers—The Fighting Coward (Paramount), Around the World in the Speejacks (Paramount), News (Pathe), Felix In Fairyland (S. R.)

Musical Program — "Southern Rhapsody" (overture), "Because" (tenor solo), "Music as She Ain't" (organ solo), Smoky Mokes (duet dance), "On The Mississippi" (medley of Fenway quartette).

Loew's State Theatre—

Film Numbers—Women Who Give (Metro), Don't Doubt Your Husband (Metro), News (Pathe), Topics of the Day (Pathe).

Musical Program—"Nautical Fantasie" (overture).

Gordon's Olympia Theatre—

Film Numbers—Flowing Gold (First National), News (Pathe), comedy and scenic reel.

Musical Program—Medley of Old Time Songs (overture).

Boston Theatre—

Film Numbers—Ladies to Board (Fox), News (Pathe), Topics (Pathe), Aesop Fable (Pathe).

NEWARK

Branford Theatre—

Film Numbers—The Extra Girl (Asso. Exhib.), Among The Missing (Pathe), The Misfit (Educational), Branford Review of Events (Selected), Topics (Pathe).

Musical Program—"La Traviata" (Overture), Tenor Solo.

Exhibitors Box-Office Reports

PARAMOUNT

Ten Commandments—
Judging by the fact that seats are selling a month in advance it might be conservatively estimated as a hit, and the lines every night prove it. A great film, say critics and public alike. (East.)

Next Corner—
Feature with good entertainment value. Was well liked and we did good business. (Middle West.)

Stranger—
A fairly good picture which seemed to be well taken by our audiences. (Middle West.)

Fighting Coward—
The fans laughed themselves sick over this one, a fine example of cinema sarcasm. Went over big. Very good business. (East).

Heritage of the Desert—
Good picture that went over big. (East.)

Flaming Barriers—
Box office receipts were fair. (Middle West.)
Much hokum but went over to fair business on account of novel exploitation. (East.)

Society Scandal—
More like the old type of Swanson vehicle, but a very good story, and one that is playing to good business. (East.)

Singer Bill McKee—
Better than "Wild Bill Hickock," but still not up to Hart's best. Pretty good business for Lent. (Middle West.)

Ice Bound—
Proved a winning attraction. (Middle West.)

METRO

Scaramouche—
First popular-priced showing of this picture would have gone over very big but followed too soon the first showing at high prices. Consequences rather sad. (Middle West.)
Had a good crowd at the end of the third week. (East.)
A good drawing card which made money on a week's run. (Middle West.)
Packing them in—second week. (East.)

Thy Name Is Woman—
The stars of this picture have appeared in much better productions. With the exception of the cast, patrons were rather disappointed. A golf reel on the bill brought in a good share of business. (West.)
Very good picture; business good (Middle West.)

Happiness—
An average attraction which played to the usual weekly attendance. (Middle West.)

Women Who Give—
Went very strong hereabouts where most people know their Cape Cod and the people there. A fine story and well liked. Good business. (East.)

Don't Doubt Your Husband
Another rollicking Dana vehicle. Not quite as finished perhaps as the last one or two, but well liked withal. It kept them laughing. Good business. (East.)

White Sister—
Many folks thought it too sad and heavy, but they flocked to see it nevertheless and business was capacity for the week. (East.)

Pleasure Mad—
Great picture—well liked. (East.)

Uninvited Guest—
An excellent picture. Good business. (Middle West.)

FIRST NATIONAL

Lilies of the Field—
Beautifully staged production which did not seem to register for receipts were little better than fair. (Middle West.)
A good picture; business good. (Middle West.)
Good picture. Good business. Everybody happy. (East.)
This one went over good, more than satisfying patrons for a week. (Middle West.)
Good picture. Plot liked by attendants. Receipts helped by fashion show. (West.)

Painted People—
Box office receipts were very good, which may be partially attributed to fashion display held at theater by local dealers. (Middle West.)
Does not compare with "Flaming Youth," but attracted good business on the strength of that former Colleen Moore success. (East.)

Flowing Gold—
The house was packed on this picture. The audiences thought it good, and so did the critics. Excellent business. (East.)
Good picture, well acted and we did excellent business with it. (Middle West.)
Did a good ten days' business, despite the fact that it opened in the middle of the week. Likened to "The Spoilers" and that was all that was necessary. (West.)

Her Temporary Husband—
Average picture of the light society type. Fair week. (Middle West.)

Galloping Fish—
Clever comedy and nicely presented but audiences did not take to it and business was bad. (Middle West.)

Fighting Blade—
Barthelmess usually draws very well here, and this one did its share. Patrons didn't seem enthusiastic over the picture, however. He gets by better in modern roles. Business was quite good. (West.)

Love Master—
A good average box office attraction. Business good. (Middle West.)

FOX

Not a Drum Was Heard—
Fans and critics like it and drew nice business with it during run. (Middle West.)
Hoot Gibson's admirers liked this one. Business fair. (Middle West.)

Shadow of the East—
Fair picture; business fair. (Middle West.)
A good business getter. (East.)

Ladies to Board—
Mix and the famous horse had company in this film that the patrons liked almost as well as the stars. It made a big hit. Very good business. (East.)

Eyes of the Forest—
A good Tom Mix picture which did the usual good business. (East.)

No Mother to Guide Her—
Box office receipts were poor. (Middle West.)

UNIVERSAL

Hunchback of Notre Dame—
Wonderful picture, third week, but it isn't holding up as well as expected. Too gruesome for the women. (Middle West.)

Fool's Highway—
Most interesting picture we have shown this year. Wonderful attraction for those tired of jazz. Picture was recommended without reservations, by papers. (Middle West.)

Flashes of Lightning—
Good picture, one of best Universals for some time. Did a good business. (West.)

SELZNICK

Defying Destiny—
Paired with "A Society Scandal" for a program hard to beat. Very good picture and good business. (East.)

Daughters of Today—
Went fairly well, but needed boosting. (East.)

ASSOC. EXHIBS.

The Extra Girl—
A smile, a tear and a thrill make this a mighty good attraction. (East.)

F. B. O.

Judgment of the Storm—
Picture judged capable of registering strong but business in second week was very disappointing. (Middle West.)

Lullaby—
Patrons of this house enjoyed this picture as much as any they have seen here in a number of weeks. It is a very well done production. Business was good. (West.)

PREFERRED

Poisoned Paradise—
Fair picture that had to be bolstered up a bit. (East.)

HODKINSON

Drivin' Fool—
Did very good business here and was well liked. One of the livest in some time. (East.)

GOLDWYN-COSMO.

Great White Way—
One of the biggest hits of the season here. Selling out the house every night. Everybody is talking about it. Very good business indeed. (East).
Entertaining, but could be shortened to advantage. Business not so good. (Middle West).

Rendezvous—
Considered a good picture with plot that is a little different. Did fairly good business. (West.)
A very entertaining picture, that seemed to please pretty well. Good cast helped the story. Business good. (West.)

Eternal Three—
Picture did not appeal and business was badly off. (Middle West).

WARNER BROS.

Beau Brummel—
Excellent picture. Acting and scenes all especially liked by crowds. Receipts very good. Held for second week. (West.)

Marriage Circle—
The title proved an attraction and the weekly attendance was good. (Middle West.)
Opinions divided. Business averaged up. (Middle West.)

Conductor 1492—
The best thing Johnny Hines has offered the screen to date. Folks liked it immensely. Business was excellent. (East.)

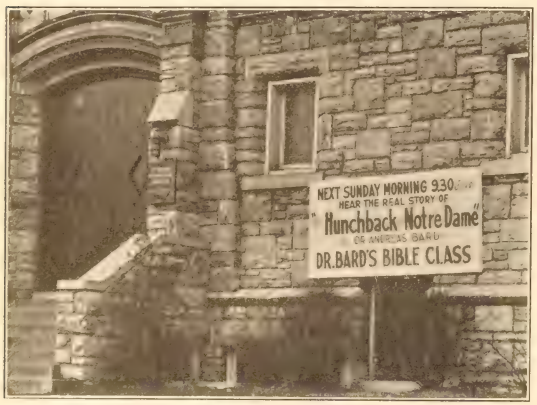
YOUR IDEA

DURING the time that Harry Yost, exploiteer, was arranging the preliminary campaign for "The Hunchback of Notre Dame" at the Hamilton theatre, Lancaster, Pa., a syndicated editorial by Dr. Frank Crane appeared in the Philadelphia Public Ledger containing the following statement:

"If I were czar of the world I would order than any woman bearing a child should have the right to draw from the treasury daily an amount sufficient to provide her and her offspring with food and shelter. Any woman having two children should have a little more than enough to sustain the life of three persons; and so on, increasing the bonus up to ten.

"The woman having ten children should be enobled by the state and be entitled to wear an insignia of honor. All churches should be compelled to give her a front pew. She should have a free ticket for any theatre she chose to attend, and every Easter she should have the finest hat in town."

Yost quickly seized upon the opportunity, and at once inserted an advertisement in the Lancaster papers in which he announced that



When "The Hunchback of Notre Dame" (Universal) was shown at the Isis, Kansas City, Mo., Exploiter Jean Belasco arranged this unusual tie-up with St. Mark's Lutheran church

"conforming with the philosophy of Dr. Crane and believing with him that the mother of ten children was deserving of signal honors, he took pleasure in inviting any such mothers in Lancaster—and their children—to be the guests of the Hamilton theatre at any time during the engagement."

While no such mother came forward to take advantage of the offer, widespread publicity resulted from it.

* * *

Watch the list of local events coming off. Many of them will afford opportunities for exploitation tie-ups.

* * *

WHEN "Name the Man" played the Allen theatre, Cleveland, the management used a series of advance semi-teaser ads on the production, one of which is reproduced here. The original ad was three columns in width, or about half again as large as it is shown here.

They were used daily, with a slight change of copy. That shown here preceded the opening announcement, and carried the theatre name and the date of the run. The stock slug was used throughout the series, and tied up with the advertising during the showing, when the same design was employed.

The copy was extremely brief, with no superfluous adjectives or billing, and the ads could be read at a glance. The arrangement was unusual enough to insure attention and the series paved the way for the regular line of advertising on the production.

* * *

The valuable stunt is the one that not only sells the picture, but sells your theatre for the future.

UNIQUE among theatres, in that it is "manned" entirely by women, except for the head usher, the New Hoosier was opened recently at Whiting, Ind. The opening was a gala affair and the house was given a rousing send-off.

Mrs. Margaret V. Bennett is directing manager, with Miss Ann Grogan as treasurer. Mrs. Bennett announces a policy of appealing



Artistic typography employed in ad on "Beau Brummel" (Warner Bros.) at the California, Los Angeles.

especially to women (after all, what theatre doesn't?) and she will pick her programs with that in mind.

In the souvenir program issued for the opening, the request is printed that patrons let the management know what they think of pictures shown at the New Hoosier. "Going Up" was the opening attraction, and Organist Benedict of the Stratford theatre, Chicago, played for the occasion.

* * *

Contests are valuable, but in staging them, try to handle them so that even the losers won't be disappointed. Better to give away a few extra consolation prizes than to have a kick-back.

* * *

FOLLOWING his circulating library and public garage, Manager H. C. (Tod) Browning of the Olympia theatre, New Haven, has developed another exploitation stunt of the sort that build good will and local prestige.

His latest is a tie-up with the Congress Bank and Trust Company of New Haven. Coupons have been issued under the auspices of the Olympia, which when presented with one dollar at the bank start the bearer off with a two dollar savings account.

Only one coupon is allowed to a person. Since the plan stimulated saving, the New Haven newspapers played it up and considerable attention was attracted. It meant a new line of co-operation for the house and opened up possibilities of future exploitation.

* * *

Don't expect a string of exaggerated adjectives to sell pictures these days. Find the human angle—the thing about the picture that is different —and tell them about it.

* * *

WIDESPREAD co-operation will be given "Lilies of the Field" by the Florist's Telegraph Delivery association, an organization that boasts 3,200 members in every part of the country, it is announced.

Corinne Griffith's photograph, as she appears in "Lilies of the Field" with a corsage of flowers, will be the centerpiece of an attractive card to be rotogravured and delivered to association members for display in their windows.

The step is the beginning of a new campaign inaugurated by the Floral association to educate the public in the facilities offered in delivering flowers by wire. It marks the first real tie up with picture people and promises to have permanent, far reaching results.

AND OURS

TRAVELING ten thousand miles to study American exploitation and presentation is something of an unusual pilgrimage. Yet that is what has been done by Roy L. Purves, general manager of the Sydney branch of the Hoyt's De Luxe theatre chain, Australia. The fame of American showmanship having reached the Antipodes, this excursion was decided upon—although after looking over the work done by Mr. Purves it is difficult to see where Australian methods are particularly behind those used here.



Full page ad on "The Common Law" (Selznick) in Australia, as described here.

In the accompanying illustration are shown two of the animated displays which are a regular feature of Mr. Purves' work. Moving figures and effects are always used in these. In the one showing the ring scene, the referee's arm moved up and down, and at every tenth stroke a bell clanged. This one attracted particular attention.

In the lower corner, to the left of Mr. Purves' picture, is seen an unusual ad on "The Isle of Lost Ships." It is a reproduction of the cashier's seat plan of the house on the opening night, showing every seat in the house sold. The genuineness of this was duly attested to. He reports that his campaign on this picture was easily the outstanding success of last year.

The one thing in which Australia has lagged behind, he reports, and the thing in which he has been particularly interested, is the American method of presentation. Three weeks were spent on the coast in studying the presentations in Los Angeles, and he has since been observing those employed along Broadway. Due to the lack of adequate theatres in the past, it has been impossible for Australian



Displays arranged by Roy L. Purves, general manager, branch, Hoyt's De Luxe theatre chain, Australia.

houses to compete in this regard, but with those now under construction, he believes that this defect will shortly be remedied.

The advertising done by Hoyt's in Australia is unusual in two particulars—large space and the use of the half-tone art ad. Many of the ads laid out by Mr. Purves are full page size—all are hand drawn—and a large portion are drawn in wash and half-toned. The result is an unusual quality and a likeness in the faces not always found in ads here. One of these full page ads, that on "The Common Law," is here shown, although in the reproduction most of the original effect has been lost. The plate shown was later mortised and type matter inserted.

An interesting point brought out by Mr. Purves is that Antipodean styles are almost entirely dictated by American photoplays. Within three days from the time a film is first shown, copies of the dresses worn will be on display in the store windows.

* * *

FROM San Juan, Porto Rico, comes an ingenious bit of exploitation, in whch excellent advantage is taken of the location of the theatre. On the ocean front, at the terminal of the trolley system of San Juan, is the Parque Borinquen. The trolley company operates a theatre here, seating about eight hundred persons.

Immediately adjoining this is a large, open air restaurant, seating some five hundred persons, extensively patronized. This fact has been utilized by placing a conspicuous display



Display in amusement park at San Juan, Porto Rico, on "White Tiger" (Universal), as described here.

by the theatre in such a position that it can be seen by every patron of the restaurant.

The accompanying photo shows the display used on "White Tiger." Occasionally, instead of the cut-out, a 24-sheet is used. The park is under the supervision of John D. Allen, formerly of Montreal, who is assisted by William L. Zwigard.

* * *

Costuming your usherettes gives a pleasing change to the appearance of things, and it need not be expensive, either.

* * *

CONSISTENT and aggressive work is being done by Grosset & Dunlap, publishers, in furthering co-operation between its dealers and motion picture theatres on the popular price reprints of novels. This firm has just issued a booklet for dealers called "Getting the Movie Crowd Into Your Store."

The front cover carries a photograph of the crowd before the California theatre, Los Angeles, during the showing of "Little Old New York." Other pictures receiving publicity are "In the Palace of the King," "Under the Red Robe," and such adaptations.

The publishers urge the booksellers of the country to tie-up with the local exhibitor when showing a motion picture made from a book as a means of "making book families of movie families" and describe methods in which they can co-operate to mutual advantage. They cite instances of a book-shop selling 500 copies of a novel, the film version of which was showing at a local picture house, in five days. In another store 25 copies an hour were sold for 100 hours.

Pictures of window and lobby displays in which books are tied up with their film showings illustrate the book. The centre pages are devoted to reproductions of newspaper advertisements of novels which have been picturized. One page is devoted to illustrating a few of the window and interior displays which Grosset & Dunlap furnish free to the book dealers with their photoplay editions of novels.

Exhibitors Service Bureau



This effective display was used at the Princess theatre, Denver, during the recent showing of "Sporting Youth" (Universal). An electric motor kept the small cars racing around the track

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre Sandusky.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Nathan Gordon Circuit, Boston, Mass.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

William T. Fait, Jr., Managing Director, Loew's State theatre, Cleveland.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News — first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—A figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Don't Call It Love	—	2	7	1	67	6,457 ft.
Humming Bird, The	—	—	2	12	96	7 reels
Pied Piper Malone	—	—	6	6	85	7,264 ft.
FILM BOOKING OFFICE						
Judgment of the Storm	—	1	6	3	76	7 reels
FIRST NATIONAL						
Eternal City, The	—	2	5	6	76	7,929 ft.
UNIVERSAL						
Hook and Ladder	1	—	5	4	77	6 reels
Sporting Youth	—	—	4	6	88	7 reels

Sidney Grauman, Grauman's theatres, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Contest Aids "Marriage Circle"

Chronicle Readers Invited to Submit Ideal Decalogue for Married Couples

UNUSUAL interest and volume of replies distinguished the contest staged by the San Francisco Chronicle in connection with the Imperial theatre showing of "The Marriage Circle" in that city.

The Chronicle distributed $3,000 in 43 prizes for the most complete set of commandments that should be observed if marital happiness is to be. The contest was open both to married folks and those contemplating marriage. The awards ranged from an automobile to scrip books containing admissions to the Imperial California and Granada, operated by the Herbert L. Rothschild enterprises.

The contest was called "Marriage Circle Contest" and the participants were segregated into two divisions—those couples already wedded and those about to take the matrimonial dive; it was open to all, save employes of the Chronicle and the Rothschild theatres.

The same issue of the Chronicle which announced the contest also carried an ad of the "Marriage Circle" two columns wide and thirteen inches deep that dominated the page with its bold black and whites.

The awards were as follows:

First award: Overland Champion Car; second award: A living room set, comprising five pieces of furniture valued at $580; third award (for those wedded) one Cheney Consols phonograph, with 25 vocalian records; fourth award: (for those about to be wedded) one wedding supper for twenty persons; fifth award: two dozen gold-toned photographs from Hartsook and one $6.00 scrip book, containing admissions to the Imperial, Granada and California; sixth award: two dozen gold-towned photographs from Hartsook; ten additional awards: one $1,000 Life Insurance Policy to each of the ten from the State Life Insurance Company of Indiana, with the first year's premium paid; policies doubled in case of accidental death; honorable mentions: (for aspiring matrimonists) one wedding ring and one marriage license to eighteen persons; honorable mentions (for married persons) one $6.00 scrip book, containing California, Imperial and Granada admissions each to ten persons.

Teaser Envelope Stunt for "Her Temporary Husband"

Small envelopes advertised to contain the Wonder Cure, described as the Discovery of the Age, were distributed by Loew's State theatre, Los Angeles, in conjunction with the showing of "Her Temporary Husband." The cure was guaranteed to prevent depression, that tired feeling, blues, and kindred ills. The directions given consisted of mixing the advice on the slip inside the package with an ounce of consideration.

The inside slip was headed by the line: "Prolong your life." It added that laughter cured all ills and that this medicine could be found during the showing of "Her Temporary Husband" at the State theatre. The postscript stated that consultations began the following Saturday.

Book Buyers See Show Free in Tieup by Rialto

Free tickets to purchasers of the photoplay edition of "West of the Water Tower" brought the Strand Birmingham several display ads in the merchandise section of the News.

L. R. Towns tied up with Loveman, Joseph & Loeb, the big department store, and their book department in one instance took a quarter page ad to "plug" the special edition with the line, "See the picture free." Towns supplied the free admissions.



The Glass Block, Duluth, Minn., gave this handsome display to "Scaramouche" (Metro) at the new Garrick theatre.

Do You Know Anything Better Than A Great Title To Get Them In?

"RESTLESS WIVES"

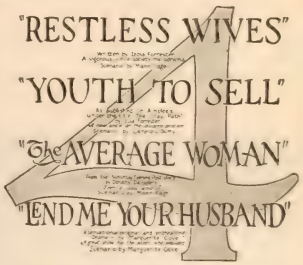
is like a magnet



EACH ONE OF THE BIG CAST IS SOMEBODY'S FAVORITE — each one has been starred — each one has a big following — each one is known the world over.

DORIS KENYON
JAMES RENNIE
MONTAGU LOVE
NAOMI CHILDERS
EDMUND BREESE
BURR McINTOSH

THE BIG ADVERTISING AND PUBLICITY CAMPAIGN STARTS NOW.



Play The Burr Specials

"THREE O'CLOCK IN THE MORNING" featuring Constance Binney

"THE NEW SCHOOL TEACHER" with Russell Griffin and Mickey Bennett.

BURR PICTURES Inc.
133 WEST 44th ST.
NEW YORK CITY, N. Y.

Released by the best Independent Exchanges everywhere!

Ministers Guests of House at "White Sister" Run

Fred E. Walter, handling the engagement of "The White Sister" at the Stillman, Cleveland, put the picture on a solid foundation with local church representatives during the second week of the engagement, when he sent letters to every minister in Cleveland and its suburbs, enclosing a pair of tickets to a performance, and asking for their opinion of the production. This was done primarily to dispel an impression that "The White Sister" was sectarian in character. It served to introduce the picture to thousands of people who are not regularly picture patrons, and gave the engagement a wonderful boost. Walter says he is going to use this idea all along the line, wherever the picture plays in the state.

Exploit Navarro as "Best Dressed" Man in Films

When the Ohio Retail Clothiers Association at a meeting in Cleveland recently selected Ramon Novarro as "the best dressed man in movies," they supplied the Allen theatre with some snappy material for a publicity campaign for "Thy Name Is Woman."

Immediately the decision of the Ohio Retail Clothiers Association had been announced the Allen started a newspaper contest offering prizes to winning letters either agreeing or disagreeing with the election of Novarro to that distinguished place in the hall of theatre fame. The campaign also introduced a local tieup with the Vivaudou producers, which have arranged for a national campaign on "Thy Name Is Woman."

Lyric Scores Hit With Five Act Fashion Show

Staged entirely at the expense of the merchant displaying the styles, a five act fashion show presented as a prologue to "Don't Call It Love" was regarded by A. R. Lynch as largely responsible for the capacity business recorded during the week at the Lyric, Jackson, Tenn.

The concern co-operating with the theatre, Loeb's Style Shop, not only bore the full



Shoe window in Nashville tying up with "The Spanish Dancer" (Paramount) at the Paradise theatre.

cost of the prologue but in addition made a large window display, used a quarter page ad on the opening day and was responsible for announcements printed in the society column of the newspaper two weeks in advance of the engagement. Between the acts while the models were changing costumes there was music supplied by a local jazz band. The entire show was staged in front of a purple eye.

Barber Shops Display Cards for "Ponjola" Showing

The widely exploited haircut which Anna Q. Nilsson underwent for her role in "Ponjola" was used by G. L. Shields of the Mojeska, Atlanta, Ga., to gain the cooperation of the local barbers. Neatly arranged cards, illustrated with stills of the star being separated from her goldi-locks, were made by the theatre and displayed in the tonsorial palaces. They read as follows:

"Anna Q. Nilsson got $10,000 for cutting her hair. We give you a $10,000 haircut for fifty cents."

Auto Tie-Up Made During "Love Master" Showing

A new chapter in the history of Strongheart and Lady Jule was unearthed recently when photographs arrived showing the canine star and his leading lady outside the Garde Hotel, New Haven, comfortably ensconced on the running board of a Buick automobile.

A tie-up was effected with the local agent that furnished additional publicity and advertising space, the agency taking advertising to announce the event. Strongheart and Lady Jule were motored around town to keep their various publicity appointments at no cost at all. It not only furnished good publicity but saved transportation expenses.

The tie-up was worked in connection with the canine star's personal appearance in behalf of "The Love Master," to be shown at Gordon's Olympia theatre.

No Charge for Ballyhoo by Taxi Company

A fleet of taxicabs did the ballyhoo work for "When a Man's a Man" during its presentation at the Trianon, Birmingham. Without a cent of expense to the exhibitor, the Red Top Cab Company adorned all its cars with signs advertising the run.

The six cylinder exploitation had a twelve cylinder display in a tie up with Caheen's millinery shop which briefly stated that when a man was a man he wanted his wife well dressed. There was no argument on that point, so the store urged passersby to bring their wives there.

Official Endorsement Basis of Direct Campaign

With permission to mention the Consulate from the Italian vice-consul as ammunition for his campaign on "The Eternal City," Howard Wough of the Palace, Memphis, initiated a direct-by-mail campaign which created response among both the Italian and American residents of the city. Wough also made a special drive to interest Italian population by using "L'Appello Coloniale," the only Italian language paper in Memphis.



The Rex theatre, Jackson, Mich., combined posters, stills and painted banner into this effective front on "When a Man's a Man" (First Nat'l).

Merchant Cooperation for "Trilby" in Portland

With several merchants aiding in the campaign Gus Metzger, manager of the Rivoli, Portland, Ore., assisted by Ray Coffin ot the Richard Walton Tully publicity department, exploited "Trilby" extensively and successfully. The cooperating forces were three of the leading merchants, all entering in a stunt which provided awards for women wearing the same size shoe as Andree Lafayette, star of the film, and a laundry which sent out circulars calling attention to the contrast in methods prevailing today in laundries and those seen in the scenes of "Trilby."

The novel was printed serially by the Portland Telegram, which made effective advance advertising. The pace of the campaign increased near the opening date and during the run through the window displays of the department stores, cooperative newspaper advertising and the lobby display, which featured a head cutout of Svengali shown behind scrim and lighted by colored spots.

Postcard Advertising Used In Duluth on "21" Run

Picture postcards with advertising copy printed in the left half and signed by Richard Barthelmess announced the star's coming appearance in "Twenty-One" at the Garrick theatre, Duluth, Minn. Under the exploitation management of H. W. Laurence, the campaign was inaugurated to reach several thousand homes along the north shore and Woodland sections of the Lake Superior city.

Barthelmess's message got over the predominating thought that his latest picture was a modern story that showed him in modern clothes. Laurence played on the fact that people wanted Dick in this type of story.

One Stunt Campaigns for Two Engagements

J. Wright Brown used the special matinee stunt for "The Acquittal" by making his awards for the successful discoverers of the murderer of John Prentiss copies of the photoplay edition of "The White Sister," the attraction which followed "The Acquittal" into the Grand, Columbus, Ga.





This unusual effect was created in the lobby of the Garing theatre, Greenville, S. C., by H. B. Clarke, manager, on "Ashes of Vengeance" (First Nat'l)

Novel "Why Men Leave Home" Ads

Balaban & Katz Campaign in Chicago Is Distinguished by Unusual Ideas

DURING the showing of "Why Men Leave Home" at the Chicago theater, Chicago, newspaper advertising was carried which was distinctly novel as regards amusement copy. The Balaban & Katz offices worked out a series of ads that attracted wide attention.

The difference lay in the stress placed upon the copy appeal, rather than big type, bold headlines and flaring mats. The four paragraphs of copy were all run in type of the same size. The appeal was made to logic, reason and understand. It read:

"For once you will learn the secrets of the second year of marriage—the danger time that lies between the first fading of romance and the finding of true sympathy.

"For once you will see 'the other woman' with eyes of humor and understanding—she was only a human, ambitious, lonely girl, beautiful but dumb—

"For once you will peer into the soul of a mother-in-law. Mary Carr who made her name playing a 'mother,' now flashes forth as memorably as the most interesting mother-in-law you ever saw.

"For once you will be instructed and entertained at the same time—instructed in the art of holding a husband's love and entertained with a romance that is too sensational to be polished and too distinguished with cleverness to be labeled 'sensational.'"

Such argumentative copy marked a new line of advertising copy and apparently brought a response.

At the same time the picture was exploited through the office of County Clerk Robert M. Sweitzer, official dispenser of marriage licenses. He was host to all the couples that applied to him for marriage licenses during the week; and the entertainment he provided was a special invitation to see "Why Men Leave Home." Printed invitations were supplied him by Balaban & Katz and the inspiration for them was dedicated, like the picture, to the great American husband and his patient suffering wife.

Howard Drive for "Marriage Circle" was Complete

A campaign ranging from newspaper teaser advertising to ballyhoo supported the presentation of "The Marriage Circle" at the Howard, Atlanta. The ballyhoo was necessarily of a conservative nature, it being supplied through an exclusive tie-up with a bus company for advertising of the Howard shows. The big motor cars carried cards announcing "The Marriage Circle."

The teaser campaign was designed to drive home the Marriage Circle idea, all the copy being framed in a dark circle. This was opened a week in advance of the engagement and employed catch lines.

In addition to newspaper and ballyhoo advertising there was a mail campaign worked in conjunction with the American Express company, which mailed out letters announcing the Howard presentation in tie-up with propaganda for its vacation tour service and travelers' cheques. The Howard also had a window display of wedding rings in a jewelry store and used a banner, one hundred feet long and carrying letters about five feet in depth.

Lightens Dramatic Program with Song Hits Number

As a counter-balance for the program featuring the heavily dramatic play, "The Stranger," Guy Kenimer used an orchestration made up of popular song hits, at the Arcade, Jacksonville. Slides announced the number—the fact that passes for the following week's show would be awarded those who turned in a list of the melodies as they were presented.

Rowland & Clark Theatres Publishing New Paper

A new four paged newspaper publishing picture and general news is being sponsored by the Rowland and Clark theatres, Pittsburgh. It is called "The Lariat," because as a sub head explains "it ropes them all in." Milton D. Crandall, the film's publicity and advertising chief is named as Rodeo editor and two of the staff, W. B. Dygert and C. B. Frost are named as cowboy writers.

The paper, a combination house organ and sales promotion sheet, is devoted to motion picture events with especial emphasis on films in which the Rowland and Clark Theatres will be interested. The back page of the first issue was devoted to an advertisement for "Flowing Gold." The full page streamer at the head of the front page read: "We Deny We Promoted the Tea-Pot Dome Scandal" and the news stories played up the oil angle of "Flowing Gold."

The paper was of general reader interest. Real news services were subscribed to. Dwig's "School Days" cartoon had been bought and the syndicated instalment of Helen Rowland's "Reflections of a Bachelor Girl" also appeared on the feature magazine page.

"Circus Days" Advertising Shows Value of Tie-up

One advantage obtained by the eleven Mexico City theatres that combine in the play date and advertising of First National pictures is that of space preference. This was exemplified again in the showing of "Circus Days." Their consolidated buying power gives them such an advantage over competitive theatres that they are able to claim preference from newspapers. The result is that where other theatres get the run of the theatrical page space, the eleven combine has preferred space at the top of theatrical advertising.

Their copy always stands out like a sore thumb for other Mexico City exhibitors.



Keith's Jefferson theatre, New York City, decorated the theatre front in this manner for "The Darling of New York" (Universal).

Put on Plenty of Dog for "Love Master" Ballyhoo

The Regent and Blackstone theatres, Pittsburgh, "put on the dog" thoroughgoing fashion and as a result a double for Strongheart, dog star of "The Love Master," stopped traffic on the sidewalks of the city during the demonstration. The double, which resembled Strongheart not only through physical likeness but by its possession of repertory of tricks, was advertised as the real star of "The Love Master."

To give the full note of impressiveness to the event the dog was escorted through the streets by a mounted policeman. The animal which doubled for Strongheart is an aristocrat of his species and is owned by P. C. Weller, who works for the Rowland and Clark theatres interests when he is not practicing his hobby as a dog fancier.

"It Has a Soul" Slogan of Drive for Beach Play

An intensive campaign for the showing of "Big Brother" at the Rialto, Atlanta, Ga., was built around the slogan "It Has a Soul." In advertising the film on this basis W. J. Murray directed most of his efforts to billing on the front of the house and circulars. A banner carrying the slogan and suspended over the entrance to the Rialto opened the campaign. Later four thousand circulars stating that "Big Brother" was a picture "with a soul" because it was pronounced the greatest picture they had ever seen by fifteen thousand men, likewise fifteen thousand women. The circulars were contained in envelopes with the slogan printed in purple letters.

Fashion Show Staged for "Beau Brummel" Run

Fashions for men were displayed by living male models from the stage of the Bellevue theatre, Niagara Falls, in conjunction with the presentation of "Beau Brummel." Herman Lorence, manager of the house, gave the fashion show an interesting presentation. As the stunt was managed in co-operation with local merchants there was a brisk exploitation drive through the efforts of the store keepers.

No Accessories Available so Club Drive Is Used

When no stock accessories for his showing of "Judgment of the Storm" were to be had at the exchange, T. J. Coleman of the Galax, Birmingham, made his own opportunity by arranging a benefit ticket sale with a woman's club which was making a drive for funds. Coleman sold the club tickets at box-office prices, and the members went about selling them at an advance. One of the street ticket booths was located on a prominent corner and was decorated with advertising cards for the theatre. The stunt brought in a nice return.



Manager Howard Waugh of Loew's Palace theatre, Memphis, arranged with a local millinery store for this pleasing display during the run of "The Humming Bird" (Paramount).

Newspaper Opinions on New Pictures

"Going Up"—Associated Ex., Savoy, Washington

News:—"How eager Wilmington audiences are to enjoy clever screen comedy that makes the house vibrate with roars of laughter was proved yesterday, when Douglas MacLean's screen version of 'Going Up' was presented. 'Going Up' was built solely for laughing purposes and it hits the bull's eye squarely. It is funny from beginning to end, without a lagging scene. The screen story might well serve as a model for comedy producers."

"Courtship of Myles Standish"—Associated Ex., Merrill, Milwaukee

News:—"By far the finest thing in Charles Ray's career."

"Children—young and old—are in for a treat. 'The Courtship of Myles Standish,' dear to the heart of every American, has been faithfully and artistically reproduced in films. It is truly a classic and should be stowed away with 'The Covered Wagon' and 'Chronicles of America' for future generations. Ray makes his return to the screen a triumph. He gives us by far the finest thing in his career and it is a picture everyone will want to see."

"Yankee Consul"—Associated Ex., Regent, Pittsburgh

Press:—"No one who enjoys a good hearty laugh should miss seeing 'The Yankee Consul.' The picture is an adaptation of that famous old Broadway musical comedy of the same name with everything brought strictly up to date. It is full of exceptional fun, good and wholesome, and MacLean never lets up for a single instant."

"The Dawn of a Tomorrow"—Paramount, Rivoli, New York

George Melford's Paramount production, "The Dawn of a Tomorrow," adapted from Frances Hodgson Burnett's story and featuring Jacqueline Logan, David Torrence and Raymond Griffith, which opened an engagement at the Rivoli Theatre Sunday, has caught New York's fancy, as reflected in the criticism of the daily newspapers.

Herald-Tribune:—"The picture is a delight. We do not hesitate to recommend it to all."

Evening Post:—"To the average movie-goer its very simplicity and lack of fireworks are like a cool spring unexpectedly found in an aridity of 'super' photoplays."

Telegram & Mail:—"Mrs. Frances Hodgson Burnett's famous story, with its infectious optimism, lent itself readily to the speaking stage. It is even more effective as presented in a motion picture drama."

Telegraph:—"George Melford has done an excellent piece of work as the director of this film. Jacqueline Logan was a happy choice for Glad, the girl who always looks at the bright side."

World:—"A truly fine motion picture. Frances Hodgson Burnett's book and play, which might so easily have been brought to the screen dripping with sentimental gush, has with rare discretion and infectious acting been made into one of the finest pictures of the year. It ought to be seen by all who think there's not much sense in going to the pictures any more."



Holmes Herbert in leading role in Hodkinson's "Another Scandal."



Barbara La Marr as she appears In First National's "The White Moth."

"Unknown Purple"—Truart, Capitol, New York

Morning Telegraph:—"A good old-time thriller."

American:—"It is by far the best thing Henry Walthall has made since those early Griffith days. Anyone who likes spook stories is going to get his money's worth."

The Times:—"Furnishes attractive and thrilling entertainment."

World:—"Will amuse and entertain you."

Evening Journal:—"Lights are turned out, papers stolen, vengeance properly distributed, detectives bewildered and the audience startled. The mystery is smoothingly maintained and action moves rapidly."

Telegram and Mail:—"Keeps the onlooker in high pitch of excitement."

Evening World:—"Version of famous stage play is even better on the screen."

"The Marriage Circle"—Warners, Imperial, San Francisco

Daily News:—"A screen counterpart of a Wilde Comedy, with gesture for epigram . . . The sheer fun in 'The Marriage Circle' is as plain as a pikestaff and the spontaneity of the humor and the simplicity of the story should hold the attention of every one."



Rex Ingram, Metro director, who has just returned from Africa where he filmed "The Arab."

Bulletin:—"It lives up to all claims. Delightful entertainment. Lubitsch has taken a story and made it fresh and pulsing with life by his method of treatment."

Call:—"A slice out of everyday life. Comedy of the highest order. Lubitsch has been given an unusually good cast with which to work."

Chronicle:—"Delightful entertainment for the adult mind, fast, naughty, finely presented. A great picture, one would say, is "'The Marriage Circle.'"

Journal:—"All the sparkle, frivolity and smoothness of a Viennese waltz. Miss Prevost is convincing. Smiles fail, and would be useless anyway in describing the finished performance of Adolphe Menjou and his remarkable smile.

"The White Sister"—Metro, Academy, Richmond

News Ledger:—"The Angela of Miss Gish is a superb achievement. Without qualification of any kind, it is possible to say that never since "Broken Blossoms" has Miss Gish reached such a high point of beauty in performance and in many essentials her Angela excels that characterization.



Hilliard Karr, Century-Universal Comedian

Times-Dispatch:—"'The White Sister' is a beautiful thing. It is beautiful, in that it is perfectly acted by a remarkable cast; in that the scenes—or what the old time press-agents call the scenic investiture—are almost too exquisite to be true."

"Poisoned Paradise"—Preferred, Newark Theatre, Newark, N. J.

Ledger:—"The picture has a good plot. With Monte Carlo as a background, dramatic situations come thick and fast, and there are some remarkable scenes of the Monocan principality. Kenneth Harlan as the artist gives a good performance and Clara Bow is excellent."

"The Virginian"—Preferred, Capitol and West End Lyric, St. Louis

Globe-Democrat:—"A notable success. Thrills, action, romance and clean entertainment are the ingredients that go to make it a real treat."

Star:—"A splendid new production."

Times:—"Has good cast. What make 'The Virginian' an enjoyable photoplay is that it is an out and out western story, simple, logically developed, with good atmosphere, its quota of shooting and riding and romance."

Post:—"While a drama of the West, this subject partakes of none of the chief crudities of the ordinary cowboy thriller."

Star:—"It is a play well known and the present screen version is by far the best yet offered of it. A story of the western plains with a romance interwoven, it offers strong characterizations and thrilling, as well as amusing, situations."

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Short Subjects and Serials

Five Century Comedies for April Release

UNIVERSAL'S April releases will include five Century Comedies, "Hit Him Hard," with Jack Earle and Harry McCoy; "Checking Out," with Pal the Dog, "The Racing Kid," with Buddy Messinger; "Pretty Plungers" with Al Alt, Hilliard Karr and Century Follies Girls, and "A Lofty Marriage" with Jack Earle and Harry Murdock.

"Checking Out" was chosen as one of the few "Exceptional" short subjects by the Committee Of Better Films, and Harry Sweet, erstwhile Fox star, has a leading part.

"Alexander Hamilton" Put in Production

"Alexander Hamilton" of the "Chronicles of America" series for Pathe release has just gone into production. It covers the period immediately following the war of Independence.

A feature of the new "Chronicle" is said to be a thrilling reproduction of the famous "Whiskey Rebellion" of 1794 in Western Pennsylvania following Hamilton's levy of a federal excise tax. The production will present the character of Washington as General and also as President and will include such famous historic figures as Phillip Schuyler, William Livingston "Light Horse Harry" Lee, and Martha Washington.

Webster Campbell will shortly complete the direction of "Yorktown," which portrays the dramatic events leading up the great final battle of the Revolutionary War and the surrender of Cornwallis.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
THE NEWS REEL
BUILT LIKE A NEWSPAPER
Distributed by Educational



Clyde Cook in scenes from the current Educational-Clyde Cook Comedy, "Under Orders"

Film Fun Title Contest for "Telephone Girl"

One hundred dollars will be awarded the person sending in the best pun title for one chapter of "The Telephone Girl" series, according to the April issue of "Film Fun," a fan magazine.

F. B. O. officials, H. C. Witwer, writer of the stories appearing in Cosmopolitan Magazine, and Alberta Vaughn, star of the pictures, will be the judges.

The titles already selected are "Julius Sees Her," "Sherlock's Home," "When Knighthood Was in Tower," "Money to Burns," "William Tells," "Love and Learn," and "King Leary."

Two Christie Officials Are Promoted

FRED L. PORTER, secretary, became a vice-president and treasurer and William S. Holman, auditor for four years, is now secretary as a result of the annual stockholders' meeting of Christie Film Corporation.

Al Christie remains President and Charles H. Christie is vice-president and general manager. Porter has been with the Christies since organized in 1916 and Holman is also treasurer of Christie Realty Corporation, a separate company.

Ants Have Best of It in Cincinnati Theatre

According to the reviewer on the Cincinnati Enquirer, who devoted more than a quarter of a column to reviewing "The Ant," from the "Secrets of Life" series produced by Louis H. Tolhurst for Principal Pictures Corporation and released by Educational Film Exchanges, the ants had the best of it on the bill.

The reviewer said in part: "We believe that the ants had a shade the best of it at the Strand this week. It is the sort of film that no one, either nature lover or movie fan, can afford to miss."

"The real novelty of the program at the Strand" says the Cincinnati-Times Star, "is the first of the microscopic studies of insects, 'The Ant'."

To Use "Secrets of Life" Series with Lecture

"The Ant" and "The Bee", two of the subjects of Educational's "Secrets of Life" series, have been booked by the American Museum of Natural History, New York City, for a special showing. The motion pictures will be used to illustrate a lecture given by one of the scientists connected with that institution.

Monkey Actors Featured in "He's My Pal"

The latest Imperial comedy in which the monkey actors, Max, Moritz and Pep are featured has been titled "He's My Pal." It will be released on the Fox short subject program the week of April 6.



The current Pathe offering in the Chronicles Of America series is entitled "Wolf and Montcalm."

Pathe News Editor Talks to Radio Fans

Emanuel Cohen, Editor of Pathe News, talked to the radio fans from Station WJAZ of Chicago, March 18.

After describing the work of news cameramen with its attendant difficulties and perils he mentioned the work of his organization in securing the Dempsey-Gibbons fight at Shelby, Mont., and the exclusive scenes later of Lenin's funeral.

Latest Imperial Comedy Is "He's My Pal"

Max, Moritz and Pep, the monkey actors, are featured in the current Imperial Comedy which Fox Film Corporation will release April 6, under the title of "He's My Pal."

Change "Playing Hookey" to "Happy Days"

Buddy Messinger's Century-Universal comedy "Playing Hookey" has been changed to "Happy Days" and Martha Sleeper, twelve year old ingenue, plays opposite Buddy in this film of school days.

"Safe and Sane" Next For Jimmie Adams

Jimmie Adams' next Christie comedy will be "Safe and Sane", with Jimmie swinging a black-jack as a finished product of a correspondence school in burglary.



Billy Sullivan is shown in "Big Boy Blue," the last of the "Fourth Leather Pushers" series by Universal.



Lloyd Hamilton in his latest Educational-Hamilton Comedy, "Killing Time."

Vernon to Star in Future Comedies

Bobby Will Make Two-Reel Comedies at Christie Studio for Educational

WHILE E. W. Hammons, president of Educational was visiting the Christie Hamilton, Mermaid and other units producing for Educational release, he arranged contracts providing for a series of two-reel comedies starring Bobby Vernon to be made at the Christie Studios.

Already a new director has been engaged for the Vernon comedies in the person of Gil Pratt, whose comedy work has been on the Educational program before through Mermaid comedies.

Working with Pratt will be Keene Thompson, well-known writer in the comedy field, and Earl Rodney, former Christie leading man who will write stories and assist in the handling of the unit.

In announcing the three-cornered deal whereby Vernon will have his own unit for two-reel comedies, Charles H. Christie states: "Bobby Vernon has not been set up as a two-reel star arbitrarily, but has attained this position by a growing popularity with exhibitors and patrons, increasing gradually over a period of years.

"He started when the short comedy business was very young indeed, co-starring with Gloria Swanson under the Sennett banner.

"Then he came with our organization for the Christie one-reel comedies which were made from 1916 to 1920, Vernon appearing in many of those pictures until he joined the Navy during the World War.

"Shortly after returning from the service, Vernon was put into the Christie two-reel comedies, and has reached the point now where he is an outstanding figure in the comedy field, due to his pleasing personality and the ability he achieved through long training and constant appearance before the regular movie fans.

"In this connection it is interesting to note that comedy stars and players are often much better known to the fans than certain widely heralded feature stars, because the comedy stars are on the screen in a given theater more frequently than the average feature star who makes only one or two pictures a year.

"Furthermore, the comedy stars and players have a tremendous popularity with the younger generation of movie fans who are the foundation of the theater business for the coming years."

C. B. C. Closes Deal For Screen Snapshots

J. F. Cubberly of Minneapolis will handle the distribution of Screen Snapshots, the "Fan Magazine of the Screen" in Minnesota. The deal was recently closed with the C. B. C. Film Sales Corporation who are the producers of the series.

Hysterical History on Universal Schedule

SEIZING upon the present trend of many pictures to portray ancient and modern history, Universal will distribute a series of one-reel comedies burlesquing notable events in the past, to be known as "Hysterical History."

Universal announces that these one-reelers will picture the amorous finesse of Cleopatra, the inquisitiveness of Mr. Balboa, the preseverance of Chris Columbus, the conquering mania of Napoleon, aesar, Alexander and Hannibal; the electrical Mr. Benjamin Franklin, the veracious Captain John Smith, the equestrian Paul Revere, the busy du Barry and the ambitious Maximillian, to be shown on the screen this fall.

Resume of Current News Weeklies

FOX NEWS VOL. 5 NO. 49—Rome, Italy—Cheers and the people honor memory of the Caesars. New York City—Loyal Irishmen 20,000 strong, parade in Fifth Avenue to honor memory of Erin's patron saint. Colorado Springs—Pat Murphy, 103 years old, keeping his long record straight. Vilna, Lithuania—The new Baltic states stockpile large military forces. New York City—Traffic policemen of metropolis are trained to help masters direct flow of traffic. Kirkland, Wash.—As 3,000 logs are shifted to their summer pasturing sewage boats battle for leadership. Readboro, Vt.—Logging in the Green Mountains—100,000 feet of beech. New York City—Big cities are now producing some of the finest babies in country. Central America—In San Salvador, flyers skin cat-eyed at Santiago celebrate and visit capital. Bruck, Austria—Avalanche rush down from heights of Tyrol, literally burying 2 trains.

FOX NEWS VOL. 5 NO. 50—Czecho-Slovakia—Peasant pair united in marriage in village of Tyerhova. Chicago, Ill.—In interest of Citizens Military Training Camp, Mayor Dever "starts the ball rolling" to New York City. Washington—Here's the new Secretary of the Navy, Curtis D. Wilbur of California. Munich, Bavaria—General Ludendorff, on trial for treason, assails his pursuit accusers. Ashbourne, Eng.—Strangest football game in world is the great free-for-all match over Derbyshire. Yakima, Wash.—Spring comes to sheep range and the baa-baas are stripped of their heavy winter over coats. Honduras—Blue jackets and marines to the rescue! Dutch East Indies—Rival Malay cameramen race their bare "pranus" for prizes offered by the Dutch government. Santa Monica, Cal.—Gladys Roy, blind folded, goes "wing walking" on a fast speeding auto.



Grantland Rice's latest "Sportlight" for Pathe distribution is "Fields Of Flory."

PATHE NEWS NO. 23: Chapultepec, Mexico—Mexicans cease warfare to conduct first auto race; San Francisco, Cal.—United States Revenue agents seize $36,000 worth of liquor aboard rum runner; New York City. Remarkable "animated" mechanism reproduces Dinosaur, a prehistoric monster; in the Limelight, San Francisco, Cal.—Chief Justice Curtis D. Wilbur of California succeeds Denby as Secretary of the Navy; Washington, D. C.—Dr. Otto Wiedfeldt, German Ambassador to the United States to be recalled to Berlin; Dublin, Ireland—Richard Mulcahy, Irish Minister of Defense resigns; Paris, France—United States puchases American Embassy building; Ashbourne, England—Whole town plays football with goal posts four miles apart; Santa Monica, Cal.—United States Army flyers start on first leg of 30,000 mile voyage around globe; Tampa, Fla. (That Territory Only)—Washington American League players start training for 1924 baseball season; Kent, Ohio—(That Territory Only) Plant memorial oak as tribute to John Davey, "father of tree surgery."

PATHE NEWS NO. 24: Sacramento, Cal.—Pathe News cameraman in plane takes parting "shots" of United States Army planes starting on second lap of globe flight; In the Limelight, House passes new soldier Bonus Bill; Cambridge, Mass.—Students pay tribute to Charles W. Eliot, former President of Harvard University; Honolulu, Hawaii—Johan Aasen, 8 feet 10 in. tall enjoys pleasures of Hawaiian beach; Mexico City, Mexico—Daredevil thrills thousands in perilous ascent of wall of building; San Francisco, Cal.—Try to break world's record in spectacular auto races; Washington, D. C.—Secretary Wilbur of the Navy holds informal conference with Assistant Secretary of the Navy Theodore Roosevelt; Ragusa, Jugo-Slavia—Thousands of natives view annual procession in honor of patron Saint—St. Biasius; Paris, France—Smallest aeroplane in the world weighs 200 lbs. and attains a speed of 60 miles an hour; Calais, France—28 French soldiers and sailors who died in England during World War are brought to native soil for final burial; San Antonio, Texas—(That Territory Only) High School cadets receive military honors; Cleveland, Ohio—(That Territory Only) Bishop Schrembs officiates at ground-breaking ceremony for new seminary for students for the Catholic priesthood.

INTERNATIONAL NEWS REEL NO. 25—El Arich, Egypt—Desert folk acclaim Egyptian monarch. Watkins Glen, N. Y.—Weird ice caverns created by cold snap. Akasuka, Japan—Bitter agitation against the Japanese government is marked by menacing demonstration. Washington, D. C.—President Coolidge makes the first "draw" to decide the order of play in Davis cup tennis matches. He picks Ireland vs. France. Seattle, Wash.—A new strong man stunt. "Samson" Ritchey pulls a fleet of loaded trucks with neck. New York City. Happier days for Erin. Marching thousands honor Ireland's patron saint in great parade. Marken, Holland—Dutch Island submerged by late winter floods. Chicago, Ill.—Movie thrills outdone by daredevil steel workers.

INTERNATIONAL NEWS REELS NO. 26—Los Angeles, Cal.—Girl air-devil defies death blindfolded. New York City.—(An International exclusive) Fairy sprites in dance amid gorgeous blooms at first flower show of the season. Frisco, Cal.—Introducing the new Secretary of the Navy—Curtis D. Wilbur, noted California jurist. Los Angeles, Cal.—The strangest pals on record. Leipzig, Germany—All is not poverty in Germany as the Annual Leipzig Fair shows. Culver City, Cal.—Spring training season opens for circus tenderfoots.

KINOGRAMS NO. 2339: Santa Monica, Cal.—World flyers complete preparations for trip. Ambrose Channel, N. Y.—Light house service overhauls channel buoys; Washington—President participates in Davis Cup tennis drawing; Camp Hollabird—Army engineers design truck to go anywhere; New York—Independent artists ready for ball; Washington—S. L. Rothapfel and his broadcast stars visit capital to get radio for wounded men; New York—



Hal Roach's latest Charley Chase Comedy released through Pathe is entitled "Don't Forget."

Mary Pickford visits flower show and sees orchid bearing her name; Cambridge, Mass.—Twenty oared craft used to train Harvard crew; New York—Army exercises to train Fordham baseball squad; San Francisco—Curtis D. Wilbur appointed Secretary of Navy; Lower Stanton, England—Many spills in Beaufort point-to-point races.

KINOGRAMS NO. 2340, Boston—Hundred thousand take a look at Leviathan; Washington—Will H. Hays witness at oil investigation; Washington—Teddy Roosevelt Third is some boxer; Washington—Fence for place on Olympic team; Cambridge, Mass.—Crowd honors President Eliot, Harvard, on 90th birthday; Aiken, S. C.—Millionaire colony out for fox hunt; Princeton, N. J.—Varsity crews out for first training; Wellesley, Mass.—Special education for girl's feet; Chicago—Maybelle Beadling wins Cinderella contest with smallest foot; Santa Monica, Cal.—Planes hop off for thirty thousand mile round the world flight.

Newspaper Tie-Ups for "The Fun Shop"

MAXON FOXALL JONES' reel of original humor written especially by newspaper humorists, column conductors, contributors and the public generally will be supported by a great number of newspaper tie-ups, according to Educational Film Exchanges.

Such nationally known humorous writers as George S. Chappell, Percy, Waxham, Hugh Wiley, A. C. M. Azoy, Jr., Dorothy DeJagers and others will be regular contributors to the reel and to the newspaper service.

The newspapers are contracted to take the column, also known as "The Fun Shop." The service will be daily except Sunday and will consist of from one-half to three-quarters of a column of humor. The material appearing in the newspapers will not appear in the motion picture, the humorous writings for which will be selected from the same unpublished and original material as is the newspaper column.

C. B. C. "Snapshots" Show Screen Stars

Issue number fifteen of C. B. C.'s "Screen Snapshots" shows a number of screen favorites bidding good-bye to Abe Lyman's California orchestra. The latter organization, departing for New York and a vaudeville tour, made a round of the studios and serenaded the stars. Among those seen in "snapshots" are Conrad Nagel, Blanche Sweet, Norman I. Kerry, Barbara LaMarr, Conway Tearle, Walter Hiers, Viola Dana, Colleen Moore, Monte Blue and Larry Semon.

Luddy's First Century Comedy is "Hikers"

Edward I. Luddy has written his own story, "Hikers," which will be the first comedy he is to direct for Century.

Century Follies Girls, Al Alt, Joe Bonner, Marjorie Marcel, Bartine Burkett and Betty Young are in the cast.

Clyde Cook Comedy Title Is Changed

A change is announced in the title of the latest Educational Clyde Cook comedy. It was originally titled "Under Orders," but will be released under the title of "The Misfit." The picture is scheduled for release March 23.



Scenes from the current two reel "Spat Family" comedy "Hunters Bold," made by Hal Roach for Pathe



Arthur Trimble looks like Buster Brown in this current Century Comedy, "That's Rich," released by Universal.

"Birds of Passage" on Pathe Bill

Program of Releases for Week of April 6th Also Included an "Our Gang" Comedy

"BIRDS of Passage," a novelty heads the Pathe program of releases for April 6th. The subject is in three reels and portrays the annual migration of birds of every description from northern climes to the faraway banks of the River Nile.

It is said to have taken Dr. Bengt Berg of Sweden, an ornithologist, more than two years to secure these views.

Another "Our Gang" comedy is on for the same week. Hal Roach has named this one, "Seein' Things," and it is all about Farina's dream, the after affects of eating too much meat at a barbecue.

"The Swift and Strong" is a Grantland Rice screen "Sportlight" showing nationally known sport figures, Koppisch of Columbia, Totell of Bowdoin, and Lieb of Notre Dame in action, besides an array of scenes filmed at recent track and field meets.

"Friend Husband" presents "Snub" Pollard as an ex-soldier, who adds to his war service record by getting married promptly after his discharge. Blanche Mehaffey, Lucille Carter, Eddie Baker, and George Rowe support Pollard in this single-reeler.

In "The Hawk's Eye" the third chapter of "Leatherstocking," the little White garrison at Muskrat Castle is further depleted by the capture of Floating Tom and Hurry Harry by the wily Hurons.

"Running Wild" is a piece of cartoon philosophy on the misadventures of life, showing that every pursuer is in reality a fugitive from worm up to dog-catcher.

Pathe Review No. 14—Topics of the Day No. 14 and Pathe News issues Nos. 30 and 31 complete the April 6th program.

Fighter's Elbow Breaks Miss Short's Nose

With all the ill luck of the innocent bystander Gertrude Short was accidently struck by Kit Guard's elbow and her nose broken during the filming of F. B. O.'s "For the Love of Mike," seventh episode of the Telephone Girl series.

Miss Short supports Alberta Vaughn and is forced to remain out of the cast for several days.

Earle, McCoy and Karr in Century Comedy

Three of Century Comedies' stars will appear in the same comedy, "The Runaway Car," to be released by Universal.

Jack Earle, Harry McCoy and Hilliard Karr are the three stars chosen and they will be supported by Bessie Welsh, Marjorie Marcel and Betty Young.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
THE NEWS REEL
BUILT LIKE A NEWSPAPER
Distributed by Educational

Opinions on Current Short Subjects

"Dusty Dollars"
(Educational—One Reel)

A NOVEL scheme to aid the sale of the articles in an old curiosity shop is introduced in this one-reeler. All the articles are marked No. 5 and fake telegrams are distributed about the streets designating the article so numbered as the hiding place of plans which reveal the whereabouts of Captain Kidd's treasure. The usual bargain day crush results. The money realized from the sale of the curios is put into a hat which is burnt due to the careless dropping of a lighted match causes much woe until a broken jardiniere reveals grandmother's hoard. Sid Smith, Cliff Bowes and Virginia Vance are featured.

A fairly entertaining contribution from this trio.—HAROLD FLAVIN.

"Marry When Young"
(Universal—One Reel)

NED has hardly finished gathering the best of the old shoes from his marriage ceremony, when with his valet he encounters a couple of swell looking flappers and proceeds to make a date for that night. But he has necessarily figured without the new wife. When it is time to get out Ned is given every assistance by the valet, but the latter's disguise is penetrated. The pair meet the flappers as the latter are administering to them as nurses on hospital cots. This is as good as the best of the Neely Edwards and Bert Roach comedies.—CHESTER J. SMITH.

"Seein' Things"
(Pathe—Two Reels)

FARINA not only "hogs" this Our Gang comedy but "hogs" the meat which gives her bad dreams in which all of Hal Roach's young rascals appear to torment her until her mother awakens her.

The director evidently started to produce another style of comedy but apparently drifted off into Farina's dream and the barbacue which started the film off so boldly was soon forgotten.

This one is entertaining but not up to the producer's high standard set in previous Our Gang comedies. Nevertheless there are attempts to inject thrills when Farina scales the side of a building pursued by the gang.—TOMHAM.

"Secrets of Life"
(Educational—One Reel)

THIS number of the series describes the life and habits of that household pest, the Fly. To quote from a subtitle "The more you know about houseflies the more you'll cherish spiders, centipedes and scorpions." Its life from the time it emerges from its shell until its full growth is depicted in an interesting manner. An acrobatic fly who juggles a ball and a dumb-bell is shown for the first time.

This reel will interest, if you are interested in flies.—HAROLD FLAVIN.

"Running Wild"
(Pathe—One Reel)

CARTOONIST TERRY permitted his imagination to run wild and the angle worm leads the cats and mice a lively chase in this current Aesop Fable.

Pursued rapidly become pursuers and with dog catchers and all this is ridiculously funny to afford the needed relief in many a program—TOMHAM.

"Days of '49"
(Arrow Serial)

IF THIS Arrow serial continues throughout as it does in the first three episodes, none can complain at least, for lack of action. If there is a criticism of the first three chapters it is that the action is too long sustained. The fight at the Cardosa cabin between the Cardosa and Sutter forces and the battle between the Indians and early Pilgrims to California offer just a trifle too much repetition and are a bit too long continued.

There are scenes in these three episodes which inevitably bring to mind "The Covered Wagon" because they have to do with the early pilgrimage to California in the gold rush days. Being a serial these covered wagons show more speed and add a consequent thrill. In fact the mad dash of these wagons to escape the Indians would give a thrill even to those early invaders of the far Golden West. Nothing has been left undone to make this episode as realistic as could well be possible. It is easy to conceive the press agent's tale of the number of cameramen injured as these covered wagons dash toward the camera lens, for to all appearances the wagons are right on top of the cameras as the scene is shot.

The story has to do with duplicate land grants to the Cardosa family and to Captain Sutter of that territory of untold wealth which is now Sacramento in California, and the battle for possession of that territory. Captain Sutter, a man of great vision and character is, unfortunately influenced by Robert Marsdon, unscrupulous and avaricious. The latter determines upon a rout of the Cardosa family and Cardosa is killed in the ensuing battle, leaving his daughter an orphan and unprotected.

Captain Sutter and "Cal" Coleman of his outfit repent of the action of Marsdon and the latter rescues the girl in the attack of the Indians on the Pilgrims whom she has gone to warn of impending danger.

Neva Gerber is most impressive as Senora Cardosa and Edmund Cobb does almost equally well as "Cal" Coleman. The other roles are in the hands of Ruth Royce as Arabella Ryan, Wilbur McGaugh as Robert Marsdon, Charles Brinley as John A. Sutter and Elias Bullock as Boris Bemetroff.—CHESTER J. SMITH.

"Killing Time"
(Educational—Two Reels)

LLOYD HAMILTON is featured in this latest Educational comedy, which deals with his adventures as driver of a milk wagon and his efforts as a teacher of etiquette to a newly rich sheep herder.

After delivering his morning route he "meets-up" with the sheep herder in a restaurant and proceeds to initiate him in the art of eating chicken in public with such success that he is engaged as tutor. They attend a banquet held in his honor and the herder is called on to carve the turkey but Hamilton substitutes for him and has a lot of trouble carving due to the fact that a live cat has decided to make his home in the center of the "bird." A servant places a chaffing dish under Hamilton's chair which soon causes him to remark on the extreme heat of the room. His antics when he comes in contact with a live wire is good for a laugh.

An amusing comedy which should please any type of audience.—HAROLD FLAVIN.

"Birds of Passage"
(Pathe—Three Reels)

NOVELTY is the chief claim of this portrayal by a Swedish ornithologist of the annual migration of birds from northern to southern climes.

The flights are rather spectacular in spots and the camera has some excellent close-ups of various birds in close proximity to vicious crocodiles on the Nile.

Many types of birds are presented and some fights as well as flights are shown. This should please children and students and prove a unique departure from the regular entertainment film and may interest the majority but cannot be considered exclusively for entertainment.—TOMHAM.

"Hit Him Hard"
(Universal-Century—Two Reels)

WHEN Margy's father decides that the best man at the manly art of self defense shall have his daughter, it looks as though big Jack Earle will have a decided advantage over little Harry McCoy. In fact, Jack does flatten Harry. While under the influence of Morpheus Harry dreams he is living in a prehistoric age and that it is only necessary to touch Jack on the chin to render him useless. A return bout is arranged and Harry's dream comes true. There is a lot of fair comedy in this one and a lot that is not so fair.—CHESTER J. SMITH.

"Friend Husband"
(Pathe—One Reel)

ALL the slapstick that could be crowded into a single reel was utilized in this one with Snub Pollard closely pursued by Blanche Mahaffey, Lucille Carter, Eddie Baker and George Rowe.

He acts crazy enough to secure his discharge from the army in order to marry and his wife brings her relations and a former husband to live upon him while he does the housework.

After several chases and breaking of crockery he escapes the house and re-joins the army. There are exhibitors and audiences in some localities that may appreciate this sort of a comedy.—TOMHAM.

Pathe Review No. 14
(One Reel)

WHAT is termed a "Featurette" is contained in the current issue of this filmed magazine. Allene Ray is pictured in "Two Little Love Birds."

"The Man The Desert Got" is a pictured interpretation of a poem by Arthur Chapman while "A Workman of Japan" shows how they make umbrellas as you wait. The Pathecolor shows "In The Land Of The Moslems."

The entire group of subjects portray a wide scope of interesting entertainment—TOMHAM.

"The Swift and Strong"
(Pathe—One Reel)

MANY footraces feature this issue of Grantland Rice's "Sportlight," and both the fast and slow moving effect are achieved to show speed and grace. Notable track and field meets are portrayed and the views show athletes like Koppisch of Columbia, Totell of Bowdoin and Lieb of Notre Dame in action.

Skipping hurdles afford the most excitement but the pole vaulting, broad jumps, hundred yard dashes and disc throwing are entertaining, especially at this time of the year.—TOMHAM.

Pre-release Reviews of Features

Galloping Gallagher
(F. B. O.—4700 Feet)

(Reviewed by Laurence Reid)

THIS western is typical of its kind — being conventional in outline — and featuring the customary incident, such as the conflict between hero and villain, a bit of hard riding — and the usual protection of the heroine by the title character. Because there is a market for westerns the sponsors of them do not give sufficient attention toward making them conspicuous in plot and treatment. Once in a while a picture labeled western melodrama will come along which carries a note of novelty. And we begin to see a development in the pattern. But most often the pictures branded as westerns carry on in the same conventional manner. The screen has not progressed to any extent in this field

It isn't the background, nor the action which is weak; it is the plot. And this one treats of the stranger who gallops into town and rids it of the bandits. The one redeeming touch here is the employment of his horse as aiding in their capture. Rewarded with the sheriff's badge it is up to him to disprove the theory that he will only last a week. The romance is brought in with the introduction of a woman evangelist who is aided in getting converts by the newly-elected sheriff. There being no way of treating it with new incident, the author has her rescued by the hero after the leader of the bandits (the bank president) lures her to the hills.

The conflict between the hero and villain is continued to the final episode — even to the extent of showing the former thrust into jail from which he is freed when the horse gets the keys for him. Then comes the hand-to-hand fight which is over-emphasized to the point of becoming ridiculous. The two participants crash through a window, onto the porch and roll to the ground where they continue their gory brawl. The situations do not ring true. It is illogical to introduce a bank president as a bandit in view of the size of the town — yet he gets away with his stuff until exposed by the hard riding hero.

The best touch is the comedy relief put over by the local undertaker who wants to know if anyone is killed when the guns begin popping — and the incident involving the horse

THEME. Western melodrama featuring adventurer who comes into a town overrun by bandits and succeeds with the aid of his horse is capturing them. Rescues girl evangelist and develops a romance with her.

PRODUCTION HIGHLIGHTS. The horsemanship of Fred Thomson. The work of the highly trained horse. The lively action. The crisp incident.

DIRECTION. Builds slight plot to carry fast action. Much of it is far-fetched — with the idea that spectators must be thrilled. Director is prompted to keep it moving — and succeeds. But he over-stresses much of the incident.

EXPLOITATION ANGLES. The best angle to exploit here is the horsemanship of Fred Thomson — and mention the horse, Silver King, who is a highly trained, intelligent animal. Bill it as a fast-moving western. Ballyhoo it with rider and horse, etc.

DRAWING POWER. For program houses catering to westerns.

SUMMARY. This is a conventional western which is enlivened by several stunts exploiting an intelligent horse. Contains lively action, but incident is far-fetched in several sequences — so that it suggests burlesque.

THE CAST

Bill Gallagher	Fred Thomson
Evelyn Churchill	Hazel Keener
Jos. Burke	Frank Hagney
Leon Berry	Nelson McDowell
Tub	"Shorty" Hendricks
Slim	Andy Morris

By Marion Jackson. Directed by Albert Rogell. Photographed by Ross Fisher.

SYNOPSIS. Wanderer strikes western town just as bandits are robbing the bank. With the aid of his horse he captures the thieves —and is rewarded with a sheriff's badge. Girl evangelist comes to town and she is rescued by hero after villain has lured her to the hills. The elected sheriff is "framed" and put in jail, but he gains freedom with the help of his horse. He punishes the villain and continues romance with evangelist.

The Plunderer
(Fox—5812 Feet)

(Reviewed by Laurence Reid)

THIS western runs true to form in plot, characterization and treatment — and while it is perfectly obvious as to outcome, it does succeed in measuring out a fairly vivid line of action. One expects a vigorous sequence or three with Tom Santschi playing the heavy — and sure enough the big punch arrives when he engages Frank Mayo in a "knock-em-down-and-drag-em-out" fight.

The idea here concentrates upon the conflict between a likely hero and a somewhat theatric villain — the latter, a miner who has tunneled beneath his neighbor's mine and gained wealth from the stolen metal. Mayo, playing the lead, appears as a youthful engineer's foreman — and he employs repression in making himself more or less convincing. His romance with the proprietoress of the honky-tonk establishes a different conflict — as the heroine underestimates her good qualities because of being a social outcast. Not until she sells the saloon does she encourage him. Meanwhile there is a counter romance — with its conventional conflict — expressed by the engineer and the daughter of the crooked miner. Because of her relationship, the youth refuses to co-operate with the foreman in tracking down the father's villany.

It is a trite story, but it is developed in a fairly compact manner — and because of its incident — and punch, it is certain to entertain the interest of the average spectator — the spectator who patronizes the program houses. The daughter of the crook upbraids him for his cowardly conduct — and the foreman finishes her indictment with his fists. It is a vigorous he-man brawl — with no quarter asked or given by the participants. Mayo and Santschi must have suffered some healthy bruises for milling around on the floor. The latter had his reputation at stake — a reputation as a realist when it comes to in-fighting, if you remember his battle in the first production of "The Spoilers." The victim of a knock-out, he takes his punishment in a manner which convinces because he knows how to time his actions.

THEME. Melodrama of western mining camp — with honest foreman triumphing over crooked miner whose daughter has fallen in love with youthful owner of adjoining mine.

PRODUCTION HIGHLIGHTS. The honky-tonk atmosphere. The incident featuring the operation of abandoned mine. The vigorous fight between Mayo and Santschi. The fairly good suspense.

DIRECTION. Has conventional plot, but manages to arouse interest with incident and suspense. Stages a vivid fight scene and doesn't overdo it. Handles story with repression.

EXPLOITATION ANGLES. Bill as melodrama of mining camp, telling patrons that it packs a punch. Feature fight between Mayo and Santschi. Use stills of attractive feminine leads, Evelyn Brent and Peggy Shaw.

DRAWING POWER. For program houses.

SUMMARY. An orthodox melodrama of a mining camp. Has nothing new to reveal in plot and incident, but suspense is fairly active while villain is being exposed. Carries an effective punch scene in he-man fight. Atmosphere fair, acting is first rate, but photography is poor.

THE CAST

Bill Mathews	Frank Mayo
The Lily	Evelyn Brent
Bill Presby	Tom Santschi
The Wolf	James Mason
Joan Presby	Peggy Shaw
Richard Townsend	Edward Phillips
Bells Parks	Dan Mason

By Roy Norton. Scenario by Doty Hobart. Directed by George Archainbaud.

SYNOPSIS. Graduate of mining school goes West to take over abandoned mine. His father's foreman is re-employed and together they start operating the mine. They discover neighboring miner has gained considerable wealth by tunneling beneath their property and stealing the metal. The engineer refuses to interfere because of his love for the villian's daughter. But the foreman punishes the plunderer, thus putting an end to his villany.

The Arizona Express

(Fox—6316 Feet)

(Reviewed by Laurence Reid)

HERE is a picture based upon one of Lincoln J. Carter's mellow melodramas which served years ago in making the boys in the top gallery thoroughly excited. As a picture it lacks nothing in the shape of fast action, suspense, thrills and excitement. It has every melodramatic trick which has been catalogued under the name of hokum. One might call it a serial compressed into feature length. And it surely should please those patrons who enjoy lively incident — and who do not ask for plausible ideas just so long as their interest is held.

Since this is adapted from an old time melodrama the spectator must overlook the improbabilities and merely take into account the action and suspense, two elements which saturate the picture from inception to conclusion. It might be called a companion piece to "The Fast Mail," which Fox produced a season or two ago. In that we will say that it surpasses that feature in its fast moving incident. Nothing absolutely nothing is forgotten in carrying the suspense to the breaking point. But the steady patron will see through it all and guess the outcome far in advance. The last-minute rescue has lost some of its punch because it has been exploited so much in the serials.

We will tell you that the innocent hero's sister has a tough time of it in reaching the governor so that he will grant a pardon on the evidence she has discovered. The boy, sentenced to death on a murder charge, puts over a spectacular jail delivery — after which comes a thrilling episode — or a series of episodes which feature the girl in her mad rush. She is followed and threatened wherever she turns. It is all improbable, but it creates excitement — for it is concentrated upon sharp conflict. The pursuit includes a fight in a mail car, a jump from the moving train to an auto, a runaway train rolling down an embankment — and several other exploits of heroism and villainy. There is no soft pedal about it.

The picture runs at top speed — with the throttle wide open, although at the start it introduces a rather slow pace. Some of the stunts are truly breath-taking. It is all sure-fire stuff for the action lovers, but the action becomes so exaggerated that it may invite laughter. The players work hard to put it over and it is likely that they earned a vacation for acting their parts so spiritedly.

THEME. Melodrama revolving around triumph of virtue over villainy exploiting central character who is victim of circumstantial evidence involving a murder.

PRODUCTION HIGHLIGHTS. The fast action. The suspense. The thrills featuring a jail delivery. The efforts of girl to reach the governor before the execution. The sensational jumps.

DIRECTION. Takes Lincoln J. Carter's mellow melodrama and keeps it moving with thrills and action to the end. Doesn't pay any attention to plausibilities, but packs it with fast incident. Enlivens it with several thrills. Makes it resemble a serial.

EXPLOITATION ANGLES. The old timers will recognize the title. Get them out. Play it up as lively and exciting melodrama. Mention the cast — it contains well known players. Use trailers advising your action lovers what they may expect.

DRAWING POWER. For program houses — or any house catering to audiences who love action.

SUMMARY. This is old-fashioned melodrama of the type which was popular back in the days of the gallery gods. It is like a serial — and it is crowded with hokum — and implausible. But it keeps moving, carries thrills and stunts and those who crave excitement will surely find it — if they are not too sophisticated.

THE CAST

Katherine Keith ..... Pauline Stark
Lola Nichols ..... Evelyn Brent
Florence Brown ..... Anne Cornwall
David Keith ..... Harold Goodwin
Steve Butler ..... David Butler
Victor Johnson ..... Francis MacDonald
Judge Ashton ..... Frank Beal
Henry MacFarlane ..... William Humphrey

By Lincoln J. Carter. Directed by Thomas Buckingham.

SYNOPSIS. Youth is suspected of murder and he is sentenced to death. His sweetheart claims he is guilty of killing his uncle. His sister has information which proves him innocent. The boy escapes from jail—and the sister with tremendous odds against her, succeeds in reaching the governor in time to save him. She is aided by the mail clerk.

His Darker Self

(Albert L. Grey—Hodkinson—Five Reels)

(Reviewed by Laurence Reid)

A COMEDY satire on bootlegging is offered in this picture from the Griffith studios. As a five reeler it does not carry sufficient high jinks to provoke continuous laughter since its idea is slight and the gags are not ingenious of conception and execution, except in brief intervals. Compressed into three reels it would contain more compact action. The two reelers being manufactured on our best lots are consistently amusing — but considerable ingenuity would have to be expended to make them provocative of laughter throughout five reels.

"His Darker Self" is the picture which was to introduce Al Jolson to the screen — and when the blackface songbird refused to entertain the idea, Lloyd Hamilton was substituted. This comedian possesses sufficient individuality of expression to fulfil the demands of the role. His keen sense of burlesque inspires him to squeeze every ounce of comedy from the part — that of a blackface detective whose mission is to catch the ebony leader of the darktown bootleggers.

The director hasn't "gagged" the picture. He doesn't use exaggerated incident. But it might have been more humorous had he employed more comedy and less melodrama. There are several gags which suggest that Hamilton had a hand in them. He knows all the comedy tricks and he employs economy in expressing them. But he is not permitted moments of slapstick which heretofore have marked his efforts. And it is as a disciple of slapstick that he has gained recognition. The picture gives him some mirthful moments — particularly in the scene showing him being baptized. The real colored gentry are panic-stricken when they see him emerge from the water with his face washed of the burnt cork. The action takes him through some adventurous incident which culminates in a chase in which speed boats are employed. This touch is exceedingly familiar — and indicates that the chief episodes lack invention.

However, it is a pleasing enough effort for the average house — and it demonstrates that blackface comedy can be put over if the gags are sufficiently novel and bright. In the cast are Irma Harrison who plays a blacktace part similar to the one she had in "One Exciting Night," and Lucille La Verne who has been cast in burnt cork roles for many years upon the stage. Ralph Spence's titles are too wordy and too suggestive of wise cracks — though at several intervals they invite laughter.

THEME. Comedy with melodramatic trimmings based upon youth impersonating colored man in order to track down the bootlegging king of darktown.

PRODUCTION HIGHLIGHTS. The humorous impersonation by Lloyd Hamilton. The baptism. The fights in the colored cabaret. The melodramatic climax featuring chase with speed boats. The good work by cast.

DIRECTION. Has slight idea and gives too much emphasis to melodramatic trimmings. Gags could have been much better had they been exaggerated with burlesque incident. Provides big laugh in baptismal scene. Gets good results from Hamilton and cast. Finish is orthodox.

EXPLOITATION ANGLES. Feature this as the first five-reeler in which the principal roles are done in blackface. Feature Lloyd Hamilton. Might exploit it with prologue featuring blackface comedian in a monologue, etc.

DRAWING POWER. Satisfactory for average house — but needs support with a well balanced program.

SUMMARY. Five reels is too long for this slight idea — and the humor isn't spontaneous. Has several laugh-provoking gags — but picture is too strongly supported by titles. Lloyd Hamilton flashes some good bits of business and does a blackface in good style.

THE PLAYERS

Lloyd Hamilton
Tom Wilson
Lucille La Verne
Tom O'Malley
Irma Harrison
Edna May Sperl
Sally Long
Kate Bruce

By Arthur Ceasar. Directed by John W. Noble.

SYNOPSIS. The leader of the darktown bootleggers is elusive of capture so amateur detective disguises himself with burnt cork and associates with the colored violators of the eighteenth amendment. He captures the ringleader after an exciting chase in a speed boat. His sweetheart co-operates with him in tracking down the villain.

$20 a Week

(Distinctive Pictures—Selznick—Six Reels)

(Reviewed by Frank Elliott)

CHALK up another hit for George Arliss! This distinguished character actor has put across a picture that is the direct antithesis of "The Green Goddess." Here we have a comedy drama rich in humorous situations and delightful character portraitures. It is good light entertainment and Mr. Arliss contributes more of his inimitable acting to the screen. But in the present instance he must needs share honors with Taylor Holmes and the diminutive fellow who plays the role of Little Arthur. Mr. Holmes is going to cause much merriment through his work as the irresponsible steel plant head, who never places business before pleasure, while the interpreter of Little Arthur is going to add much to the gayety of the nation through his antics in the Hart home.

The feature is something different from anything in which Mr. Arliss has ever appeared on the shadow stage and therefore has the quality of "being novel." The feature has been made for fun purposes only and has succeeded in its aim 100 per cent. Ivan Simpson, who was with Mr. Arliss in the stage and screen version of "The Green Goddess," has an important role in his present vehicle. Miss Roberts adds beauty to the picture and wears stunning gowns.

The settings are distinctly high class and at times elaborate, especially those showing the interior of the Hart home. There is real comedy as Little Arthur decides to take a bath and starts the water going through the ceiling to the heads of the conferees below. There is equal merriment in his falling on Hart's high hat, in his spilling water over the latter's lap at breakfast and other things which send the nervous young financier into "retreat."

The picture works up to a good climax in which "the adopted father," saves the Hart fortune from some schemers, brings about the union of his son and Hart's sister and then joins hands in business with Hart. "$20 a Week' should find a welcome on any program.

THEME. A comedy drama in which a wealthy father, in order to show up his worthless son, takes the latter's dare and gets a job at $20 a week. Then both make good.

PRODUCTION HIGHLIGHTS. The characterization contributed by Mr. Arliss. The fine comedy work of Taylor Holmes. The excellent supporting cast. The fun injected by the antics of Little Arthur. The exciting climax. The attractive settings.

DIRECTION. An admirable piece of work from beginning to end. Has been able to put over some great comedy and is sure to bring laughs from any audience. Has had a talented cast to work with and has brought out the best in each player.

EXPLOITATION ANGLES. Be sure to mention that this is the first picture made by Mr. Arliss since "The Green Goddess." Play up the names of the cast. Tell the folks of the rich humor in the picture. Start a discussion in your local newspaper on whether it is possible to live on $20 a week.

DRAWING POWER. O. K. for the best houses in the land at any time.

SUMMARY. After the success of "The Green Goddess." there isn't the least doubt but that the public will flock to see anything in which George Arliss appears. And no one is going to be disappointed in this starring vehicle which has that rare quality of being able to make your patrons laugh.

THE CAST

John Reeves	George Arliss
William Hart	Taylor Holmes
Muriel Hart	Edith Roberts
Henry Sloane	Walter Howe
George Blair	Redfield Clarke
Chester Reeves	Ronald Colman
James Pettison	Ivan Simpson

From Edgar Franklin's novel, "The Adopted Father." Directed by Harmon Weight. Photographed by Harry A. Fischbeck.

SYNOPSIS. Chester Reeves bets his father that he cannot live on $20 a week. The elder Reeves takes the bet and gets a job in the office of a steel plant owned by William Hart. Hart's sister adopts a little boy against his will so he, to get revenge, adopts a "father" in the person of Reeves. Reeves finds that James Pettison is scheming to buy up all the Hart stock and ruin Hart and is instrumental in saving the company from financial destruction. Reeves' son also makes good by working and wins Hart's sister as a wife. Reeves then identifies himself as the famous Reeves of steel fame and joins a partnership with Hart.

The Right of the Strongest

(Zenith Pictures Corporation—Selznick—Six Reels)

(Reviewed by Frank Elliott)

THERE is always entertainment in these Blue Ridge stories. Some of the best photoplays on record have had their locale in the romantic Kentucky hills and valleys and here is another one that unfolds on the screen a tense tale of the quaint, suspicious, fighting folk of the Blue Grass region. While the picture gets away to a slow start and would have been better if cut to five reels, the action picks up along about the third reel and from then on things happen fast and furious culminating in a fistic battle between E. K. Lincoln and George Seigman that reminded us of a similar fight in "The Spoilers." This fight is realism — plus.

The production is rich in tense moments once the action gets under way. There is the situation in which one of the "hill billies" steals a letter setting forth just what the hero is doing in the valley, but which the heroine refuses to read when told to do so by the villains. There is drama in the situation in which the hero rushes into the store and tells the assembled mountain bullies that he will kill the one who again slanders the little school teacher with whom he is in love. And then when the climax comes in which the mountaineers ride to lynch the hero through a blinding rain storm and are about to accomplish their aim, following the big fight, when the hero's pals from the camp over the valley, arrive just in the nick of time (a la movie) and prevent it, the audience is sure to be pulled to the edge of the seats.

The cast is a large and talented one. E. K. Lincoln and Helen Ferguson have the leading roles and they are ably supported by such well known film folk as George Seigman, Tom Santschi, Tully Marshall, June Elvidge, Niles Welch, Winter Hall and others.

THEME. A Kentucky mountain melodrama setting forth the trials and tribulations of an engineer who seeks to grab the home and lands of the hill folk for a gigantic power project. He almost loses his life in the deal. He wins a mountain girl for a bride.

PRODUCTION HIGHLIGHTS. The fight between Lincoln and Seigman. The storm scenes. The scene in which the girl is told to read the contents of the stolen letter. The ride of the mountain ruffians to lynch the hero. The exteriors.

DIRECTION. Has taken too much footage in getting the story under way but has redeemed himself toward the middle of the picture by packing events in close order until the fine climax which is a knockout. Has handled the lynching scene well. Should have cut the scene in which the villain is shown stamping the face of the hero.

EXPLOITATION. Dress the lobby in mountain cabin style. Play up the names in the big cast. Tell the folks about the storm scenes and big fight.

DRAWING POWER. Suitable for program houses.

SUMMARY. An entertaining story, with the always refreshing Kentucky hill country locale, told by a cast of uniform excellence. There are some very fine storm scenes, a fistic battle that will stand comparison with any on the screen this season and some dramatic situations that will thrill the most jaded fan.

THE CAST

John Marshall	E. K. Lincoln
Mary Elizabeth Dale	Helen Ferguson
"Trav" Williams	George Seigman
"Babe" Davis	Tom Santschi
"Bud" Davis	Robert Miasch
"Uncle Beck" Logan	F. B. Phillips
"Mister" Sykes	Tully Marshall
"Shan" Thaggin	James Gibson
"Tony" Thaggin	Coy Watson
"Aunt Millie" Davis	Gertrude Norman
Melissa Thaggin	Milla Davenport
Anna Belle Lee	June Elvidge
Austin Lee, Jr.	Niles Welch
Austin Lee, Sr.	Winter Hall
Sue Thaggin	Beth Kosick

By Frances Mimmo Green. Adapted by D. Hobart. Directed by Edgar Lewis. Photographed by Vernon Walker.

SYNOPSIS. Entering a Blue Ridge valley to lay plans and acquire lands for a mammoth power project, John Marshall meets and falls in love with school-teacher. The "hill billies" suspect Marshall of being a "revenooer" and determine to "get" him. They start out to do so and there is a terrific battle between Marshall and "Trav" Williams but the former's engineering camp chums arrive in time to save John's life. He wins the girl.

The Dawn of a Tomorrow

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

THIS adaptation of the novel and play by Frances Hodgson Burnett, which served as a stellar vehicle for Eleanor Robson many years ago, comes to the screen a most refreshing excursion into the realm of sentiment. There was opportunity to crowd it with artificial theatrics; there was plenty of chance to spoil its wholesome idea with movieish incident. But the director has wisely used discretion in avoiding any unwarranted hokum. While the idea carries a Pollyanna flourish, there is no mawkish sentiment introduced to burden the theme — founded upon the simple theory that happiness can be enjoyed by wishing it.

The story is unpretentious — and while the production is colored with incident and atmosphere, the spectator's interest is held to the plot and characterization. There is simplicity in the heroine's wish to find happiness — and her faith in a product of London's slums And yet it is embroidered with melodramatic threads which serve its theme — without sacrificing its humanities.

George Melford, always good with production detail, has not erred on the side of atmosphere. His London backgrounds and figures, a squalid corner of the slums — the ever-present fog, the sordid rooms of its wastrels, the beggars and bobbies — these are in rich focus here. And yet with these picturesque types and details the story goes bounding along, telling a familiar tale with emphasis upon its heart appeal — its humanities. It carries thrills — which are projected for the sake of drama.

You've seen this type of picture a score of times — with its ragged heroine, its unkempt women, its philanthropist, its reckless sinner, its philanderer — and its products of the criminal world. But here it has been treated differently. It sends out its note of optimism without any sticky sentiment.

The acting is well taken care of by Jacqueline Logan as the slum girl, while Raymond Griffith thrusts himself into a vivid characterization as the swaggering crook. David Torrence also contributes an effective bit, but Roland Bottomley is too stagey as the philanderer.

THEME. Romantic melodrama based upon slum girl's faith in humanity. She finds happiness by thinking it — and redeems her crook admirer.

PRODUCTION HIGHLIGHTS. The straightforward plot. The manner in which characters serve the theme. The touches of humanity. The thrills in the pursuit of the crook. The creditable atmosphere. The splendid acting by principals — especially Raymond Griffith, who contributes a rich study.

DIRECTION. Uses good judgment in projecting theme — and keeping it dominant. Does not sacrifice humanities to add unwarranted action. Keeps it vital and moving — and gets results from players. Good backgrounds.

EXPLOITATION ANGLES. Get out the family for this one. It treats the Pollyanna idea in a most refreshing way. Play up the virtues of hope and faith — and campaign the idea that happiness can be found by thinking it. Mention cast.

DRAWING POWER. A fine audience picture. For the entire family.

SUMMARY. Here is a refreshing treatment of the Pollyanna pattern — with the theme ever dominant even when the melodramatic moments are expressed. Carries humanity and heart appeal — and is finely acted and staged. Should appeal everywhere.

THE CAST

Glad	Jacqueline Logan
The Dandy	Raymond Griffith
Sir Oliver Holt	David Torrence
Arthur Holt	Roland Bottomley
Nod	Harris Gordon
Black	Guy Oliver
Ginney	Tempe Piggot
Bet	Mabel Van Buren
Madge	Marguerite Clayton
Polly	Alma Bennett
Barney	Warren Rodgers

By Frances Hodgson Burnett. Scenario by Harvey Thew. Directed by George Melford.

SYNOPSIS. Girl of the slums has crook admirer, who refuses to go straight. Philanthropist becomes interested in her—and she finds happiness by thinking it. The wealthy man has evil nephew who would compromise her, but he is caught and crook, with his alibi established, sees the light of understanding.

The Thief of Bagdad

(Douglas Fairbanks—About 12,000 Feet)

(Reviewed by Laurence Reid)

DOUGLAS FAIRBANKS, being a man of ideals, is moved by but one ambition, to serve the screen and give it the best which his independence, courage and imagination affords. His is an enthusiasm which inspires him to eclipse any previous work — though that work may have been appraised as the last word in de-luxe entertainment. The superlatives which have been heaped upon him since he began producing on a colossal scale must serve again for "The Thief of Bagdad," which is unique in that it offers no comparison with any picture which has ever been projected

It is a magnificent spectacle, imposing in its pictorial effects — and carrying an opulence of background which establishes a definite ocular appeal. Fairbanks has credited his audience with imagination. He has dared to explore in a fanciful world — and he stakes his sense of showmanship upon the results. The picture will naturally arouse much discussion among exhibitors. As it has no standards of comparison with anything heretofore projected, no one can state with authority just how it will go in this or that locality.

Some will say that it lacks the devil-may-care spirit of "Robin Hood"— that the star, having established himself as a keen satirist, should have employed buffoonery all the way here. Robin Hood was incorrigible — and the Thief since he is a fanciful figure might have abandoned himself to mischievous high jinks to the end — without ruining a single thread of the fantastic design. And satirizing this page from the Arabian Nights, he would have continued the dizzy pace which has established him as the bounding playboy of the silversheet. There are rare moments after he has turned lover in which his gift for satire generates spontaneous laughter — and there are intervals when he is not the Fairbanks as we have come to recognize him.

The public pays to see Fairbanks. And here he tests this public. The majority will appreciate the artist in him, but in all likelihood most of them would prefer him in such a role as he portrayed in "The Mark of Zorro." The new picture is destined for a long run in the large cities — which means that the exhibitors elsewhere will not get it for several months. It is an artistic success — the finest so far recorded. Will it be a financial success? We offer no predictions. The exhibitor must be a plunger here for it offers no standards of comparison. It will succeed or fail on the strength of an audience's intelligence in each community.

THEME. Spectacular fantasy suggested from a page of the "Arabian Nights" — exploiting a thief, who in order to find happiness, must earn it. Finds redemption and love.

PRODUCTION HIGHLIGHTS. The beautiful settings. The opulent backgrounds and atmosphere. The technical details. The spectacular appeal. The amazing trick photography. The colorful acting by star and principals.

DIRECTION. Projects an intricate skein of romance and adventure — without digressing from theme and plot. Gives it magnificent mounting.

EXPLOITATION ANGLES. Limitless opportunities here, ranging all the way from star and supporting cast to elaborate lobby displays and prologues. Should be exploited weeks in advance with every kind of publicity matter. Can stand biggest kind of campaign.

DRAWING POWER. For high class houses and intelligent audiences.

SUMMARY. A marvelously spectacular achievement — carrying rich pictorial appeal. Gorgeously mounted — and a sure feast for the eye. Projects star in a series of amazing adventures.

THE CAST

The Thief of Bagdad	Douglas Fairbanks
The Evil Associate	Snitz Edwards
The Holy Man	Charles Belcher
The Princess	Julane Johnston
The Caliph	Brandon Hurst
Mongol Slave	Anna May Wong
Mongol Prince	So-Jin
Indian Prince	Noble Johnston
Persian Prince	M. Comont

By Elton Thomas. Scenario by Lotta Woods. Directed by Raoul Walsh.

Synopsis. Thief of ancient Bagdad flouts religious teachings until he encounters princess. He poses as prince and wins her love. He suffers humility and confessing the truth to the Holy Man, is sent on quest for magic chest and must earn his happiness. After overcoming tremendous obstacles he wins his reward and rescues Bagdad and the princess from the Mongols.

Secrets

(Norma Talmadge—First National—8363 Feet)

(Reviewed by Laurence Reid)

NORMA TALMADGE, who has not been so fortunate of late with her screen selections, has found in "Secrets" a picture of most appealing quality — one which gives her a chance to flash her emotional talent through four distinct episodes of a woman's life from early girlhood to old age.

It exudes a fine sentiment and is told with rare charm and marked restraint. The time lapses do not alienate one's interest in the romance because the four episodes mark the dramatic turning points of the protagonist's life. The picture introduces the elderly figure reading from her diary. Her husband lies critically ill — and as she pens the words that she wishes to join him if he dies, she falls asleep and the dream brings back a retrospection of her romance.

The girlhood scenes are rather slow in development and considerable stress is laid upon displaying the fashions of 1865. However they are saturated with delicate humor and the sympathetic note is generated early — and held to the conclusion. The next episode, five years later, features the young couple in their lonely existence on the western plains of the West. They eloped against the wishes of an irate parent and left England to make their fortune in the new world. This new sequence is melodramatic and the accompanying thrills measure out suspense as the outlaws attack the isolated cabin of the couple. There is a fine bit of business suggesting deep pathos when the young mother holds the mirror to her infant's mouth and discovers no moisture present. The action shifts back to England with the 1888 episode — and this is the weakest sequence as it features a triangle that relies almost entirely upon dialogue.

The concluding episode finds the old lady awakening from her dream and discovering that her husband has passed the crisis. Miss Talmadge acts her role with dignity and feeling and her gift for repression gives the romance a delicate charm. Eugene O'Brien is adequate as the husband. The others are competent. It is a picture finely staged,— with details of costuming and atmosphere well nigh perfect. It carries depth, radiates a romantic glow, and is a sure-fire box-office appeal — particularly with feminine patrons.

THEME. Romance of a woman's life from girlhood to old age — told in four distinct episodes and visualizing a retrospection of eventful memories.

PRODUCTION HIGHLIGHTS. The excellent staging. The fine atmosphere. The fine acting by star. The fight with the outlaws. The sentimental flavor. The costuming and detail. The photography and lighting

DIRECTION. Succeeds in projecting fine atmosphere of story — and tells straightforward story emphasizing salient chapters. A trifle slow in getting started.

EXPLOITATION ANGLES. This is the star's biggest acting opportunity. Make the most of it. Put on atmospheric prologue suggestive of the early episodes of story.

DRAWING POWER. Sure-fire box-office picture— particularly a winner with feminine patrons.

SUMMARY. This type of story has been done before, but never with such tone and qualiy. It exudes a fine sentiment, which never becomes sugary — and its romance is certain to kindle response with most patrons.

THE CAST

Mary Marlowe, afterwards Mary Carlton	Norma Talmadge
John Carlton	Eugene O'Brien
John Carlton, Jr.	Francis Feeney George Cowl
Robert Carlton	Winston Miller Frank Elliott
Audrey Carlton	May Giraci Clarissa Selwynne
Blanche Carlton. afterwards Lady Lessington	Alice Day Florence Wix
Mrs. Marlowe	Emily Fitzroy
William Marlowe	George Nicholls
Mrs. Manwaring	Gertrude Astor
Elizabeth Channing	Claire McDowell
Susan	Patterson Dial
Dr. Arbuthnot	Winter Hall
Dr. McGovern	Charles Ogle

By Rudolph Besier and May Edginton. Adapted by Frances Marion. Directed by Frank Borzage.

SYNOPSIS. While writing in her diary old lady falls asleep and dreams of her girlhood in England, her elopement with lowly clerk, their life on a western ranch in America in 1870 where she fights beside her husband in warding off attack by marauders, her return to England during her forties—with her husband rich and famous, her constancy toward him when his love falters—and her faith and devotion to him when both become old. She awakes and her sick husband has passed the crisis.

A Boy of Flanders

(Metro—Seven Reels)

(Reviewed by Frank Elliott)

THE children of America and the world, as well as the grown-ups, have a rare treat in store for them in Jackie Coogan's latest starring vehicle, "A Boy of Flanders," in which the juvenile actor has not only the most appealing, but the most novel role of his short but meteoric career. It sure is going to be tough when the younger Coogan grows up for just now there isn't anyone to take his place. As a little Flemish waif who is thrown alone into an unfriendly world after his aged, blind grandfather dies, but wins his way through the help of an almost human dog, Jackie contributes to the screen a characterization that is going to reach the hearts of a nation. And right here we want to say that next to the work of the star, comes that of the veteran of many a Mack Sennett comedy, feature or other film work, "Teddy" the dog who in this production is simply immense.

"A Boy of Flanders," has many qualities that will "sell" it to the public. First it is "different" in plot, a relief from the "sameness" of present-day pictures. Second, it has a novel scenic background — quaint Flanders with its wide pantaloons, wooden shoes, windmills, dogcarts and art. Third, it affords an opportunity for delightful musical settings and wide exploitation. Fourth, it is rich in comedy values and fifth, it is a picture of especial appeal to children.

The feature has been admirably mounted and meticulous attention to detail in all the settings is particularly noticeable.

THEME. A comedy drama of old Flanders dealing with the adventures of a fatherless waif and his dog, his rise to success against tremendous odds and his amusing capers.

PRODUCTION HIGHLIGHTS. The acting of Jackie and the work of "Teddy" the dog. The artistic mounting, lighting and photography. The fine supporting cast. The party at which Jackie appears dressed as a little girl. The excellent fire scene. The rescue of Nello from death in the storm and his winning of the contest.

DIRECTION. Has inspired Jackie to eclipse his former performances and has made "Teddy" the dog do almost human work. He has inserted comedy that is rich and spontaneous. He has reached the heart ever and anon with sure-fire wallops and brought the whole to a thrilling and satisfying climax.

EXPLOITATION ANGLES. Have a little boy dress like a Dutch youth, wooden shoes and all and have him lead a great dane dog thru the streets with appropriate advertising. Put on a Dutch kiddies dance as a prologue.

DRAWING POWER. Should pack 'em in at any house.

SUMMARY. One of the real novelties of the season which should be another sure-fire box office success. Never have there been more real comedy situations in a Coogan picture, never more heart touching moments. The feature has been beautifully mounted. The supporting cast is a knockout and the work of "Teddy" the dog is going to help a lot in putting the feature over.

THE CAST

Nello	Jackie Coogan
Jehan Daas	Nigel de Brulier
Baas Cogez	Lionel Belmore
Marie Cogez	Nell Craig
Alois Cogez	Jean Carpenter
Baas Kronstadt	Russ Powell
Dumpert Schimmelpennick	Aime Charland
Vrow Schimmelpennick	Eugene Tuttle
Serving Maid	Lydia Yeamans Titus
Herr Logarth	Lawrence Fisher
Jan Van Dullen	Josef Swickard
Herr Brinker	Sydney Franklin
Caretaker	Monte Collins
Petrasche (the dog)	"Teddy"

Based on the novel "A Dog of Flanders" by Ouida. Adapted by Marian B. Jackson. Scenario by Walter Anthony. Directed by Victor Schertzinger.

SYNOPSIS. Nello a little waif, is the sole support of his aged and blind grandfather. One day he saves the life of a dog, but on returning to his little home, the boy finds his grandfather dead. He is forced from the cottage and lives under a haystack with the dog. When Baas Cogez' barn burns, Nello is blamed for the deed and is about to be sent away when Van Dullen, an artist, arrives in the village to announce a contest in drawing. Nello wins the prize eventually and after returning a lost wallet to Cogez, is adopted by VanDullen and wins the affection of the landlord who also saves the lad from being frozen to death in a storm.

Regional News from Correspondents

Seattle

RAY GROMBACHER, manager of the Liberty theatre in Spokane, spent a number of days last week around the theatres and film exchanges. Mr. Grombacher announced that he has just placed in his house the nine-piece Ray Robinson Liberty Orchestra for a thirty-week engagement. This orchestra was organized by Mr. Brombacher in Spokane almost a year ago, and since that time has toured the United States as the featured jazz band with a number of large musical shows. During his stay here, Mr. Grombacher also contracted with Manager Fred G. Sliter of the First National exchange for the entire output of all First National franchise pictures for the coming year, to be shown in Spokane under Mr. Grombacher's direction by the Liberty Amusement Company.

Letters received here last week announced that the Miller theatre at Starbuck, Wash., had been bought by Clint Thomas from the former owner and manager, Jess Miller. Mr. Thomas was making minor renovations on the house, and planned to open again in March under the name of the Mutt and Jeff theatre.

Robert Murray, head doorman at Frank Steffy's Coliseum theatre, and Miss Maxine Foughner, head usher at Frank Edwards' Winter Garden theatre, were married last week. Mr. and Mrs. Murray met for the first time a number of years ago, when both were associated with the Jensen-PonHerberg theatres, Mr. Murray in his present capacity and Mrs. Murray as head usher at the Strand theatre. A surprise party participated in by many of their mutual friends was tendered the couple the day following the announcement of their marriage.

Henry Turner, manager of the Wilma and Empress theatres in Missoula, Montana, was a recent visitor in this city. James A. McGill of the Dream theatre, Port Orchard, also spent a number of days on Film Row.

Atmospheric prologues to each feature, such as are staged in the leading theatres in the East, and in Los Angeles and San Francisco on this Coast, are being used regularly for the first time in the history of this city, at John Hamrick's Blue Mouse theatre. Henri C. LeBel, director of presentation at that house, each week arranges a novel prelude to the feature, usually involving singing, dancing and musical specialties in specially designed settings, that are meeting with much favor from the patrons of the Blue Mouse. Casts ranging in number from three to ten persons, depending upon the type of presentation, are used regularly by Mr. LeBel in working out his productions. Andy Ward's Jazz Band each week occupies a prominent place in the prologue.

M. H. Newman, general manager of Universal theatres on the Pacific Coast, left recently after having spent a number of days with Manager L. J. Schlaifer of the Universal exchange and Manager Robert W. Bender of the Columbia theatre, arranging bookings for the next few weeks.

A. A. Schmidt, Western division manager of the Film Booking Office exchanges, spent a few days here recently as the guest of Manager A. H. Huot of the local F. B. O. branch office. Mr. Schmidt arrived from Portland, after a few days' conference there with Louis Metzger, Northwest exchange manager. He is on a tour of all his exchanges on the Pacific Coast, after which he will return to Los Angeles.

Fred G. Sliter, manager of the First National exchange, has recently returned after an extended trip to Spokane and other key cities in Eastern Washington. Upon his return, Mr. Sliter called the monthly organization meeting of all exchange employees, which was preceded by an exchange dinner and followed by a review of "Lilies of the Field," and "Why Men Leave Home." Jack Rue and Harold Boehme, First National salesmen in the Washington territory, both came into the city for this gathering.

G. G. Maxey, formerly booker and assistant manager at Paul R. Aust's local Selznick office, recently resigned that position and is contemplating association with one of the large oil companies on the Pacific Coast. He has been succeeded at the exchange by Ed. A. Lamb, who formerly held that office but has recently been on the road for Selznick. Mr. Maxey has been associated with the film business in the Northwest for a number of years, having been connected with the Goldwyn exchange, and also having served as branch manager of the First National exchange for a number of months.

Charles Code was engaged as salesman in the Portland territory for Goldwyn, it was announced last week by Seth D. Perkins, exchange manager, and will work under A. A. Schayer in that territory. Mr. Code, before joining Goldwyn was associated with Manager Paul Lynch's Pathe exchange in the city.

Samuel Henley, manager of Universal exchange in Spokane, spent a short time in Seattle last week with L. J. Schlaifer, head of the local Universal office, regarding a new sales drive soon to be instigated in this state. Mr. Henley is the brother of Hobart Henley, Universal director for Priscilla Dean and other stars.

L. K. Brin, manager of the Kwality Pictures exchange, after returning from a conference with the Warner Brothers in LosAngeles left here again last week for a short sales trip to a number of smaller towns in this state.

R. C. Hill, head of the Hodkinson exchange, has been out of the city for a number of days on a sales trip to Portland and part of the Oregon territory.

B. Wallace Rucker, star salesman for Manager J. A. Gage's Educational Film Company exchange, returned to the city the latter part of March, after having been away for a number of weeks in the Oregon and Montana territory. After spending a few days here, he was scheduled to set out again for points in Eastern Washington.

H. A. Black, manager of the Vitagraph exchange, left the city again last week for Portland, where he expected to spend a number of days with the Rose City exhibitors. He returned recently from Eastern Washington, where he reported business conditions quite good.

Salt Lake City

MARCH 17th meant more than St. Patrick's Day to E. D. Smith, manager and owner of the Utah Theater Supply Co., of this city, located over on East Second South above State street. It meant the celebrating of the seventh anniversary of his entry into the film business in Salt Lake City. He has acted in the capacity of manager of every theatre supply house since his advent until he started out on his own hook at his present location last year.

Clifton Pierce, formerly connected with the Liberty Theater at Tremonton, Utah, dropped into the city the other day on his return from Arizona.

Ben Winzeler, owner of the Liberty Theater at Tremonton, and W. R. Van Fleet, who operates the Liberty Theater at Carland, Utah, were in this city the first part of the week visiting the local exchange and supply houses with the view of securing pictures and ventilating systems for their houses.

With this week passes the fourteenth week since the opening of the Victory Theater on East Broadway, by the Louis Marcus Enterprises Company of this city. Since then business has been steadily on the upgrade, with record attendances having been run up several different weeks. The manner of presentation, facilities for comfort and convenience, and above all the stellar productions which have been the best that the market affords, have proven highly attractive to patrons. Under the capable managership of Carl A. Porter, this theater has grown from an experiment to one of the leading picture palaces in the city. The orchestra under the direction of Ralph Pollock, has done much to enhance the value of the entertainment offered.

Fire practically destroyed the Strand Theater at Boise, Idaho, last week, when the blaze broke out in a neighboring building and spread rapidly to the theater, where it soon gained headway, and it was only with difficulty that the fighters were able to get it under control. Walter Mendenhall, proprietor, says that it will take sixty days to repair the damage to the theater, which was heavily damaged.

Louis Marcus, Division Manager for Denver and Salt Lake City, under the Famous Players-Lasky banner, has returned after a few days in Denver.

Jules Wolfe, Supervisor of Educational exchanges in this territory, is visiting C. H. Messinger, local manager. He leaves within a day or two for Denver.

W. G. Seib, manager for Pathe, returned from a trip through northern Utah in company with George Hays, local manager for Associated Exhibitors. They report exhibitors in that section as enjoying good business.

Manager Seib is expecting W. S. Wessling, Western Division Manager this week. Mr. Wessling will stop off for a conference with Seib, on his way back to the coast from New York City, where he attended a two day sales meeting.

Harry Nolan, First National Franchise Holder, for Denver and Salt Lake City, paid L. L. Hall, local manager for Associated First National, a visit on his way to Los Angeles, where he will arrange for a production to be filmed in Colorado.

Fred Gage, Division Manager for Universal, arrived for a conference with Milton Cohen, local manager.

S. I. Goodwin, of the Royal Theater at Lehi; Lee Stallings, Kineman, at Richfield, and J. E. Ryan, Liberty, Brigham City, were out of town exhibitor visitors this week.

Southeast

ALL managers and district supervisors of Famous Players-Lasky theatres in the Southeast have returned to their posts from the meeting held with Harold B. Franklin in New York city week before last and to the man are extremely enthusiastic over the success of these sessions with their chief. Among those who attended from this territory are the following: Montgomery Hill, supervisor for the Carolinas; E. R. Rogers, district manager, Chattanooga; Ford Anderson, Georgia supervisor; Arthur J. Amm, Florida; Frank Dowler, Alabama; E. R. McElravey, of Memphis, and G. A. McDermit, formerly district manager of Macon theatres, who has been assigned to the Oklahoma cit territory. Mr. McDermit has been succeeded as Macon supervisor by Thomas G. Coleman, who has been in Birmingham. Macon and Columbus, Ga., have been transferred from the Tennessee to the Georgia territory.

Howard Kingsmore of the Howard, Atlanta, announces that he has secured the services of Buel B. Risinger, formerly director of the Metropolitan theatre to direct his symphony orchestra at the Howard effective this week. "Pat" Patterson of the Metropolitan announced two weeks ago that Mr. Risinger had resigned to go to Columbus, Ohio, in a similar capacity and that he had secured Enrico Leide of the Howard, as director of the Metropolitan orchestra effective last week. Manager Kingsmore of the Howard persuaded Risinger to secure his release from Columbus and immediately offered him the directorship of the Howard orchestra, these two changes, affecting the two leading symphony directors in the South, creating much interest.

DeLasalles Harrison, Hays representative among the Better Film Committees of the Southeastern territory is back in Atlanta after a trip which took him to Charlotte, Spartanburg and Anderson, South Carolina. He also attended a farewell luncheon in Macon, Ga., to G. I. McDermit, formerly supervisor of Southern Enterprises theatres here who goes to Oklahoma City territory.



Flora Le Breton, English star in Hodkinson's "Another Scandal."

Ed. A. Schiller, general manager of Loew's Incorporated, and formerly of Atlanta, was there the past week on one of his periodical brief visits. He was enroute to St. Louis where a new two million dollar Loew house is soon to open.

Marvin Wise has opened his Woodlawn Family Theatre, Birmingham, Alabama, which is said to be one of the nicest suburban theatres in the South. It was opened March 10th. W. F. Womack, formerly of Talladega, will be manager of the new house.

Cowan Oldham is making extensive improvements to his Oldham theatre, McMinville, Tennessee, installing new Simplex equipment also entirely new outfit of lobby frames and display racks.

Sam Borisky, of the American Chattanooga, Tenessee, was in Atlanta during the past week. Other theatre owners on Film Row included the following: W. H. Odum, Sandersville, Ga.; Nat. Royster, of the Marvin Wise theatres, Birmingham, Alabama; Mrs. W. M. Kimbro, Greensboro, Ga.; C. A. Krute, Huntsville, Alabama; W. S. Mudd and B. H. Mooney, of the Mudd and Colley Amusement Company, Birmingham, Alabama; Louis Rosenbaum, of Florence, Sheffield and Tuscumbia, Alabama.

John W. Medlin of the Victory Theatre, Smithfield, N. C., has taken over the Amusu, Clayton, North Carolina from G. J. Cornell. He will book for both theatres at Smithfield.

Ernest Bowman, who has been usher at the Alamo, No. 2, Atlanta for the past four years has been promoted to the assistant management, succeeding James Roy Price, who died last week after holding the position for six years. Matt H. Whitman is manager of the house.

E. J. Sparks, of E. J. Sparks, Florida enterprises was in Atlanta the past week conferring with his local representative, E. Brown.

I. L. Kennedy, who recently resigned as district booker for Southern Enterprises Florida theatres, has been made manager of the E. J. Sparks theatres in DeLand, Florida, succeeding Dick Dorman, who goes to Miami for Southern Enterprises.

D. N. Flowers of Bailey, N. C., has opened the Bailey Theatre. C. Prosser, of Johnsonville, Tennessee, is making some alterations and has installed two new Simplex projectors.

A one hundred per cent membership from all employes of the Lyric, Atlanta was secured by the new Paramount Club there during the past week.

Arthur Jones, supervisor of construction for Southern Enterprises, was in Atlanta the past week conferring with M. J. Mullin, purchasing agent.

It is announced that the marriage of Miss Elizabeth Schiller, only daughter of Ed. A. Schiller, of Loew's Incorporated, will take place on April 14th. She is to marry Byron Akins, of Atlanta and the ceremony will take place at the Biltmore hotel, New York city.

The Saengers' new theatre in Pensacola, Florida, now nearing completion, will be one of the finest in the South.

V. J. Briant, New Orleans manager for Metro, Creole Enterprises and Preferred, has definitetly severed his connection with First National and has moved to new quarters at 223 South Liberty street. Lucas Connor, formerly assistant to Mr. Briant, has been appointed manager of First National to succeed him.

V. H. Bridges has been appointed field manager of Creole Enterprises and Preferred Pictures in New Orleans and will assist Manager Briant. Miss C. Landry has been named booking clerk of Creole and is the only woman booker in the New Orleans territory.

Charles E. Kessnick, district manager of Metro, has been in New Orleans superintending removal to their new quarters.

H. J. Bayley, New Orleans manager of Pathe, has been transferred to the Minneapolis office, being succeeded by P. A. Schmuck of the Philadelphia office.

Arthur Lucas, who assumed control of the Charlotte and Atlanta Educational exchanges the latter part of January announces that he has also assumed a similar interest in the New Orleans, Dallas and Oklahoma City offices, all of which territory will be under his supervision in future.

Miss Harriet Howard, who was with Southern Enterprises until the home office was removed to New York has been transferred to the district offices.

The "little" Charlotte office of Universal, presided over so ably for the past ten years by E. F. Dardine, galloped into first place in the National sales drive now being conducted.

Walter Henn, a newcomer in the film business has joined the Paramount sales force out of Charlotte, J. C. Whitlock has been sent to the New Orleans territory.

Joe Worsley, former First National exploiteer in Atlanta, is now making hook-ups with exhibitors and book stores for Grosset and Dunlap, book publishers, in this territory.

Arthur C. Bromberg, the owner now of the largest individual and independent exchange business in south, is planning to further extend by the opening of an exchange of Progress Pictures in Oklahoma City. He has just returned from a visit to his Dallas and New Orleans exchanges, and is at the present time erecting a modern exchange building for the housing of his Atlanta business.

Mrs. Dorothy M. Tripp, who was connected with the Weekly Film Review, Atlanta until succeeded by Miss Hazel Love, has returned to the film industry and will be associated with Southern Theatre Equipment Company, Atlanta.



Patricia Palmer in the Al Christie feature for Hodkinson, "Hold Your Breath."

Fred Kirby has transferred from the Atlanta F. B. O. office to Educational and will travel the Carolina territory.

In March of 1915, Wallace Walthall, in his coal office in Birmingham, Alabama, received a letter from his brother, Henry B., suggesting that if he wanted to get into the movie business, to go to Atlanta and report for work for the V. L. S. E.

Walthall wound up his affairs in Birmingham and arrived in Atlanta received a job as shipping and poster clerk, which is the place for all new beginners in an exchange.

A year later his experience resulted in an offer from K. E. S. E. as salesman, which position he held until he was promoted as Special Sales Representative for the General Film Company in the Atlanta territory.

A year or so later, found him in Dallas, Texas as Branch Manager, for the General Film Company, which position he held until the General Film Company liquidated and closed their exchanges.

Walthall then obtained an interest in a state-right exchange. He attracted the attention of the Enterprise Distributing Corporation. When Enterprise opened its office in Oklahoma City in 1920, Walthall went there as manager, and today, from point of service, he is the oldest exchange manager in Oklahoma City.

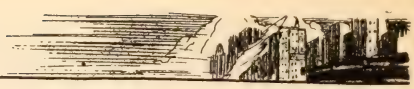
The many friends of Mr. Walthall congratulate him on the ninth anniversary of his film experience.

W. C. Sears, of the Lyric Theatre, Boonville, Mo., has purchased the theatres at Bunceton and Tipton, Missouri, from Mrs. Brent Peters.

S. M. Robinson has purchased the Majestic Theatre at Oran, Missouri, from A. J. Matthews & Co. It will be managed and operated by Holly A. Robinson.



Chicago



TWO more large houses have been acquired by the Midwest Theatres, Inc., bringing the number of houses operated by this important chain up to thirty-nine. The two theatres involved in this company's latest transactions are the Crocker, a 1562 seat house and the Grove, both of Elgin, Illinois.

The installation of a fine, new organ in the Monroe Theatre was completed on March 24th, and its music will add much to the quality of entertainment at this loop house.

E. J. Mager has been appointed booker at Universal. He is one of the veteran film men of the territory and recently has been buying pictures for J. F. Dittman, of Freeport, Illinois. Another addition to the Universal staff is R. S. Simon, who is covering the country territory formerly looked after by Salesman Decker, resigned.

T. R. Lesserman is now connected with Joe Friedman's celebrated sales force and is covering south side territory. This veteran and popular exchange man is glad to be back in the harness again and his many friends among exhibitors are also pleased.

A. E. Rosenberg, assistant business manager of Universal, was in the city this week buying "props" for use in production work at Universal City. His intention is to give novelty and freshness to settings by collecting props from all parts of the country, instead of confining buying operations to Los Angeles.

Earl Silverman, popular First National salesman, had a birthday last week and the entire First National sales staff helped him to celebrate. The boys and some of the young ladies of the office force gave him a surprise party and needless to say, the evening was an enjoyable one.

The D. H. Wells Amusement Company have taken over the Princess and Star Theatres at Beardstown, Illinois. These houses were formerly operated by James Douglas, who is now directing two reel comedies for the George K. Hamilton Producing Company, St. Louis.

Charles Pyle, who recently purchased the Park Theatre at Champaign, and who also manages the Rialto of that city, was a Chicago visitor this week. Mr. Pyle is also booking for the Lyric at Gibson City.

H. B. Frank has closed his Liberty Theatre at Atlanta, Illinois, and it is reported, may take over one or two more houses in Indiana and Michigan territory.

All Streator theatres are refusing admission to persons under eighteen years of age, under quarantine order of the city health department. A scarlet fever epidemic is reported in that city and the peculiar quarantine order was issued in an endeavor to stamp out the epidemic.

The country sales staff of First National is now one hundred per cent motorized, Tom Gilliam having purchased a new Dodge coupe.

With the political campaign warming up, Walter Rosenfield, of the Fort Armstrong Theatre, Rock Island, has moved his headquarters to Chicago. Mr. Rosenfield is chairman of the State Central Republican Committee, as well as being mayor of his home town, Rock Island, and a leading figure in state politics.

District Manager Cecil Maberry, of Hodkinson, is putting in a great deal of his time on the road these days and this week visited Cincinnati, Cleveland and Detroit. He reports business in the key centers generally good.

Commodore Charlie Miller led F. B. O.'s Chicago sales force in the Major Thompson Expeditionary drive last week. Salesmen Spencer, Hoffman and Johnson were also making a fine showing and are close on the heels of the genial commodore.

Booker O'Connell is now taking care of exhibitors at Fox Exchange. He was formerly connected with Universal.

Edward T. Gomnersall, special home office representative, has been making his headquarters at Fox's Chicago exchange for the past week.

General Manager Harry Berman, of F. B. O, was scheduled to stop off in Chicago this week for a day, en route from New York to the coast where he will look over the production situation.

Roy Alexander, who returned last week from a vacation in California, has been appointed manager of Hodkinson's Kansas City exchange and will take charge on March 31st. During the time he was in Kansas City for Universal, Mr. Alexander made many friends and is said to be one of the most popular exchange men in that territory.

John D. Howard, publicity representative for the Pickford-Fairbanks Studios, has been in Chicago for several days, making preliminary arrangements for the showing of "Dorothy Vernon of Haddon Hall," at Orchestra Hall where this latest Mary Pickford feature is scheduled for a May showing.

An epidemic of meningitis and measles at Barry, Illinois, has caused the Board of Health to take drastic measures, including the closing of the Star Theatre of that city.

Motion pictures are being used to promote interest in the all-Chicago Men's Bible Class attendance contest, pictures of maneuvers of west, north and south side classes in the contest having been shot and incorporated in a news reel, which was released in Chicago this week.

Pinkelman & Corry expect to have their new five hundred seat house at Quincy, Illinois, open in June. They already operate the Savoy, Gem and Princess Theatres, of that city.

The Bonita Theatre at 6435 S. Halsted street, will be remodelled as a store. Otto J. Truelich, who held the lease on this house, has disposed of it and is said to be in the market for another theatre.

Mort Hennoch is the latest addition to the local staff of Selznick Distributing Corporation.

Fred Merkel has returned to the Capitol Theatre in Springfield as managing director for Abraham Goodside of Springfield and Portland, Me., theatrical operator.

Atlantic Theatres Corporation of Medford plans to build a two story theatre, office and store building in Medford at a cost of approximately $150,000.

The directors are: Maude Thurston, president; Ruth E. Perkins, treasurer; and Benjamin L. Berman.



Cincinnati



THE Columbus Famous Players Exchange gave a party at the Elks Country Club last Saturday night. Those attending from out of town were, Art Miller, Morris Milligan, Geo. Ule, Irene Heake, Mildred Bockledge and Manny Nagle from Cincinnati, Eddy Fountaine and Aaron Wayne from Cleveland, Mr. and Mrs. Harry Jackanick from Detroit.

L. L. Hatcher, until recently managing the Bell's Opera House, Hillsborough, Ohio, has returned to his home town, Mt. Victory. It is not known at the present just what Mr. Hatcher intends doing but it is certain that he will stay in the picture field.

Mrs. M. P. Patty, of the Grand Theater, Frankfort, Ky., was a guest around film row the past week and besides buying several pictures enjoyed the hospitality of the local exchanges to the fullest extent.

Sammy Marks, who since his leaving the Universal company several years ago has been handling the portfolio in the Dayton territory for F. B. O. is sporting a brand new Essex Coach.

Bob Woods, manager of the Eastland theater, Portsmouth, Ohio, has severed his connection with that firm and will soon embark upon a film salesman's career, by handling the Standard product in the Dayton district.

Fred Meyer and Harry Silvers of the Palace theater, Hamilton, O., paid their usual visit to the exchanges last week.

Clarence Closson, owner of the Auditorium theater, Tippecanoe City, took over the Majestic theater of that city. Closson now has practically the complete control of the picture situation in Tippecanoe City and on his visit to Cincinnati last week amicably adjusted all differences with the Film Board of Trade.

H. Brown, manager of the Mannering theater, Middlesborough, Ky. is rapidly recovering from an operation and hopes to resume his duties as soon as possible.

A welcome visitor in Film Row last week was Louis Merrenblum of the Hippodrome theater, Corbin, Ky.

I. Frankel, his wife, daughter and grandchild, returned from a seven weeks trip to Miami, Florida. Mr. Frankel is the owner of the Frankel Interests controlling fourteen theatres in Cincinnati, Newport, Ky., Columbus and Dayton, Ohio. This will give Jules Frankel manager of the theaters, who has been taking care of his fathers business, more time to devote to the theatres.

Many new alterations and improvements are contemplated by Jules Frankel for the Majestic theatre, Columbus.

The Gifts theatre, Cincinnati, will inaugurate a new policy in its program by presenting The Virginia Entertainers, a musical organization as an added attraction.

H. T. Snowden, well known exploitation man and film salesman, has connected with the advertising department of the Remner Soap Co.

Sid Fleisher's life as manager of The Opera House in Greenville was short lived for he retired from that position after only three weeks of service.

A recent visitor at the Exchanges was Sam Spicer of the Miami theatre, Franklin, Ohio.

Ed. Booth, local manager for F. B. O., is on a trip through Kentucky and West Virginia placing his product for an after lenten run.

R. L. Martin, controlling all the theatres in Ashland, Ky. and one in Cattletsburgh, Ky. will return home shortly from Florida where he has been convalescing after a serious illness.

O. P. Hall, manager for the Selznick offices, has returned from a trip which took in every town of any merit in his dirtcists and reports that business is very good in practically all places he visited.

Geo. Landis of the Fox organization in Indianapolis, was in the city. He was entertained by I. Libson of the Libson theatres and Rudy Knoepfle of the Fox Exchange.

Albany

LIGHTNING again struck Film Row in Albany the past week, with the result that Frank V. Bruner, manager of the Pathe exchange for the last two years, will leave within the next few days to become special representative for Harold Lloyd and visiting the key cities. Mr. Bruner will be succeeded by C. W. Stombough, of Minneapolis. Employees of the Pathe exchange tendered Mr. Bruner a dinner at the Hotel Kenmore on Monday night. Mr. Bruner succeeded James Loughborough as manager of the local exchange, and has always been recognized as a man of exceptional business ability. He has been also serving as vice president of the Albany Film Board of Trade.

Bert Gibbons, district superintendent of Vitagraph, returned the past week from a Canadian trip.

Carpet mills in Amsterdam are continuing on half time, and as a result business in the picture theatres in that city is not up to par.

The daughter of C. W. Anthony, manager of the Vitagraph exchange in Buffalo, is ill with scarlet fever.

H. E. Hunter, special sales representative for Pathe, is working over this territory at the present time.

Morris Silverman last week purchased a $20,000 home, and likewise bought the property on which the Pearl theatre, in Schenectady, is located. Mr. Silverman also secured the adjoining lot, and plans to increase the Pearl theatre to double its present seating capacity. He has been operating the house as well as the Happy Hour for several years.

According to Harry Hellman, owner of the Royal, in Albany, business is holding up extremely well these days among the cheaper priced theatres of the city.

T. E. Loomis, who runs the Cozy, in Schenectady, will shortly reopen the Broadway theatre in that city, which has been closed for about a year.

Alec Herman, local manager for First National, observed his birthday on March 13, and nothing happened.

According to letters and postals from Alex Weismann, now in Mexico, looking after United Artists, he is much satisfied with the change which he has made.

Judging from a photograph received here during the last week, Fred Sliter, former district manager for Robertson-Cole here, and now manager for First National in Seattle, is finding the fishing particularly good, in western waters.

Word reached here last week that William Berinstein had added another house to his chain, and had acquired a $100,000 theatre in Corning.

H. C. McNamara, who signs himself "postmaster," and also runs the theatre in Valatie, was along Film Row the past week.

F. L. Davie, the new manager for F. B. O. here, was out over the territory the past week, making acquaintances.

Robert Bendell, manager for Selznick Distributing Corporation here, was in New York City the past week.

Helen Feinglass, who has been connected with the Merit and American Releasing exchanges, is now cashier at the Universal exchange. Miss Rhodes, who has been with the Merit office is resigning, and at the F. B. O. office, Miss Doris Craven is now acting as bookkeeper.

Carolyn Goodman, of the Selznick exchange, spent the last week end in New York City.

Charles Gilmore and Nelson Filkins, of Syracuse, were in Troy last week, and are said to have been looking over the Astor theatre, with the idea of possibly opening that house.

Uly S. Hill, of the Mark Strand, was suddenly called to Reading, Pa. last week, through the death of an aunt.

The kindly smiles of "Pop" Melick, doorman at the Mark Strand in Albany, have been missed by many during the past week. Mr. Melick has been confined to his home with an attack of grippe.

The Leland theatre in Albany, will be re-seated during the coming summer. The pews were removed from the gallery of the Clinton Square theatre last week, and supplanted by up-to-date seats.

Stock at the Avon, in Watertown, will close March 29, and pictures will be shown throughout the entire summer.

The use of the Hippodrome theatre in Carthage, was given without expense last week on Monday night, for the benefit of St. James church.

Straight week runs are prevailing throughout Lent at the State, in Schenectady, and business is said to be excellent.

A Fashion Show, at the State, in Schenectady, during the last three days of the week, drew heavily. The picture program was not curtailed in the least.

William Shirley appeared before the common council of Schenectady one night last week, and spoke against daylight saving.

The New York Symphony Concert attracted a huge throng to the State theatre in Schenectady one night last week.

The young ladies serving as ushers at the Strand in Schenectady, were attired in Spanish male costume this week in connection with the run of "Rosita."

There is a new manager at the Strand in Schenectady, in the person of Anthony Veiller, son of Bayard Veiller, author of "Within the Law," "The Thirteenth Chair," and other thrillers. Mr. Veiller has been a student at Union College, until lately when he associated himself as a reporter with a Schenectady newspaper.

Paul Rubens, conducting the orchestra at the Albany theatre in Schenectady, is scoring a big hit these days, but according to all reports, is planning to return to the concert stage.

The Strand, in Schenectady, put on a jazz orchestra last Sunday, and did a whoppin' big business.

A nice little touch that caused plenty of favorable comment appeared last week in the lobby of the State theatre in Schenectady, in a vase of cut flowers.

Frank Breymaier, manager of the Barcli, in Schenectady, smiles broadly these days, having recently won an award in a contest for a lobby decoration.

Junior movies at the Mark Strand in Albany last Saturday drew an overflow audience. The Girl Scouts who have been serving as ushers during the winter, will be tendered a benefit in April. In connection with the picture last Saturday there was also a singing program.

New England

WILLIAM C. CUFF, well known as a musician, conductor, and theatre owner in New England, died suddenly March 21 at his home, 1010 Washington street, Braintree, Mass., and funeral services were held Sunday afternoon at St. Francis' church, South Weymouth. Mr. Cuff's theatre holding at the time of his death consisted of a picture house in Rockland. He was a native of Methuen, but his parents removed to Braintree when he was a child. He was in his 45th year. He was a prominent Elk. A widow and two sons survive him.

A letter has recently been received in Film Row from Arthur E. Whalen, who was formerly with the Fox office in Boston. The postmark was Saranac Lake. He went there to recuperate, and his many friends here were much cheered by the letter, which informed them all his old pep had returned, and that he did not think it would be long before he was back at his old desk in the contract department of the Fox New York office.

Metro's Boston office has a way of collecting celebrities for their force. George B. Cook, one of the oldest showmen in the United States, and one of the first repertoire producers in New England, is now in their exploitation department.

There are always rumors around the film district, but this one says that a New York City firm has been negotiating for a lease on the old Odd Fellows Hall out on Walnut street, Cambridge, and that about the first of the month a thorough process of renovation will start, along with much reconstruction, all with the ultimate result that where there was once a struggling picture theatre on the second floor, there will blossom forth on the ground floor a very modern house.

Francis W. O'Connell, well known in the film district, has resigned as manager of the Day Street Olympia in West Somerville, and has accepted the city territory for Eastern Feature Films.

"Chubby" Davis has left Federated Films, and George Solomon has taken his place in charge of the New Hampshire and Vermont territory.

Ray Averill, well known to the New England district as a theatre manager, but who has been, locally, among the missing for some time, suddenly showed up in Film Row the other day, but no amount of quizing could bring out any information as to where he had been or who he was going to tie up with.

John H. Foy, former manager of the Park Theatre in South Manchester, Ct., and the Winthrop theatre in the Massachusetts town of that name, has taken over the keys of the Park for himself. He once covered the Vermont and New Hampshire territory for Federated.

The building at the corner of Trapelo Road and Beech street, Belmont, occupied by the Strand theatre and three stores, has been sold by Edward F. Cassell and Edward Bean to Max M. Kalman. The total assessed valuation is $52,000, of which $5,000 is on the land. The sale does not in any way affect the present management of the theatre, which holds a long term lease.



J. F. Clancy, Manager of Poli's Capital Capital Theatre, Hartford, Conn.

San Francisco

CAROL A. NATHAN, manager of the Universal San Francisco office, has been connected with Universal since 1916, having been



Carol A. Nathan, Manager Universal San Francisco Office.

a salesman at that time in the New York office. Nathan has been in San Francisco, with Universal, since 1919 and has made many friends in the San Francisco territory during that time.

Harry Percy, salesman for George A. Oppenheimer, Inc., was recently presented by the stork with a bouncing baby boy.

George A. Oppenheimer, Inc., has returned from a trip to Southern California where he went to confer with film men.

Ralph Grunuar, assistant general manager of the West Coast Theaters, Inc., was a visitor from Los Angeles here recently. He came to confer with Manager Bowles of the Northern California section, and others.

Among the picture men seen on Film Row the past week were Frank Pinkett of Fresno, Ed. Fisher of Oakdale and E. A. Watkins of Angels Camp.

Al. Lichtman, general manager of Universal, paid the San Francisco office a short visit last week, departing immediately for the East.

Joe Huff, who some time ago was specializing on selling the "Hunchback of Notre Dame" in this district, is now in the San Joaquin Valley with Universal pictures.

Jack Frazier has returned to Nevada where he is selling Universal pictures and Cherry Malotte is now covering the west side of the Sacramento Valley with them and Eugene Bennett is making a short trip up the Sacramento Valley in the interest of short reels for Universal.

Fred Weischer, who recently was connected with Educational, has been appointed manager of Nat Magner Motion Pictures, Inc., which exchange has been opened by Nat Magner, well known California exhibitor.

J. C. Cohen, president of the Consolidated Amusement Company of Honolulu and who recently was in New York making special arrangements with motion picture interests, left San Francisco for the Hawaiian Islands March 19. Before leaving Cohen said his corporation was working to educate the different nationalities on the Islands the value of motion pictures and it is therefore starting small motion picture houses in different sections. "At first," said Cohen, "these houses are failures, but as they become accostumed to the pictures the houses pay. Many, of course, do not understand English, but the children who learn it in the schools crave for the picture shows."

J. R. Grainger, of Goldwyn-Cosmopolitan, left San Francisco with J. E. Flynn, district manager, for the Goldwyn Studios at Culver City after spending three days in this city.

Pat O'Brien, who has been doing temporary sales work out of the San Francisco Goldwyn-Cosmo office has been assigned to work permanently in the Salt Lake district.

Louis Hyman, general manager for All Star has just returned from a trip to the Los Angeles office, where he conferred with some of the officials and actors.

Mike Rosenberg, manager of the Principal Pictures Corporation of Los Angeles was a recent visitor on Film Row renewing his old acquaintances.

William J. Murphy of Metro has left for a trip in Northern California to exploit "The White Sister."

Ben Giroux, now connected with the San Francisco Metro office, recently renewed acquaintances with his old pal, Peter Wilson, manager of the State theatre, Sacramento.

Clyde Walker is touring Nevada with "Scaramouche."

J. N. Randolph, 240 pound salesman for Metro, is making a trip in Northern California and Nevada. George A. Knowles, special two-reel comedy salesman for Pathe has left this city for Crescent City, Brookings and other Oregon cities.

L. M. Cobbs, general Pathe salesman is touring Southern California and the mining district.

First National is installing a new form of poster racks which are made of steel, and besides having the advantage of being rigid and fireproof, also keep the paper in much better condition, and enable poster orders to be filled in less time.

Cashier Moyle of First National who lost his home in the Berkeley fire last year, announces that the building of his new home is now well under way and that he expects to be at the old address by May 1st.

Frank Purkett, popular manager of the Liberty, Kinema and Strand theatres at Fresno, has been a popular visitor on Film Row for the past few days.

St. Louis

THE question of Sunday closing of all theatres in Dixon, Ill., is to be submitted to a vote of the citizens of that town on April 1. The City Commission at a recent meeting refused to pass a "blue" ordinance that would have closed all amusement places on Sunday presented by church organizations. The commissioners decided that an election was the best way to settle the problem.

E. J. Sullivan, resident manager of the Orpheum Theatre, St. Louis, is a patient at St. John's Hospital, St. Louis, suffering from an intestinal complaint. An operation was contemplated but it is said that his condition improved so that an operation is no longer necessary.

The Hurley B. Gould Enterprises opened their new 750-seat Avalon Theatre, Lawrenceburg, Ill., on Monday, March 17, the St. Louis film exchanges being represented 100 per cent at the grand opening festivities.

Herbert Krause, St. Louis manager of Paramount had been appointed a committee of one by the St. Louis Film Board of Trade to make arrangements for the visit to Lawrence and he fixed matters so that the managers and others who desired to make the trip lost but four hours from their work.

Mr. and Mrs. Gould met the delegation at the station with a fleet of automobiles and the entire party was then taken to Mrs. Gould's famous paddock to view her bevy of thoroughbred race horses.

The theatre opened to capacity business with Scaramouche as the feature attraction. The lobby filled with beautiful floral tributes from leading business and professional men of Lawrenceville and vicinity, as well as the usual congratulatory messages from leaders of the film world.

Following the show the Goulds were hosts at a banquet, Lawrenceville city officials and the St. Louis film men being the guests of honor. Covers were laid for sixty people. A special orchestra furnished music for the occasion. The dinner was followed by a dance and card party.

Shelbyville, Mo., picture theatre was damaged in a fire which did $50,000 damage in the business section of that town on March 19. The fire started in a garage building.

Parents and teachers are operating a picture show of their own in the Clayton, Mo., high school giving shows every Tuesday night. When the innovation was first started last November the shows proved a failure because too many educational and not enough entertaining pictures were put on the screen. A special committee was then appointed to work out that problem in conjunction with St. Louis film exchange managers so that now the proper balance of educational and entertaining films of a wholesome nature is maintained. Since then the attendance has been very good and there has been a marked betterment in the grades made by the pupils who attend the movies regularly.

Gerald Wagner, Southern Illinois salesman for Fox, was stricken with an attack of appendicitis in Flora, Ill., on March 20 and was forced to abandon his trip.

William F. De Frenne, sales manager for the local Paramount office has been transferred to Louisville, Ky., to work out of the Indianapolis exchange. Later it is said he will take charge of the exchange Paramount plans to open in Louisville. A. L. Baggot for the past four years Southern Illinois salesman has been promoted to De Frenne's old position.

George Gambrill, well known local newspaper man and motion picture critic on April 1 will assume charge of the exploitation department of the local Famous Players-Lasky office. Prior to the retrenchment program of the Paramount organization Gambrill handled the exploitation in this territory.

D. J. Shea who formerly worked for F. B. O. at Salt Lake City has been added to the local Universal sales staff.

Gerald E. Akers, district manager for Universal, has gone to Chicago to attend a sales conference.

C. D. Hill, manager for W. W. Hodkinson Corporation, has added three new salesmen to his contract chasing staff. They are J. S. Safferty and Chester H. Stewart formerly with Universal and William Keller who until recently worked for Educational out of Minneapolis.

Out-of-town exhibitors seen along Picture Row during the past week were: C. E. Brady, Broadway Theatre, Cape Girardeau, Mo.; Green Luttrell, Majestic Theatre, Jacksonville, Ill.; C. C. Calvin, American Theatre, Washington, Mo.; Charles Goodnight, Desoto, Mo.; F. M. Francis, Lincoln Theatres, Charleston, Mo.; O. W. McCutcheon, Sikeston, Mo.; Jim Reilly, Princess Theatre, Alton, Ill., and Tom Reed, Duquoin, Ill.

Washington

OFFICERS of film concerns here in purely commercial exchange duties, besides Messrs. Kilfoil, Paramount, New York; and V. P. Whittaker, Associated Exhibitors-Pathe, New York, now visiting at the Charlotte, Atlanta and New Orleans exchanges, were registered in several other exchange guests books the last week.

Harry Hunter, active in contributing to the advance arrangements assuring a successful T. N. T. Radio party at the offices of theF-I-L-M Board of Trade of Washington, in the Board Room, Mather Building, March 29, had barely sped the parting guest (Kilfoil) and hailed the coming guests, (George Kalmann) connected for the past two months with the New York offices of Famous Players-Lasky, formerly associated with the Washington offices, when the usual managerial tour of key cities and towns in the region was made. Manager Hunter announced that Kalmann was slated to return here as sales chief for Zone 5 of the Washington region. About the same time, Hunter was host to Jerome Novatski, Paramount, publicist, assistant to Mel Shauer, national chief of F. P. Lasky Ad Sales Departments at the home office, New York City. Lou Edelman is now supervising the Ad Sales Department of the North Capitol street "Paramount Block," with advisory control of the work of such departments in exchanges at Philadelphia and Wilkes-Barre, Pa., as well as the local region.

Miss Beatrice Kinnear who is now secretary in the booking department of Paramount, after some time in California, came to Washington as stenographer in the local office of Washburn-Crosby & Company, the Minneapolis millers, resigning to accept the film exchange position.

Reverting to film row visitors, First National has received two representatives of the New York office, the last few days. Harry Royster, special representative of the Publicity office of First National Pictures, New York City headed the group, while Auditor Johnson was also inspecting the books.

Goldwyn received a call from Felix Mendelsohn, of Philadelphia, who got here in time for the weekly sales round-up.

Universal received a former Washingtonian, Harry Weinberger, now with the Pittsburgh exchange. Dan Dolan, who has sold films in nearly every territory in the United States, is now advance man for Universal's Washington exchange, ahead of "The Hunchback of Notre Dame." Charles Parker, Manager Jack Osserman, and Ed. Heiber, now of Philadelphia, but formerly of Washington, at different times lately had been functioning in that capacity.

Fox Films were looked over the last week by William Gordon, Newport News exhibitor, chief competitor in the shipyard town of President Eugene Crall of the M. P. T. O. A., Virginia and Virginia state group, Washington Zone Unit, Exhibitors Alliance.

J. C. Cremen, owner of the Carey theatre, Baltimore, has announced his intention of re-opening the Argonne theatre, formerly built and operated by Wallace High. Cremen who will thus operate two of Baltimore's theatres for colored, is installing a new $15,000 organ in the Argonne, and is touching the house up with necessary repairs, repainting, redecorating, tuning up of heating and ventilating units and otherwise making ready for his appreciative brunette clientele. J. Goldberg further reports that as Baltimore representative of Associated-First National he has sold solid programs for the first 60 days of the refurbished Argonne to Cremen.

Metro's Virginia representative, Green, returning from the Clinch Valley sector reports that Leo Garner, resident manager of the Columbia and Lincoln theatres, Bristol, Tennesee-Virginia, has become so popular that the natives elected him a director of the Bristol Ball Park and Baseball club. And this, despite the rumor that Goble is to erect a picture and vaudeville theatre on Main Street, in direct competition with the Columbia.

Style shows are being reported from all parts of the territory, since the Palace event Frostburg ran a "Style Show" in the Lyric theatre in co-operation with local merchants, and the story took precedence over society items, heading the Frostburg columns in a Western Maryland paper. Local social leaders displayed the winter and spring models in feminine frills and masculine modes.

Miss Emma Hughes has recently been promoted to be chief inspector of the Vitagraph exchange shipping room and inspection service here. May Hall, at one time with the Artcraft Film Exchange on 10th street, has been with the Vitagraph shipping and inspection staff for some time, after several years in other fields of endeavor. Ethel Finch, of Virginia, formerly inspector for Ben Lust in the Mather Building has recently joined the Vitagraph staff of inspectors.

Charles E. Wyre, owner of the property under operating lease to



Russell Ritchie who has been gaining prominence in Paramount pictures.

Hoffmann's Park Theatre Company of Washington, has contracted with Abe Dreisner of the Washington Theatre Supply house, for complete equipment for the new 14th and Crittenden residential theatre of the Hoffman chain. The "Park," is to have two Powers, Model B, Type E projection units; one Brenkert Spot, and one Minusa Gold Fibre Screen. Installations, direct by Dreisner, will be under the expert hands of L. W. Simons, associated with Dreisner since the first of the year, after seven years absence from the film field here. Simons is one of Washington's few pioneer operators, having started in the game at the old Unique theatre, on D street, between 9th & 10th. Opposition was then faced only from the old Star theatre, whose opening occurred the same month as the Unique's.

Southwest

JULIUS LEVY has commenced the construction of a new theatre at Brady, Texas, to cost about $40,000. It will be fireproof and ornamental in design, and will have a stage for road shows. The theatre will seat about 800.

The Liberty theatre at Marietta, Okla. is being improved and a stage for road shows added. A new pipe organ has been installed.

R. K. Eberley, film salesman died at his home in Houston, Texas, March 5th of typhoid fever. He worked two years for Consolidated, three weeks for Pathe and two years for Specialty, being with them at time of his death. He is survived by his wife, mother and one brother, Neil Eberley. Manager for Associated First National, at Oklahoma City. Interment was made at Houston.

J. B. Genson has leased the Victory theatre at Pauls Valley, Okla. Frank A. Salisbury of Oklahoma City has leased the Royal theatre at Nowata, Okla, and has taken charge. The Liberty theatre at Siloam Springs, Ark., has reopened after remodeling.

The Queen purchased by E. C. Mosely at Marko, Texas. B. F. Trammell has sold his house at Moran, Texas and purchased another theatre at Winters, Texas. F. A. Tomes, Dallas ranch manager for Educational, has returned to his desk after an absence of several weeks.

Earl S. Crabb, district manager for Southern Enterprises at Dallas, Texas has gone to New York City for a conference.

Reducing the price scale from 55c, including tax, Si Charminski and Ray Steinnett have cut the Capitol theatre price at Dallas, to 40 cents top, including tax making a cut of 15c.

The Pastime theatre has been purchased by Fred L. Berry at Buffalo, Okla., who operates the Gem at Laverne, Okla. Mrs. Berry will continue to manage at Laverne and Mr. Berry will handle at Buffalo.

The Princess theatre at Luling, Texas is being enlarged and seating capacity increased. The Orpheum and Hippodrome theatres at Okmulgee, Okla., heretofore operated under single management will be operated under separate managementshere after. J. L. Bangert will manage the Orpheum and R. J. Bettis the Hippodrome.

For a six weeks' period, the managers of the Majestic theatre at Fort Worth, Tex., and Little Rock, Ark., will change locations, Manager O. F. Gould of Forth Worth going to Little Rock and W. A. Whatlington of Little Rock coming to Forth Worth.

Managers visiting film row at Dallas, were Ernest Thumm, Princess, Del Rio, Tex.; John Sayeg, Grand theatre, Corsicana; Wm. Batsell, Queen theatre, Sherman, Tex.; Manager Witt, Royal, Waco, Tex.; Manager Lutz, Amercian theatre, Mexia, Tex.; Manager Moore, St. Augustine, Tex.; Manager English, Majestic, Lamesa, Tex.; Manager Martin, Martin theatre, Mt. Pleasant, Tex.

Resident Mgr. D. J. Coughlin of Pathe, Dallas, visited in Wichita Falls, Texas. Messrs. Henry and Guinan of Vitagraph at Dallas, made a business trip to South Texas during the week.



Kansas City

WHAT is termed as one of the finest theatres in the Ozarks is to be erected in Mountain Grove, Mo., by Dr. F. H. Riley, who for years has managed the Nugget theatre, Mansfield, Mo. A name for the new house will be determined by the public. The Collier-Robertson building is being remodeled in order to make possible a new ground floor for the theatre. A stage, large enough to accommodate vaudeville acts, will be built and only new pictures will be shown. In lighting, ventilating and decorating the new house will have few peers in the smaller towns of Southern Missouri, it is said.

These changes in management and opening of new houses in the Kansas City territory have been announced:

Peoples theatre, Spikard, Mo., purchased by H. Silvers of the Grand theatre, Princeton, Mo., from Ira Cooley, Mr. Silvers taking immediate possession; O. K. theatre, Hill City, Kas., has ceased to operate; Mystic theatre, Mulberry, Kas., purchased by John Willey from H. L. Gees; new theatre to be opened in Osage City, Kas., by R. E. Nicholas.

The Exhibitors Poster Exchange of Kansas City has moved from 117 West Seventeenth street to the Bauer building, 111 West Eighteenth street.

With Tom Goodnight, L. A. Wagner, Princess theatre, Eureka, Kas., and Jack Moore of St. Joseph in Kansas City on the same day last week there was some spirited buying going on at several exchanges. And each of the exhibitors asserted business is improving rapidly.

George Hinton, branch manager of the Kansas City Hodkinson office betook himself to the territory last week to look things over, stopping at Tulsa, Okla., and other Oklahoma points.

Misfortune apparently has knocked hard at the door of C. P. Hess, Goldwyn-Cosmopolitan salesman out of Kansas City. He temporarily was "layed off" last week, due to illness.

A contract to seat a new theatre, now under construction at Russell, Kas., has been let to F. H. Bowen of the Haywood-Wakefield Company. The new house, which will be named soon, is expected to be opened early this spring.

C. A. "Red" Jones, representative of Pathe in the Kansas City territory, received the sympathy of Kansas City salesmen and exhibitors last week. His wife died at Halstead, Kas., and was buried at Topeka, Kas.

Floyd Lewis, district manager of Associated Exhibitors, Inc., will be in the Kansas City territory soon. He will visit several key centers in the interest of several new releases in the Associated line.

The Kansas City office of the A. H. Blank Film Enterprises was host to Harry Rathner, special representative for Principal Pictures Corporation, last week. Mr. Rathner was in Kansas City in the interest of several Principal Pictures being distributed by A. H. Blank. He was enroute to New York.

Les Durland, a veteran of the film business in the Kansas City territory, who formerly was with Universal and the old World Film Corporation in Kansas City, now a booker at the Vitagraph office in Kansas City.

H. L. Krause, Paramount branch manager at St. Louis, was a visitor at the Kansas City Paramount office last week. If one-half of Mr. Krause's optimism is based on good logic this season should be a big one in the Kansas City and St. Louis territories.

Morris Joseph, former branch manager of the Universal office at Kansas City, now is manager of the Pioneer Film Corporation, an independent distributing concern of New Haven, Conn.

H. H. Friend of the home office of Universal was in Kansas City last week, visiting the local exchanges and incidentally meeting former acquaintances.

Canada

AFTER completing 20 weeks at the Bijou Theatre, Winnipeg, Manitoba, as a song specialist, John T. Fiddes has gone to New York City to engage in special theatre work. During his engagement at the Bijou, Mr. Fiddes, who is a Scottish-Canadian tenor, made an excellent impression with old-time favorite songs. Mr. Fiddes is well-known in Canadian theatre circles, having been the manager of several Winnipeg theatres as well as the manager of the System Theatre, Montreal. He was also a film exchange manager for a considerable period in the Canadian West.

John A. Schuberg of Vancouver, B. C., has acquired the Rialto Theatre, Winnipeg, which he will operate in addition to the Province Theatre at Winnipeg. Manager Helmer Jernberg of the Province also has charge of the Rialto.

A prominent visitor at Ottawa during the week of March 17 was F. G. Spencer of Halifax, N. S., proprietor of no less than 21 picture theatres in the Maritime provinces. Mr. Spencer went to the Canadian Capital on special business along with ex-Premier Murray of Nova Scotia and Chief Justice McEwen of the same Province. Mr. Spencer, who recently became a Halifax Rotarian, immediately looked up Joe Franklin of the Franklin Theatre, Ottawa, who was formerly prominent in the theatre field of Halifax before opening his new house in Ottawa last September. Mr. Spencer recalled that the last time he had visited Ottawa was when he was manager for Madame Nordica on her Canadian tour 16 years ago.

Oral Cloakey, retiring manager of the Regent Theatre, Ottawa, Ontario, gave a "farewell appearance" at his own house during the week of March 24 when he presented a [illegible] regular performance, playing "Lutspiel" and other numbers. This was the last week for Mr. Cloakey at the Ottawa Regent before proceeding to Los Angeles to take charge of the West Coast exploitation department of Universal pictures Corp.

Several new picture theatres are projected for Winnipeg, Manitoba, during coming months. The Parkview Theatre, Portage avenue, which was destroyed by fire last January, is to be rebuilt at a cost of $90,000, according to announced plans, the new house to be on a more modern and more elaborate plan than its predecessor.

H. Gernberg, proprietor of the Palace Theatre, Selkirk avenue, Winnipeg, is securing a site for a second theatre, he has announced, and will erect an attractive neighborhood house at a cost of $30,000.

M. Blanstein has made arrangements for the erection of a picture theatre on Stafford street, Fort Rouge, a suburb of Winnipeg, which is to cost $60,000, construction to start near the end of April.

The Model Theatre, Danforth avenue, Toronto, one of the older theatres in the North Eastern section of the Ontario Capital, has been improved by the installation of the latest type of projection equipment, including two DeLuxe Motiograph projectors and a Superbite Gold Fibre Screen. The DeLuxe machines have glass enclosed mechanism, motor release clutch, pilot light device, adjustable reel-end alarms and the direct connected motors. The installations were made by I. H. Coleman of the Coleman Electric Company, Toronto, distributor of the equipment.

F. G. Spencer, has concluded arrangements for the erection of a handsome picture theater on Charlotte Street, St. John, N. B. Mr. Spencer has secured a large site opposite the new "Admiral Beatty" Hotel which is well under construction. The new theatre is to be of large proportions.

Hodkinson's Montreal office now has a woman who is taking care of the work of an exchange salesman in good style, Mrs. B. Druker having been appointed salesman out of the branch by Harry E. Feldstein, Montreal manager. Mr. Feldstein declares that Mrs. Druker has been obtaining results.

A special fashion show was held every evening at the Palace theatre, Danforth Avenue, Toronto, one of the largest suburban palaces of the Famous Players Canadian Corp., during the week of March 10. The feature, as arranged by Manager Charlie Querrie, was unique in that merchants on Danforth Avenue in the vicinity of the theatre co-operated in presenting the latest styles for men, women and children. The show was held under the auspices of the Danforth Business Men's Association of which Manager Querrie is the president.



Shirley Mason, who recently signed a new contract with Fox Film Corp.

The Beaches theatre, Queen street East, Toronto, a large neighborhood house of the Ontario Capital operated by Famous Players Canadian Corp., was the scene of a gala occasion when a special reception was extended to the members of the Canadian Olympic Team, winners of the world's amateur hockey title at Chamorix, France, shortly after their return home. A number of presentations were made and the players were given a wonderful reception.

The Gillas-Strand theatre, formerly the Strand, was re-opened in Winnipeg, Manitoba, by Al. Gillis, formerly with the Famous Players Canadian Corp., with a combination policy of pictures and vaudeville and a price scale up to 40 cents. The re-opening took place on March 10 when Mr. Gillis announced the appointment of Walter Fogg, for years manager of the local Pantages theatre, as manager of the Strand. Mr. Gillis also declared that he would secure further theatres in the West.

Joe O'Leary, formerly manager of the Imperial theatre, Ottawa, has been placed in charge of outside advertising for Loew's theatre by Manager F. W. Goodale.

Miller Stewart, former manager of the Metropolitan theatre, Winnipeg, Manitoba, has received the offer of manager for a new $250,000 theatre which is being completed at Palo Alto, California. Mr. Stewart has left for California.

Cleveland

HERE we have Morris Kaplan, said to be the youngest exhibitor in Cleveland. Kaplan will cast his first presidential vote next fall. He's manager of the Camera theatre, Payne Ave. and East 33d St.



Morris Kaplan, Manager Camera Theatre, Cleveland.

Charles Schearer, manager of the Lyric theatre, Massilon, did his week's shopping in the Film Exchange Bldg. on Wednesday.

John Kessler, manager of the Alhambra theatre, Canton, and Joe Trunk, of the Dome theatre, Youngstown, were in town last week, looking for pictures that will play to capacity houses during Lent.

E. F. Allman, who owns the Pike theatre at Dover, is now also owner of the Webber theatre, also of Dover. This house was formerly owned by George Chrest. Chrest is now devoting his entire time to his other picture house, the Revod.

Jack Kuhn, of Loew's Ohio theatres, is suffering from improvements. Kuhn had a severe attack of grip several weeks ago. He has been steadily improving. Last week he was again confined to his home. Same trouble—more improvements.

Bert Botzum, the big boss of the Orpheum theatre, Akron, is effectively dodging the March breezes by spending the month in Florida. Botzum will be back when the robins fly north.

Mike Mastandre, who operates the Mayfield theatre, Cleveland is just recovering from a severe attack of pneumonia. Mastandre has been in a hospital for the past two weeks

"Mayor" Kelly of the Lincoln theatre, Massilon was in town last week-end. Kelly says he's putting in a new policy at his house after the first of April. He'll add two acts of vaudeville to his regular picture program. "Not because business has been on the blink," says Kelly, "but just to offer a little variety. The same policy, no matter how good, becomes monotonous after a time."

The Cleveland exchanges are sponsoring a Film Ball which is scheduled for April 5th at the Winton Hotel. Mark Goldman, manager of the local exchange of Selznick, and Bill Onie of the Standard Film Service Company, are in charge of arrangements for the entertainment. Everybody connected with the exchanges as well as exhibitors and friends of the industry, with the price of admission—$2 a couple—is welcome. Dancing starts at 9 p. m. Novelty stunts are being planned. But these are being carefully guarded as secrets until the big night arrives.

George W. Erdman has resigned from his connection with the F. B. O. organization. Erdman is not ready to announce his plans as yet.

C. F. Penrod, F. B. O. division manager, paid the Cleveland exchange a visit last week, and reports the spring business all along the way, is very good.

J. S. Jossey of Progress Pictures Company, inaugurated the first day of spring by taking his new Wills St. Claire out on the road that leads to Warren.

Charles Feldman is here from New York to take charge of the short subject department in the local Universal exchange.

Al Mendelsohn, formerly with Universal, and lately in a business of his own not connected with pictures, is back with Universal.

W. E. Wilkinson, from the office of Will Hays, was a guest in the city during the past week. Mr. Wilkinson came to discuss with local exchange managers, a new fire ordinance for buildings which house film exchanges, and conditions under which exchanges may operate with the minimum element of fire hazard.

Ernestine Goldman, secretary to Manager Mark Goldman of Selznick Distributing Corporation, has announced her engagement to Al Bower of this city.

Buffalo

THE milk drive for the Near East Relief Fund in Buffalo started this week with the work being handled exclusively by the theatres. The management of nearly every house in the city cooperated. The drive is under the direct supervision of Al. Beckerich, president of the Buffalo Theatre Managers' association. Vincent McFaul, manager of Shea's Hippodrome, acted as treasurer

After a month in darkness the Savoy theater, Syracuse, has reopened under the name of "The Empire Theatre's Little Brother." The house has been entirely redecorated from front to back. It has been finished in a color scheme of blue and gold with special lighting effects. New projection machines have been installed. The seats have been recovered.

City Engineer Ralph B. Smith, of Lockport, N. Y., states upon completion of a tour of inspection of local theatres, accompanied by Anthony W. Horenburger, state inspector, that the Temple and Hi-Art theatres met all requirements of state and local fire and building laws. The Star theatre was found to have only one exit with certain protective requirements in its projection machine booth construction unprovided. Peter Valery, manager, was directed to supply these necessary safeguards at once.

C. G. Kingsley, Selznick home office representative, who has been in Buffalo for several weeks, left this week for Cincinnati to remain at the Selznick office there for a month or so. Before leaving Buffalo Mr. Kingsley said that things were in excellent condition at the local exchange and complimented Manager Lester Wolfe on his fine showing.

Elmira newspapers have announced the purchase of the Liberty theatre in Corning by William Berinstein of Elmira. Claude Stewell, manager of the Liberty, admits that Berinstein's interests had been offered a price but stated that he had not as yet been informed of their decision. The purchase price is given at $100,000.

Miles F. Gibbons, in charge of the short subject department of Pathe, was in town last week end.

Miss Fox, who has been in charge of bookkeeping at the Fox exchange, died last week from burns suffered when her clothing caught fire in her home. Pete Galivan is now handling the bookkeeping Ira Cohen, special representative, is stopping at the local Fox office for a few weeks. J. Emerson Dickmon of the sales staff is now having Easter eggs prepared for presentation to all exhibitors.

Jim Cardina put on a benefit for the German orphan asylum last Saturday afternoon at his new Varsity theatre, contributing the entire receipts to the institution.

Plans are now under way for the filming of an industrial and civic review of the city of Geneva, N. Y. Manager C. C. Young of the Regent theatre, has been instrumental in procuring the services of the Baumer Industrial Film Company in making the film. When completed, the picture will be shown at the Regent, after which it will remain in the city at the disposal of any civic organization that might care to use it to set forth the advantages of living in Geneva. The camera car will arrive in Geneva, April 7 to begin making the film.

In discussing the present which the Film Board of Trade wishes to tender Henry W. Kahn for his excellent work in staging the recent ball, one exchange manager suggested a pair of military hair brushes. Inasmuch as Henry lost his last hair last week he suggested some other token and a bicycle and knickerbockers were suggested. In case these gifts are made, Sydney Samson, president of the board, has promised to provide a lily for Henry's buttonhole.

Mike Bloom has taken over the Gem theatre in Oswego, N. Y., and will enlarge the house to 1,100 seats. He will call the house the Rivoli. Mr. Bloom has purchased the entire equipment of the Criterion theatre, Buffalo, from Walter Hays and associates to install in the newly remodeled house.

Albert Hay Malotte, former Shea Hippodrome organist, who is now presiding at the console of the Wurlitzer in the Lafayette Square theatre, received the most enthusiastic receptions in his career during his opening week at the latter house. He received an ovation at each performance. He is putttnig on a song novelty at each show, sitting at a toy organ on the stage as he sings.

Al Beckerich got some fine publicity for the Loew State the past week by having the Rainbow orchestra, the headliner of his bill, broadcast a concert from Station WGR atop the new Hotel Statler. Manager Fred M. Shafer of the Lafayette Square did the same thing with the Kentucky Serenaders last week. Both concerts were wows.

Charles N. Johnston, formerly with the F. B. O. sales staff, is now a member of the Renown Pictures corporation sales force. Mr. Johnston formerly managed the local Fox exchange and has been with Paramount and other offices.

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Studio Briefs

Dolores Rousse With Mix

Dolores Rousse has been added to the cast of "The Trouble Shooter," the Tom Mix picture now in production at the William Fox West Coast studios. Dolores is assigned the role of Chiquita, a Spanish dancer.

Harold Goodwin, juvenile lead in the William Fox special "The Arizona Express," is now working in support of Shirley Mason, in her new picture "The Strange Woman" now being produced at the William Fox West Coast studios.

Louis Sherwin, former dramatic critic of the New York Globe, has just finished "The Circus Rider" the next starring vehicle for Charles Jones.

Dan Mason, the veteran motorman of the Toonerville Trolley comedies has an important role in the William Fox special "The Plunderer" which has just been released.

"Pal O' Mine," the newest feature production of the C. B. C. Film Sales Corporation has been completed.

"In Fast Company," Richard Talmadge's third starring vehicle for Truart, in the series being produced by Carlos Productions, was received at the New York Office of Truart.

Bess Meredyth has practically completed the script of "Judgment," C. Gardner Sullivan's story which is to be Fred Niblo's next production under Metro-Louis B. Mayer auspices.

Married From "Greed"

A romance has budded and blossomed into flower in Erich von Stroheim's "Greed" cutting room at the Goldwyn Studios. Herbert Van Dyke and Marguerite Faust were married Saturday evening, March 15th, after a courtship that has been progressing since von Stroheim returned from location where he completed his production.

The Industrial Trade Commission of the Republic of China which is visiting Los Angeles on its official tour of Observation of the United States, were guests of Marshall Neilan at the Goldwyn Studios on one of the "Tess of the D'Urbervilles" sets. It was the first time some of the Oriental commissioners had seen motion pictures in the making.



Alfred E. Green, selected by Samuel Goldwyn to direct "Potash and Perlmutter in Hollywood."

Little Roger Keene, member of Jack White's Juvenile stock company is a nephew of E. W. Hammons, president of the Educational Film Exchanges, Inc. which distributes the Jack White product. However, Roger went outside his uncle's domain to break into the films, his first part having been in a Fox feature made in New York.

Jean Hersholt now playing in "The Woman on the Jury" has been offered the title role in Ibsen's "Viking" a production to be filmed in Denmark by an organization backed by the Danish government.

Dorothy Mackaill acted as hostess to more than one hundred babies, each of whom was under nine months of age, in her starring role in Frank E. Woods' current production.

Finis Fox is going to inspect the motion picture theatres at Havana, Jamaica, Colon and Panama, when returning to Los Angeles from New York by boat via the Panama Canal.

The first Ruth Roland feature production, "Dollar Down," produced under the direction of Tod Browning, has been completed by the Co-Artists Productions at the F. B. O. studios in Hollywood.

Rose Rises Twenty Feet

A silver rose twenty feet high and weighing more than a ton is used as a stage setting in one of the principal scenes of "The White Moth" which Maurice Tourneur is making at United Studios.



Willard Louis, who will appear in C.B.C. production "Pal O'Mine."

"A Woman's Reckoning" story of society life will go into production by Finis Fox on his return to Hollywood from New York. Gloria Grey and Vera Lewis are part of the cast.

Five hundred players clad in every type of masquerade costume from dancing girl attire to grotesque animals were used in the Parisian carnival scenes of Pola Negri's latest picture "Men" which Dimitri Buchowetzki is now producing.

Maurice Tourneur is producing the final scenes for "The White Moth," his most ambitious film for M. C. Levee in which Barbara La Marr and Conway Tearle are co-featured.

"A Son of the Sahara," Edwin Carewe's production which was six months in the making in Algeria and Paris, is fast being cut to its required length for national release on April 20th.

Arrangements are being completed for California's first snow festival and carnival, to be staged at Camp Baldwin in Big Bear Valley. Anna Q. Nilsson has been selected Queen.

Phil Kroha, business manager of the Richard Walton Tully offices, has left for New York where he will join Tully and remain for six weeks or two months.

They have a mixed jury in the new Jack White comedy featuring Lee Moran and Peg O'Neill, Director Norman Taurog divided it evenly, six men and six women—and the story calls for them to reach an agreement.



Hobart Henley to make "Free Love" for Metro

Fred Hibbard is back in Hollywood after a month's vacation in New York. He has already begun work on a Jack White comedy with a cast headed by Louise Fazenda.

McGregor to Paramount

Malcolm McGregor will make his debut in Paramount Pictures when William DeMille begins filming "The Inside Story" at the Lasky Studios and will play the leading role opposite May McAvoy. The roster of players include Ethel Wales, George Fawcett, Ricardo Cortez, Robert Edeson, Mme. Radzina, Charles Ogle, Guy Oliver and Mattie Peters.

Cameras have started to grind on the opening scenes of Leatrice Joy's first picture "Roles" which Frank Urson and Paul Iribe are co-directing. "Roles" was written for the screen by Sada Cowan and Howard Higgin from Elizabeth Alexander's Saturday Evening Post story of the same name.

Victor Heerman, who directed Thomas Meighan's latest Paramount picture. "The Confidence Man," is busy cutting and editing the film at the Famous Players



Enid Bennett, heroine of Metro's "Fools Awakening."

Long Island studio. When he is finished George Ade will come on from his Indiana home to write the titles.

Accompanying the complete negative, Irwin Willat left for Boston, Mass., where he will supervise the cutting of his recently completed Paramount Picture "Wanderer of the Wasteland" which was produced in natural color by the improved Technicolor process.

Jeanie MacPherson has been signed to a new contract by Famous Players-Lasky.

Mary Astor will leave for New York where she will play the feminine lead opposite Richard Dix in the forthcoming Alan Crosland production "Face" to be filmed at Paramount's Long Island studio.

Estelle Taylor will return this week from San Francisco where she has been playing a leading role in a screen play produced there.

Complete "High Speed"

"High Speed" Universal feature starring Herbert Rawlinson, has gone to the editorial department. Rawlinson's next Universal will be "Dark Stairways," by Marion Orth. Robert Hill will direct.

Tom Miranda, has been selected by Universal to write the titles for "The Reckless Age," in which Reginald Denny was starred.

Adaptation of "Headlights" has been completed. The story was written by Charlotte Kunzig, student of a University in Colorado, and has to do with the life today of children and parents.

"The Phanton Opera" latest of the mystery stories by Gason Lereux, is to be made a Universal-Jewel production.

Babara La Marr screamed with fright. Conway Tearle came on the run, shedding his coat. Maurice Tourneur threw open his stateroom door. Miss La Marr had been roughly seized by the arm by a dirty, unshaven longshoreman as she was about to board the H. F. Alexander at the Port of Los Angeles for San Francisco. With Mr. Tearle and Mr. Tourneur she was to make some night scenes aboard the boat for "The White Moth." But the longshoreman

(Continued on page 1580)



CONSTRUCTION & EQUIPMENT DEPARTMENT



'More Prints' Can Make Better Projection

Full Value of Pictures Cannot Be Obtained Under Present Conditions

A GREAT amount of interest has been aroused throughout the industry over the "More Prints" movement. The idea of more prints is excellent. More prints means quicker release to a great number of theatres, it *also* means *better* prints. And *better* prints makes possible the all important "improved projection" which is so direly needed.

But here is where the "wrench in the works" makes its appearance. Good, bad or indifferent prints alone do not and never will make good or bad projection.

If the larger producing companies increase the number of prints distributed on each picture there's going to be an excellent opportunity for real honest to goodness screen presentation in every theatre:

Providing

Every theatre has the facilities and takes the necessary precautions to get *good* projection.

A Highly Desirable but Improbable Condition

But that word "Providing" represents a highly improbable condition.

If any exhibitor, regardless of where his theatre is located or to what type of patrons he caters, would only reflect a few moments on the way he is cheating *himself*, the above "provision" would become a fact.

Take any one of a few thousand theatres for example. The Exchange demands a price for a picture, the price usually being as much as the theatre can stand. This particular picture has the necessary *potential* qualifications to justify its worth.

Now it's up to Mr. Exhibitor to get his money's worth.

What happens! Here's a picture that's good (we'll assume that). The patrons of this theatre, being the average run of people, can't fail to appreciate that this picture is good, has a real appeal and will therefore send them home highly pleased with their evening's entertainment.

All these are natural assumptions but they do not represent the actual case at all.

Where the projection is not at least reasonably acceptable, the picture loses nearly all its value.

A picture, as stated before, has *potential* qualifications to justify the price paid. But unless those potential qualities are brought forth then the worth isn't there. Projection is the medium that presents the picture to the public and it must be *good* projection to make pictures please.

Exhibitors Must Get More Money from Good Prints

So there you have it. The big distributing companies are going to invest more money in more prints. The exhibitors are going to get these prints sooner and in better condition. Also the exhibitor is paying for these extra prints. There's no question about it, more prints mean more money—from the exhibitor.

Therefore its a simple proposition—the exhibitor has only to squeeze more money from his public.

That can be done too. Here are better prints and quicker distribution. Therefore larger attendance for the theatre—for *some* theatres.

"More Prints," excepting for the quicker distribution, are going to mean nothing at all to the public attending theatres with poor projection and nothing in the exhibitor's pocket. It's up to every theatre manager and owner to get after his projection immediately. Get the full value of a picture over to the public. Present it so they can enjoy it in the greatest degree. Make a picture worth what's paid for it.

Here are the common defects found in projection today.

Insufficiently and unevenly illuminated screen; Jumpy pictures; Flicker (either from the projection machine itself or the light source); Improper screen (the wrong type or badly depreciated.)

Elimination of Projection Defects Would Be Big Boost

If these few defects common to poor projection were all eliminated in this country the motion picture industry would get one of the biggest boosts it ever received.

And when you come to analyze it, the task of perfecting projection isn't such a tremendous job either.

It all lies in realizing the importance of this phase of showmanship. Let every exhibitor take careful stock of the projection in his theatre and take immediate precaution to get a *real* picture over to his patrons.

The results will be a guaranteed pleasant surprise to thousands of exhibitors.

Society of Motion Picture Engineers' Convention

THE Society of Motion Picture Engineers has selected a most attractive and practical place for their coming spring convention.

This meeting is to be held at the Lakewood Farm Inn, Roscoe, N. Y., which is located in the Catskill mountains, one hundred and thirty miles from New York City.

The natural beauties of this location along with the unusual entertainment facilities that the Lakewood Farm Inn affords make an appeal to everyone.

The Arrangements Committee are planning to entertain the attending members and guests in an elaborate manner. Special programs for evening events are now well under way. Also, those in attendance will have full use of the golf course, trap shooting, saddle stable, water sports, dancing, bowling and billiards.

The Papers Committee has acquired an excellent list of technical and semi-technical papers. The complete schedule of these papers will be published in these columns in the near future.

The enthusiasm shown by those planning this convention and by the members who have learned of the proposed program gives promise of the most successful meeting that the Society of Motion Picture Engineers has ever enjoyed.

In order to take advantage of the pleasantest part of the spring season, the convention takes place May 19, 20, 21 and 22.



Two Views of the Hollywood Studios, Hollywood, Cal., showing on the left a view of the inside of the lot along studio row, and on the right, a view of the administration buildings.

Crandall's New Tivoli Pays Special Attention to Patron's Comfort

WHILE much has been said of the size, beauty and comfort that will characterize Crandall's New Tivoli theatre, at Fourteenth Street and Park Road, N. W., Washington, D. C., little detailed information has been divulged with regard to one of the most important considerations in theatre construction.

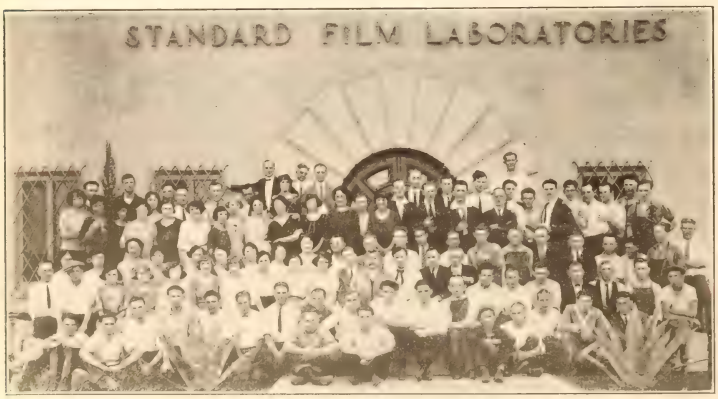
It is of vital importance that a playhouse be properly heated in cold weather, adequately ventilated and properly cooled during the heated term. Customarily some one combination system is installed which can serve all three purposes after a fashion. Three distinctly separate provisions have been made for the heating, ventilating and cooling of the Tivoli.

In order to insure equitable temperatures in winter, the mushroom system of equal heat distribution has been installed and a tremendous amount of radiation provided for backstage. The ventilation of the largest theatre in Washington will be accomplished by a system of giant fans which, when set to exhaust, will be capable of changing the air in the house in a very short time. These gigantic fans will draw stale air through the roof and through the side walls in three directions. Rather than rely upon this forced ventilation for cooling purposes in hot weather, a system of conduits has been made to honeycomb the house in such manner that washed air of any degree of coolness desired can be driven to all parts of the auditorium, mezzanine, balcony and promenades. This three-fold provision for the comfort of its patrons in all seasons has added much to the final cost of a theatre that will rank with the finest on the continent and take second place to none.

Last week witnessed the completion of the magnificent mural paintings which lend an added touch of novelty and beauty to the entrance lobby on the Park Road side of the Tivoli and the surmounting promenade lounge. These oil paintings will create a sense of admiration in the consciousness of the amusement seeker the moment he enters the door.

Novelty Scenic Studios Add Experts to Staff

The Novelty Scenic studios have enlarged their quarters and made extensive preparations for a great increase in gross business for the coming year. They have appointed an art director of pre-eminent qualifications to take charge of the studio. Their drapery department has been augmented by an expert craftsman who understands draperies, balances and the making of stage curtains in minute detail. Other additions have been made to the various departments. Their new showrooms are equipped with facilities for demonstrating in a practical way, scenery manipulations and stage lighting.



Large hour grouping of the employees in the day shift at the Standard Film Laboratories in Hollywood, Cal., This laboratory also runs a night shift.

Building Code of Harrisburg May Be Changed

An important provision relating to motion picture machines in buildings other than theatres is contained in the new building code for the city of Harrisburg, Pa., which has passed first reading in City Council and is practically certain to be finally approved. The code has been prepared after exhaustive study and is intended thoroughly to modernize the building regulations of the city.

The section relating to motion picture machines says: "No motion picture machine shall be installed, maintained or operated in any building that does not abut directly upon a street nor in connection with any exhibition room contained in a building occupied as a hotel, apartment house, lodging house, factory or workshop, except where the exhibition room and machine are separated by unpierced fireproof walls and floors."

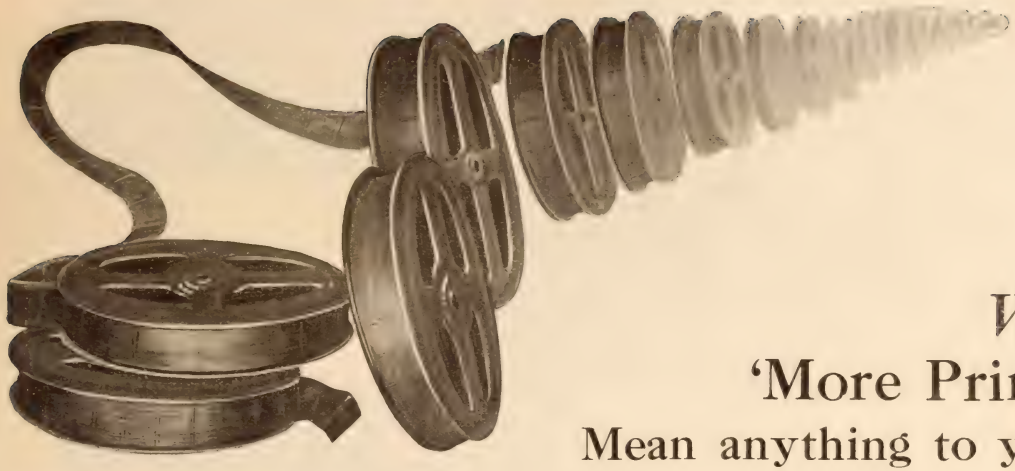
Council said this rule will compel the use of fireproof booths when motion pictures are exhibited in churches, hotels, dance halls and so forth.

Numerous advisors have urged upon City Council a provision of the code which would not permit having dance halls or assembly halls above the second floor of any building. This provision would have closed up several of the largest dance halls in the city, but Council decided to reject the suggestion and adhere to the recommendation made by the code expert.

A. Swazey Receives 1924 John Fritz Medal

The John Fritz medal for 1924 has been awarded to Ambrose Swazey, engineer and manufacturer, of Cleveland, Ohio, for the building of great telescopes, the founding of the Engineering Foundation and the invention and manufacture of fine machine tools, precision instruments and military and naval range finders.

Mr. Swazey has to his credit the establishment of the Engineering Foundation in America as the joint research instrument of the four great national societies of civil, mining and metallurgical, mechanical and electrical engineers. He is a past president and honorary member of the American Society of Mechanical Engineers and an honorary member of the American Society of Civil Engineers.



Will 'More Prints' Mean anything to you?

WILL 'more prints' really mean anything to your theatre? They won't if yours is one of a great many.

Good prints or bad prints look alike when presented with poor projection.

To take full advantage of the more and better prints to be placed at your disposal, there is only one thing to do, install Incandescent Lamp Projection.

Then you get this:

More attractive pictures for your audience.

Saving of twenty-five to fifty per cent. on projection costs.

Better working conditions for the projectionists.

You, as the exhibitor, pay for prints good, bad, or indifferent, and it's up to you to get your money's worth out of them.

Incandescent Lamp Projection will do just that.

Specify Edison MAZDA Motion Picture Lamps and G.E. Apparatus to insure the best results.



There is a proper Edison MAZDA lamp for every requirement of the theatre; i. e., projection, marquee and sign, lobby and auditorium, stage, etc.

Edison Lamp Works
Harrison, N. J.

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT



A. Middleton, C.E.M., U. S. Navy instructor of motion picture projection at the United States Navy Motion Picture School, with one of his classes photographed on the roof of the Simplex building while visiting the Precision Machine Co.

How The U. S. Navy Handles And Uses Motion Pictures

IN the old days in the navy when, as the saying goes, we had wooden ships and iron men, about all the jackie could look forward to in the line of pleasure aboard ship was a card game or "aceyducey" (backgammon) and an occasional "smoker," boxing bouts, or maybe a boat race. This was about all the entertainment the old time sailor had and, strange enough, he was quite content.

But in this day and time it is all quite different. If for any reason, our modern man-o-warsman doesn't get his nightly "movie," then something must be radically wrong with the ship, the navy and the whole world.

So in order to keep the enlisted personnel of the service contented and happy, there is maintained at the Brooklyn Navy Yard a film library, exchange and instruction school to adequately supply with film all ships and shore stations throughout the world wherever the navy or marine corps are serving.

It is of this exchange and instruction school that this article is intended.

The U. S. Navy Motion Picture Exchange is under the direction of the Bureau of Navigation, Navy Department, Washington, D. C. It is under the direct charge of Lieut. W. R. Ryan (S. C.) U. S. N., a capable and efficient officer who supervises the activities of the exchange and instruction school and the film service throughout the naval service.

The exchange procures from time to time from the various producing and film distributing organizations the best of their releases. The subjects selected are leased for a period of three years, at the end of which time all prints are returned to the concerns from whom procured. In order to insure the producers that the films will not get into wrong hands, the contracts entered into between the Navy Department and the producers and distribuors, provide that the film subjects supplied to the navy will be exhibited *only* on board naval vessels or within the confines of a naval station, and that there will be no civilians in the audience. (This, of course, is not intended to exclude casual guests.)

In order to protect both the producers and the navy, a record of the film, its location and where exhibited is at all times kept. This is accomplished by having each ship or station report the receipt and transfer of all motion picture programs.

The film library consists of about 2300 programs, averaging 8 reels per program and consists of practically every subject that is advertised for exhibition throughout the United States, and includes some foreign subjects. This, without a doubt, makes this exchange the largest in the world. To insure the life of the film, there is also maintained at the exchange a Macklin renovating machine. All film received is first put through this process before it is placed in circulation. In order to give the best possible film service to the fleets and stations, a sub-exchange is located in twelve different parts of the world where film may be exchanged and repaired. The instruction school is also located at the main exchange. It is there that the men who operate the machines are given the best instruction possible, considering the length of time allotted to them.

The course of instruction consists of a period of eight weeks of intensive training, divided mainly into two parts — practical and technical — and takes up the most important subjects in connection with motion picture projection such as electricity, optics, repair, care and handling of film; care, operation, assembly and disassembly of the various types of machines.

The school itself is probably the best equipped school of its type in the country, consisting of three Simplex machines and extra mechanism for disassembly and three Powers 6-A and 6-B, one Graphoscope Jr. and several portable (suitcase type) projectors; switch panels, wiring diagrams and other accessories used in connection with instruction.

The students for this school are selected from those best qualified in educational and mechanical ability, and after completion of the course of instruction, they are sent to the various shore stations and ships as required. Since the government uses Simplex and Powers projectors almost exclusively, practically all of the instruction, especially the practical part, is in connection with these two types of machines with the result that at the end of eight weeks, the students are fairly capable of handling a show with either type of machine.

The course of instruction is in charge of Chief Electrician-Mate A. Middleton, U. S. N., who has been in the naval service fourteen years of which a great deal of this time has been spent in motion picture projection and electricity.

CONNECTICUT

New Haven — Arch. Joseph Dellavalle, 341 State St. has plans for a one story, 105 x 65, brick, steel and concrete theatre to be built on Grand Ave. & Franklin St., by James De Lucia, 153 Franklin St., cost $75,000. Gen. Contr. let to Sullivan Constr. Co., 179 Church St.



Two views of the Hollywood Studios, Hollywood, Cal. The view on the left shows enormous building block sets; on the right is a general view of the attractive grounds of the studio.



The New Barton Twin Console Double Organ

A Musical Sensation!



Lincoln Square Theatre, Decatur, Ill.



The Barton Pitless Console Lifts occupy only 12 inches of vertical space. They rest on top of the orchestra pit floor and raise five feet. Now every theater can be equipped at a cost tremendously lower than for the pit type. This is exclusively a Barton feature.

A Box Office sensation, too! This is a new way of featuring music that has tremendous audience pulling power. This new Barton Two Console Double Orchestral Organ has gained instant favor. The theater shown above is only one of many we are similarly equipping.

This new Barton can be played by two players simultaneously, or by one player from either console. Each console is mounted on the new Barton Pitless Console Lift that raises it five feet to the audience's amazement and lowers it below the sight lines of first row of seats quickly and easily.

Remember that Barton Orchestral Organ has the richest tonal quality and is the most flexible, reliable and practical theater music equipment ever built. Now that this innovation is provided, this organ is more profitable than ever for any theater to own.

Will you be the first in your city to exploit the New Barton Two Console Double Organ? There is money in it. Write or wire for particulars.

IT'S A **Barton** ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO.
313-316 MALLERS BLDG. CHICAGO, ILL.



An apartment, store and theatre building now under construction being built by William Atkin, Vero, Fla. This theatre is to be modern in every particular with a seating capacity of 933.

Hollywood Laboratory Corporation Purchased by Thomas H. Ince.

THE Hollywood Laboratory Corporation with its entire equipment has been purchased by Thomas H. Ince and will be reassembled and operated in conjunction with the big laboratory on the Ince lot in Culver City, according to announcement made yesterday by H. D. Lyman, builder of the Hollywood Laboratory.

The Hollywood Laboratory was completed one year ago, its assembly including the most modern machinery and paraphernalia used in motion picture making.

The amalgamation of the two laboratory units gives to the Ince plant probably one of the most complete motion picture manufacturing laboratories. It is understood the deal, including reorganization of the Ince laboratory, involves approximately a quarter of a million dollars.

The Hollywood Laboratory was assembled and operated on a commercial basis to serve all producers of pictures in Southern California. Its holdings, it is claimed, included valuable patents.

During the one year of its operation, the Hollywood Laboratory has made titles for many of the outstanding independent productions.

One of the most important features of the Ince Culver City plant has been the printing laboratories which the veteran producer developed until they were known as one of the most complete laboratory units.

Commenting yesterday on the question as to whether other producers will still have the use of the photographic title processes for their feature productions, Ince said:

"Other producers are not to be excluded from the use of the remarkable and artistic titles and title backgrounds that have attracted universal attention during the last year as a result of my purchase of the Hollywood Laboratory Corporation."

One of the feature units of equipment in the Hollywood Laboratory was the patented title printer. This machinery in itself costing, it is claimed, a little more than $50,000, was specially constructed in Waltham, Mass., and installed in Hollywood one year ago. It is reported the only machinery of its kind and includes several printing patents and equipment for the use of secret processes in the making of transparency titles and art backgrounds.



J. Real Neth, General Manager of the James Theatre Co, controlling the Grand Theatre, Columbus, Ohio.

Twin Pipe Wurlitzer Proves Big Card at Chicago

The large Wurlitzer twin pipe organ recently installed in the Balaban & Katz Chicago theatre, according to the management, which has made a close check of applause, letters, and other straws that indicate the public pulse, has proved to be tremendously popular.

The Chicago theatre commenced the installation of another console and additional resources for its already mammoth pipe organ, over a year ago. It required all that time for the artisans to complete the job, but the results achieved have proved more than satisfactory.

Jesse Crawford, famous solo organist, plays the first console, and his wife, who was formerly organist at the Balaban & Katz "Roosevelt theatre," plays the second console, with him, supplying the color-melody to her husband's dramatic tunes.

While the double console arrangement does not double the volume and power of the organ, it increases it materially because it gives the players considerable more "fingers and hands." The second console proved to be a big sensation with theatre goers, and though its cost was small compared with the cost of the original organ, Balaban & Katz believe they have captured a novelty in worth-while music that will prove to be of valuable institutional importance.

Appell Amusement Co. Building in York, Pa.

Plans and specifications for the Strand theatre, to be erected at 42-46 North George street, are being completed by the architect, E. C. Horn and Son, New York. Tenants of the properties which must be razed in order to make room for the proposed improvements have received proper notices to quit the several buildings.

The new theatre will have a seating capacity of 1,350. The theatre proper will be of one story construction, and will be reached from an entrance on George street, where Daniels store now stands, through a lobby



Mr. and Mrs. Jesse Crawford. Mr. Crawford, famous organist, plays the first console and his wife who was formerly organist at the Balaban & Katz Roosevelt Theatre, plays the second console on the large Wurlitzer twin pipe organ recently installed in the Chicago Theatre, Chicago, Ill.

a depth of eighty feet, and having a width of thirty feet. Another story will be built over the lobby and here the general office of the Appell interests will be located.

While the theatre proper is to be of only one story construction, Mr. Appell stated last night that it will be built with such reinforcements that at any time a balcony can be added. Brick, concrete and steel will be used in building the structure. The walls will be of brick, the floor of concrete and the roof will be composed of steel. The interior of the theatre and the lobby will be artistically decorated. It will be one of the most attractive theatres in the state of Pennsylvania when completed. The dimensions of the auditorium will be 105 feet by 110 feet. The front of the building on North George street will be built of terra cotta.

Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

EASTMAN POSITIVE FILM

Gives faithful reproduction no matter how delicate the detail. Look for the identification—"Eastman" and "Kodak"—in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Projection

Optics, Electricity, Practical Ideas & advice

Optical Properties Concave Spherical Mirror

Lesson II — Part V

THE concave spherical mirror, as its name implies, is a section of a sphere having its inner (concave) surface polished to form the reflecting surface. Being of spherical form it naturally has a center of curvature and a focus located on the axis of the mirror midway between it and the center of curvature.

Like all mirrored reflectors each point on its surface reflects light in strict accordance with the Law of Regular Reflection. Due to

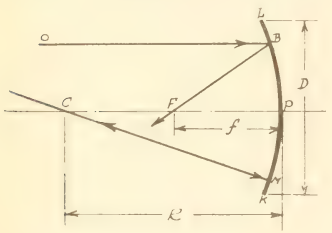


Figure 17

its *curvature,* however, the reflection of *light waves* from its surface gives it distinctive properties.

Quite recently this type of mirror was applied to the projection of motion pictures by means of certain makes of so-called "reflecting ares". The parabolic mirror also is used for the same purpose and the results already secured with this form of equipment gives indication of its being more or less extensively used. The general design of the reflecting arc and its optical alignment will be discussed in detail later on. The action of the mirror, which takes the place of the condenser, in the case of the commonly used vertical arc, will now be described and will constitute a preliminary description of machine.

Concave Mirror

Like in the case of the convex mirror there are two principal groups of light rays by means of which it is possible to analyze the action of the concave mirror. These are:

1. All light rays traveling toward the mirror in a direction *parallel* to the *axis* will, after reflection *pass thru the focal point* of the mirror.

2. All light rays traveling toward the mirror in such a direction as to *pass thru the center of curvature,* will, after reflection, be reversed in direction and travel back over the *same path.*

The action of these two laws are illustrated in Fig. 17 where LPK represents a concave mirror having its center of curvature, C, and focal point, F, on the axis, CP. If a ray of light, OB traveling *parallel to the axis,* CP, strikes the mirror, it will be reflected in such a direction as to pass *thru the focus,* F.

On the other hand, a ray of light, CM, approaching the mirror from such a direction as to make it pass thru the *center of curvature,* C, will, after reflection, turn around and journey back over the *same path.* The *diameter* of the mirror, by the way, is represented by distance D, and should not be confused with the *diameter* of the *circle* from which the mirror is struck, equal to 2R.

The Caustic Curve

The statement just made that *all* rays of light parallel to the axis will be reflected back so as to pass thru the focus, is true only within certain limits. Thus in cases where diameter of the mirror is large, or where the section of sphere utilized forms a large part of the whole sphere the outside rays of those striking the edge of the mirror will be reflected in such a manner as to cross the axis between the focal point and the mirror. This action is quite similar to "spherical aberration in an uncorrected lens," and indeed, the means for correcting it is the same in each case. That is, an aspheric or parabolic form of curve is used in both cases.

The action of the mirror in causing these unequal reflections is shown in Fig. 18. It will be noted that the mirror, LK, is quite deep; that is, it forms a large percentage of the total sphere. Now the outside rays of light, which strike the edge of the mirror, will obviously not pass thru the focus, after reflection since, by the Law of Regular Reflection, the angle of reflection is equal to the

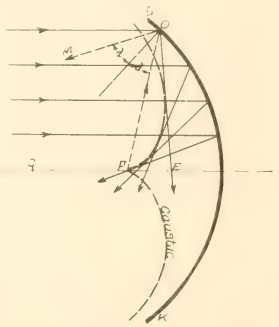


Figure 18

angle of incidence. This would bring the reflected ray quite away from the focus. The distance, FE, between the true focus, F, and the point where the reflected ray crosses the axis, is a measure of the amount of error in the mirror and it is desirable ordinarily, to keep this error as small as possible.

It can easily be seen from Fig. 18, that the *nearer* the parallel rays are to the *axis,* the closer they will come to passing thru the true focal point. In other words, the rays nearest the axis suffer the lease aberration and hence have the smallest error.

Now all of the paralled rays, *after reflection,* will form a curve extending from the edge of the mirror to the focus F. This curve is shown by the dotted line in Fig. 18 and is known as the *caustic.* For parallel rays, the *cusp,* or point of the curve, will be at the focal point.

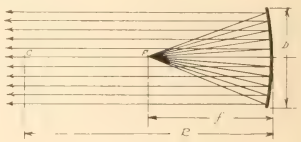


Figure 19

It is possible to see the caustic curve by partly filling a drinking glass with milk and holding it *in the sunlight.* The inner surface of the glass acts as a concave mirror and the path of the caustic can be seen on the *surface* of the milk. An incandescent lamp can be used to get the same results.

If *all parallel* rays are not reflected thru the focus of the mirror, then conversely, all rays which come *from the focus* will not be reflected parallel to the axis. To be sure, those rays coming from the focus and striking the central portion of the mirror will be reflected practically parallel since these rays have the least error. Those rays coming from the focus and striking the extreme edge of the mirror will be reflected in a manner shown by MP (Fig. 18) which shows the focal ray FP after reflection.

Light Projection

Concave mirrors can be used either as projectors or as image-forming devices. When used as projectors, or searchlights, they are subject to the "spherical aberration" just described. In the strict sense of the word, the concave mirror is essentially an image-forming device and it is only when the light source is placed at the focal point that an approximate parallel beam of light is obtained.

Where spherical mirrors are used as searchlights the *diameter,* D, of the mirror (Fig. 19) is made *small* compared with the *radius. R.* In this manner only those rays having *small reflection errors* are used and the resultant beam is more nearly parallel and hence better meets the requirements of a searchlight. Generally speaking, the *diameter* of the mirror should be *smaller* than the *focal length.*

Heretofore, we have considered only a *point source* of light which is non-existent. The use of large sources such as ares and incandescent lamps complicates the matter considerably.

Mangin Mirror

Metallic concave mirrors, when accurately made, have only the inherent error of spherical aberration before described. When made of glass, however, having a silver backing for

(*Continued on page* 1574)

SUN-LIGHT ARCS
STUDIO
AND
PROJECTION
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Projection

(*Continued from page* 1572)

the reflecting surface another error creeps in due to the *unequal refraction* of the incident and reflected rays as shown in Fig. 20-A.

Since such unequal refractions cause distortion of the beam some means must be taken to correct it. This is done by making the two sides of the glass of different curvature. This is called the *Mangin Mirror* after its inventor.

In the case of the glass spherical mirror shown in Fig. 20-A, R_1 and R_2 are the radii of curvature of two surfaces of the glass form and both are equal. The two centers of curvature are separated a distance, t, equal to the thickness of the glass and the focal point F is half the distance C_1M.

In the case of the Mangin Mirror, Fig. 20-B, there are two different radii of curvature, R_1 and R_2. The radius of the inner concave surface, R_1 is smaller than that of the outer, convex surface, R_2, which is silvered. Hence the center of the mirror is *thin* while the edges get *thicker* and *thicker* as the *diameter* of the mirror is *increased*. It is the thickness of the edges which really limits this form of mirror to small diameters since in large mirrors the edges are so thick as to make the mirror costly and awkward.

The focal point of such a mirror is half way between C_2 and M or half the outside radius of curvature (commonly called O. R. C.). The path of a light ray coming from the focal point of each lens is shown in Fig. 20.

The principle of correcting refractive errors by giving the two curved surfaces different radii has recently been extended to the parabolic and elliptic forms of mirrors whereas it was only applied to the spherical form. No commercial application of the former type has as yet been made.

Recommendation on Screen for Particular Theatre

For some strange reason, we are receiving a large number of requests for screen recommendations. Unfortunately, a number of these requests cannot be taken care of since no information concerning the theatre is contained in the letter. For instance, "I am a small exhibitor in Bird-in-Hand, Pa. and need a new screen. What kind shall I get?" Frankly, we don't know.

Occasionally, however, we get a letter like the following from E. J. Stuart, Best Theatre, Lakeville, Conn.: "I want to buy a new screen and would like your advice as to the best for my requirements. The throw is 67 feet, picture about 12 feet 6 inches by 9 feet 4 inches; distance from screen to front row of seats, 16 feet; distance from screen to last row of seats 83 feet; width of hall, 22 feet; height of hall 15 feet. I use an alternating

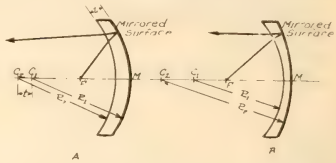


Figure 20

current arc at about 35 amperes. At present have a home-made screen coated with Muresco. Thanking you for your kindness, I am—E. J. STUART."

It is a pleasure to receive a letter as concise and informative as that. Since all the theatre is about four times as long as it is wide and practically all of the seats lie within an angle of 30 degrees from a perpendicular made with screen the obvious thing to use is a highly reflecting type of screen.

Furthermore, such a type is favored because there is no balcony and the projection room, presumably, is practically on the perpendicular center line of screen. For this reason, the screen brightness over the entire seating area should not vary greatly.

Any high grade reflecting type of screen is recommended. A few of the most common makes being: Minusa cine; Gardiner gold fibre; superlite.

INDIANA

Gary — Owner, Krist Pirvosky, care Gary Pure Ice Co., 900 W. Van Buren, taking bids on gen. contract for one story and base., brick and stone, $15,000 theatre building in Glen Park. Arch. L. Harry Warriner, 673 Broadway.

Hammond — Levine & Rupert, 822 W. 70th St., Chicago, drawing plans for a theatre, dance hall, stores, shops and apartment building, $1,350,000, on Holman St. for the S. J. Gregory Theatrical Co., 576 Hohman Ave. Engineer, Samuel Klein, 232 E. Erie St., Chicago.

KANSAS

Topeka — Owner, G. Godfrey Moore, pres., Natl Reserve Life Ins. Co., 811 Kansas Ave., will build 3 story and base., brick, steel concrete and terra cotta theatre building costing $200,000, on East 10th St., Topeka. Architect not yet selected.

KENTUCKY

Louisville — Joseph & Joseph, Francis Bldg., taking bids on 6 story and base., 70 x 150, brick theatre and apt. building to be built on 6th & Walnut St. by the Mammoth Realty Co., W. H. Wright, pres., 608 Walnut St. Theatre to cost $250,000, stone trim, and fireproof construction.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Bill		Red Seal Pictures	5 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	Feb. 16
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Frame Up	J. Livingston	Independent Pict.-S.R.		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros.	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnum Carr-Gordon	First National	8 reels	Sept. 15
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Midnight Flower, The	Glass-Vale	Aywon Film		
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	Feb. 23
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 3
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Big and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros.	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Drums of Jeopardy	Blaine Hammerstein	Truart Film		
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Let's Go		Phil Goldstone		
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 3
North of Hudson Bay	Tom Mix	Fox	4973 feet	Feb. 23
Offenders, The	Margery Wilson	Independent Pict.-S. R.		
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Scars of Hate	Jack Livingston	Independent Pict.	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Six Cylinder Love	Ernest Truex	Fox	7 reels	De. 22
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Valley of Lost Souls	Special Cast	Independent Pict.-S. R.		
Wanters, The	Special Cast	First National	6 reels	Jan. 1
When Odds Are Even	William Russell	Fox	5 reels	Dec.

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	Mar. 1
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Myles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Devil's Partner	Norman Shearer	Independent Pict.-S. R.		
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Jane Novak	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	7 reels	Feb. 23
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rich	Warner Bros.	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net, The	Special Cast	Fox		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
Printers' Devil, The	Wesley Barry	Warner Bros.	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Shattered Faith	Special Cast	Independent Pict.-S. R.		
This Freedom	Fay Compton	Fox		

Feature	Star	Distributed by	Length	Reviewed
Tiger Rose	Lenore Ulric	Warner Bros.	8 reels	Dec. 3
To the Ladies	Special Cast	Paramount	4 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. S. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O.	7 reels	Feb. 16
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros	7 reels	Dec. 29
Eternal City, The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Special Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro	6 reels	Feb. 16
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Special Cast	Paramount	6 reels	Jan. 26
Hook and Ladder	Hoot Gibson	Universal	8 reels	Jan. 12
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
In the Spider's Web	Special Cast	Independent Pict. Corp		
Judgment of the Storm	Special Cast	F. B. O.	7 reels	Dec. 1
Just off Broadway	John Gilbert	Fox	6 reels	Feb. 9
Lady of Quality, A	Vallie Sills	Universal	8 reels	Dec. 22
Lullaby, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Man From Wyoming, The	Jack Hoxie	Universal		
Mask of Lopez	Fred Thomson	F. B. O.	5 reels	Nov. 24
Name the Man	Special Cast	Goldwyn Cosmo	8 reels	Dec. 15
Not A Drum Was heard	Charles Jones	Fox	5 reels	Feb. 9
Painted People	Colleen Moore	First National	7 reels	Feb 9
Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Roulette	Special Cast	Selznick	5 reels	Feb. 9
Shadow of the East	Special Cast	Fox	6 reels	Feb. 16
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Trouble Trail	N. Gerber-R. Hatton	Arrow	5 reels	
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
West of the Water Tower	Spec. Cast	Paramount	7 reels	Jan. 12
Wild Oranges	Valli-Mayo	Goldwyn-Cosmo	7 reels	Jan. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Alimony	Baxter-Darmond	F. B. O.	8 reels	
Blizzard, The	Special Cast	Fox	5890 feet	Mar. 29
Baffled	Franklyn Farnum	Independent Pict.-S. R.		
Breathless Moment, The	Wm. Desmond	Universal	6 reels	Feb. 9
By Divine Right	Dexter-Harris	F. B. O.	7 reels	Jan. 26
Daddies	Special Cast	Warner Bros	7 reels	Feb. 9
Daughters of Today	Special Cast	Selznick	7 reels	Mar. 8
Flapper Wives	Special Cast	Selznick		
Flowing Gold	Wilsson-Sills	First National	8005 feet	Mar. 1
Gambling Wives	Marjorie Daw	Arrow	7 reels	
George Washington, Jr	Wesley Barry	Warner Bros	6 reels	Feb. 2
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Happiness	Laurette Taylor	Metro	8 reels	Mar. 8
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Ladies to Board	Tom Mix	Fox	6112 feet	Mar. 1
Lily of the Alley	Edward-Whitemore	Hepworth		
Love Letters	Shirley Mason	Fox	4749 feet	Mar. 8
Love Master, The	Strongheart (dog	First National	7 reels	Jan. 19
Loving Lies	Brent Blue	Allied P. & D.	7 reels	
Marriage Circle, The	Marie Prevost	Warner Bros.	7 reels	Feb. 16
Nellie, the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo	7 reels	Mar. 8
Next Corner, The	Tearle-Mackaill	Paramount	6 reels	Feb. 23
Night Hawk, The	Harry Carey	Hodkinson	5 reels	
North of Nevada	Fred Thomson	F. B. O.	5 reels	
No More Women	Special Cast	Allied P. D.	6 reels	
On Time	Richard Talmadge			
Pied Piper Malone	Thos. Meighan	Paramount	7 reels	Feb. 9
Poisoned Paradise	Bow-Harlan	Preferred	7 reels	Mar. 15
Ride for Your Life	Hoot Gibson	Universal	5310 feet	Mar. 1
Scaramouche	Special Cast	Metro	11 reels	Oct. 13
Shadow of Paris	Pearl Sindair	Paramount	7 reels	Jan. 26
Sporting Youth	Regirlo Denny	Universal	7 reels	Feb. 9
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Three Miles Out	Madge Kennedy	Assoc. Exhib	6 reels	
Three Weeks	Special Cast	Goldwyn-Cosmo	8 reels	Feb. 16
Torment	Owen Moore - Bessie Love	First National	6 reels	Mar. 22
Thy Name is Woman	Special Cast	Metro		
Uninvited Guest, The	Special Cast	Metro	6115 feet	Mar. 1
Western Feuds	Edmund Cobb	Arrow	5 reels	
When A Man's A Man	Special Cast	First National	6 reels	Feb. 16
White Sin, The	Special Cast	F. B. O.		
White Sister, The	Lillian Gish	Metro		
Wolf Man, The	John Gilbert	Fox		
Woman's Secret, A	Mae Marsh	Allied P. & D.	10 reels	
Yankee Consul, The	Douglas MacLean	Asso. Exhit	6 reels	

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Express, The	Special Cast	Fox		
Beau Brummel	John Barrymore	Warner Bros.	10 reels	Mar. 8
Beware, The Woman		F. B. O.		
Blasted Hopes	Edmund Cobb	Arrow	5 reels	
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros.		
Crossed Trails	J. P. McGowan	Independent Pict.-S.R.		
Damaged Hearts	Sara Mullen & Mary Carr	F. B. O.	6175 feet	Mar. 8
Don't Doubt Your Husband	Viola Dana	Metro		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Enchanted Cottage, The	Richard Barthelmess	First National		
Fool's Highway	Mary Philbin	Universal	8 reels	Mar. 15
Galloping Ace, The	Jack Hoxie	Universal	5 reels	
Galloping Fish, The	Special Cast	First National		
Galloping Gallagher	Fred Thomson	F. B. O.	7 reels	
Greed	Special Cast	Goldwyn-Cosmo		

Feature	Star	Distributed by	Length	Reviewed
His Darker Self	Lloyd Hamilton	Hodkinson		
Lilies of the Field	Griffith-Tearle	First National	8510 feet	Mar. 22
Lone Wolf, The	Dalton-Holt	Asso. Exhib	6 reels	
Love's Whirlpool	Kirkwood-Lee	Hodkinson	6 reels	Mar. 22
Man's Mate, A	John Gilbert	Fox		
Mrs. Erricker's Reputation	A. Taylor	Hepworth		
Pagan Passions	Special Cast	Selznick	6 reels	Mar. 29
Paying the Limit	Ora Carew	Gersoa Pict.		
Phantom Horseman	Jack Hoxie	Universal	4399 feet	Mar. 15
Plunderer, The	F. Mayo & Spec. Cast	Fox		
Right of the Strongest	E. K. Lincoln	Selznick		
Sage Brush Gospel	N. Gerber-R. Hatton	Arrow	5 reels	
Secrets	Norma Talmadge	First National		
Sherlock, Jr	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara LaMarr	Metro		
Son of Sahara, A	Special Cast	First National		
Stolen Secrets	Herbert Rawlinson	Universal	4742 feet	Mar. 22
True as Steel	Special Cast	Goldwyn-Cosmo		
Try and Get It	Washburn-Dove	Hodkinson	4302 feet	Mar. 22
Two Fisted Tenderfoot	J. P. McGowan	Independent Pict.-S. R.		
Vagabond Trail, The	Charles Jones	Fox		
What Three Men Wanted	Miss Dupont	Indepen. Pict	5200 feet	
Why Get Married	Andree Lafayette	Asso. Exhib		
Why Men Leave Home	Special Cast	First National		
Yankee Madness	Special Cast	F. B. O.		
Yolanda	Marion Davies	Goldwyn-Cosmo	10 reels	Mar. 1

APRIL

Feature	Star	Distributed by	Length	Reviewed
Arab, The	Special Cast	Metro		
Beloved Vagabond, The	Carlyle Blackwell	F. B. O.		
Boy of Flanders, A	Jackie Coogan	Metro		
Crossed Trails	Franklyn Farnum	Independ. Pict. Corp.		
Cytherea	Special Cast	First National		
Dancing Cheat, The	Herbert Rawlinson	Universal		
Excitement	Laura La Plante	Universal		
Fighting for Justice	Art Accord	Madoc Sales		
Forty Horse Hawkins	Hoot Gibson	Universal	6 reels	
Girl of the Limberlost, A	Special Cast	F. B. O.		
Girl Shy	Harold Lloyd	Pathe		
Goldfish, The	Constance Talmadge	First National		
His Forgotten Wife	Madge Bellamy	F. B. O.		
If Winter Goes	Raymond Griffith	Independent-S. R.		
King of Wild Horses	Special Cast		5 reels	Mar. 29
Law Forbids, The	Special Cast	Universal		
Lost	Special Cast	F. B. O.	7 reels	
Mademoiselle Midnight	Mae Murray	Metro		
Marriage Cheat, The	P. Marmont-L. Joy	First National		
Pipes of Pan	Alma Taylor	Hepworth		
Silent Stranger	Fred Thomson	F. B. O.		
Souvenir	Ayres-Marmont	Asso. Exhibs.		
That Man from Arizona	D. Revier-W. Fairbanks	F. B. O.		
Three Days To Live	Ora Carew	Gerson-S. R.		
What Three Men Wanted	Miss Dupont	Independent Pict. Corp		
Wildcat, The	Robert Gordon	Independent-S. R.		
Women Who Give	Special Cast	Metro	7500 feet	Mar. 29
Woman on the Jury, The	Sylvia Breamer	First National		

MAY

Feature	Star	Distributed by	Length	Reviewed
Babbitt	Special Cast	Warner Bros.		
Desperate Adventure, A	Franklyn Farnum	Independent Pict.		
For Sale	Corinne Griffith	First National		
Getting Her Man	Art Accord	Madoc Sales		
John Forrest Finds Himself	Edwards-White	Hepworth		
One Night in Rome	Laurette Taylor	Metro		
Storm Daughter, The	Special Cast	Universal		
Sundown	Roy Stewart	First National		
Swords and Plowshares	Carr-Walker	F. B. O.		
Those Who Dance	Special Cast	First National		
Untamed Youth		F. B. O.		
White Moth, The	Barbara La Marr	First National		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Special Cast	Hepworth		
Flaming Wives		First National		
Fools in the Dark	George O'Hara	F. B. O.		
Perfect Flapper, The	Colleen Moore	First National		
Ragged Messenger, The		First National		
Western Vengeance	J. P. McGowan	Independent Pict.-S. R.		

JULY

Feature	Star	Distributed by	Length	Reviewed
Calibre Forty-Five	J. P. McGowan	Independent Pict.-S. R.		
Mist in the Valley	Ames-Dennes	Hepworth		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational	2 reels	Feb. 9
Adam's Fib	Special Cast	Pathe		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	Nigh-La Verne	Pathe	1 reel	
An All Star Cast	Aesop Fable	Pathe		
Andy's Vacation	The Gumps	Universal		
Animal's Fair, The	Aesop Fable	Pathe	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Arabia's Last Race		Fox	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Doo Dad)	Pathe	1 reel	Jan. 19
Bargain Day		Educational	2 reels	Mar. 29
Barnum, Junior		Educational	2 reels	Mar. 29
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	3 reels	Dec. 3
Be Yourself	Al St. John	Fox	2 reels	
Big Business	(Our Gang)	Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snub Pollard	Pathe	1 reel	Jan. 12
Big Moments from Little Pictures	Will Rogers	Pathe	2 reels	Mar. 29
Bill Collecter, The	Joe Rock	Grand-Asher	2 reels	
Bishop of Hollywood	Special Cast	Selznick		
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brothers-in-Law	Earle-McCoy	Universal		
Buccaneers, The	Our Gang	Pathe	2 reels	Mar. 8
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Body, The		Hodkinson	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	Feb. 16
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Cake Eater, The	Will Rogers	Pathe	2 reels	Mar. 1
Call The Wagon	Neil Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Cave Inn	Special Cast	Educational	1 reel	Mar. 1
Chasing Wealth		Universal	1 reel	Jan. 12
Checking Out	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar, Detective	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Col. Heeza Liar in the African Jungle	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Ancestors	(Bray Cartoon)	Selznick		
Col. Heeza Liar-Sky Pilot	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Treasure Island	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Burglar	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar and the Ghost	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Vacation	Bray Cartoon	Hodkinson	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox	2 reels	
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cream of Hollywood, The	Fred Caldwell	Selznick	2 reels	
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dandy Dons		Educational		
Dare-Devil, The	BenTurpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessinger Butler	Pathe	2 reels	Dec. 20
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Romeo, A	Joe Rock	Grand-Asher	2 reels	Dec. 3
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Forget	Charles Chase	Pathe	1 reel	Mar. 22
Don't Horn In		Educational	1 reel	Dec. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reel	
Easy Work	Summerville-Dunn	Universal	1 reel	Feb. 23
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Faint Hearts		Hodkinson	2 reels	
Family Life		Educational	2 reels	Mar. 29
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fatal Hour, The		Hodkinson	2 reels	
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Fiddling Fool, The		Hodkinson	2 reels	
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Five Orphans of the Storm	Aesop Fable	Pathe	1 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fold Up		Educational		
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Four Orphans, The		Hodkinson	2 reels	
Fraidy Cat, The	Charles Chase	Pathe	1 reel	Mar. 29
From Rags to Riches and Back Again	Aesops Fables	Pathe		
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Educational	2 reels	Mar. 1
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Good Old Days	Aesop Fable	Pathe	1 reel	
Go West	Animals	Pathe	1 reel	Nov. 20
Gown Shop The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7
Halfback of Notre Dame, The	Harry Gribbon	Pathe	2 reels	Feb. 23
Hang On	Cliff Bowes	Educational	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 27
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hard Knocks	Charles Chase	Pathe	1 reel	Mar. 1
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	Feb. 9
Hermann, The Great Mouse	Aesop Fable	Pathe	1 reel	Mar. 1
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hit 'Em Hard	Earle McCoy	Universal	2 reels	
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Kid, The	Special Cast	Pathe		
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hunters Bold	Spat Family	Pathe	2 reels	Mar. 22
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Ideal Man, The	Bert Roach	Universal	1 reel	Nov. 19
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Jockey, The	Buddy Messinger	Universal		
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Just Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb.
Keep Going	Earle-McCoy	Universal	2 reels	Feb.
Keep Healthy	Slim Summerville-B. Dunn	Universal	1 reel	Mar. 15
Kidding Capt. Kidd		Lee-Bradford	3/4 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Killing Time	Lloyd Hamilton	Educational		
Knockout, The	Animals	Pathe	1 reel	
Lady Barber, The	Harry Langdon	Pathe		
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Schnick	2 reels	
Lofty Marriage, A	Earle Murdock	Universal	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	Feb. 16
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept. 29
Love's Detour	Charley Chase	Pathe	1 reel	Mar. 8
Love's Reward	Animal Cast	Pathe	1 reel	Mar. 15
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Dog, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, The	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man Pays, The	(Dippy Doo Dads)	Pathe	1 reel	Feb. 16
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 13
Man's Best Friend	Rex (horse)	Pathe		
Mark It Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Marry When Young	Edwards-Roach	Universal		
Matter of Policy A	Neely Edwards	Universal	1 reel	Dec. 3
Marry When Young	Jimmy Aubrey	Selznick		
Midnight Blues	Lige Conley	Educational	2 reels	Mar. 22
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Liar)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
New Sheriff, The		Educational	2 reels	Mar. 8
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nobody to Love	Edwards-Roach	Universal	1 reel	Mar. 22
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Captain		Educational	1 reel	Feb. 23
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 2
One Day in Hollywood	Hank Mann	Selznick		
One Exciting Day	Earle-Eagle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
On the Job		Fox	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Orphan, The	Clyde Cook	Fox	2 reels	
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13

Short Subjects

Feature	Star	Distributed by	Length	Reviewed
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 13
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	Mar. 1
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Perfect Lady, A	Charley Chase	Pathe	1 reel	Feb. 23
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Playing Hooky	Buddy Messinger	Universal		
Political Pull	Spat Family	Pathe	2 reels	Feb. 23
Postage Due	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Pretty Plungers	Special Cast	Universal		
Quit Kidding	Buddy Messinger	Universal	2 reels	Frb. 23
Racing Kid, The	Buddy Messinger	Universal		
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Reno or Bust	Spec. Cast	Educational	2 reels	Mar. 15
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 13
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Oct. 27
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Safe and Sane		Educational		
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
Scarem Much		Pathe	2 reels	Mar. 22
School Pals	Animal Cast	Fox	2 reels	Mar. 1
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 3
Shanghaied Lovers	Harry Langdon	Pathe	2 reels	Mar. 29
Sheik of Hollywood, The	Fred Caldwell	Selznick	2 reels	
She's a He	Buddy Messinger	Universal	2 reels	Nov.
Ship Ahoy	Summerville-Dunn	Universal	1 reel	Mar. 29
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 24
Should Poker Players Marry	N. Edwards-B. Roach	Universal	1 reel	Mar. 15
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 3
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smile Please	Harry Langdon	Pathe	2 reels	Mar. 1
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Some Pal	Pal (dog)	Universal		
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal	2 reels	Mar. 8
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educationa	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 3
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Taxi, Taxi	Harry McCoy	Universal		
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan 12
That Oriental Game	Pal (dog)	Universal	2 reels	Mar. 15
That's Rich	Arthur Trimble	Universal	1 reel	Mar. 29
There He Goes	Lige Conley	Educational	2 reels	
Three Sheets	Roger Keeson	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Traffic Jams	Harry McCoy	Universal		
Trailing Trouble	Buddy Messinger	Universal		
Trouble Brewing	Larry Semon	Vitagraph		
Turn to the Left	Kingston-Day	Pathe		
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 2
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under Orders	Clyde Cook	Educational	2 reels	Mar. 15
Under the White Robe		Universal	1 reel	
Unknown Boy	Universal		2 reels	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Very Bad Man, The		Universal	1 reel	Mar. 1
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox	2 reels	Mar. 8
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
When Knighthood Was in Tower	Special Cast	F. B. O.	2 reels	Mar. 8
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wide Open		Educational	2 reels	Feb. 23
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Wide Open		Educational	2 reels	Feb. 23
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 29
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	2 reels	Mar. 22
You're Next		Universal		
Zeb vs. Paprika	Stan Laurel	Pathe	2 reels	Mar. 15

Feature	Distributed by	Length	Reviewed
Almost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict.	1 reel	Nov. 17
Ant Lion, The (Secrets of Life)	Educational	1 reel	Mar. 8
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Beast (Fighting Blood)	Film Book. Offices	2 reels	5
The Bee (Secrets of Life)	Educational	1 reel	Jan.
Big Boy Blue (Leather Pushers)	Universal	2 reels	Mar. 15
Bill Brennan's Claim	Universal	2 reels	
Birds of Passage (Novelty)	Pathe	3 reels	
Black Caesar's Clan (Serial)	Pathe		
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Black Sunlight (Bray Romance)	Hodkinson	1 reel	
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romence)	Hodkinson	1 reel	
Butterfly, The (Secrets of Life)	Educational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Captain Kidder (Aesop Fable)	Pathe		
Cartoon Factory, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbia Chr. of Arts	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film. Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 3
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Declaration of Independence, The (Chronicles of America)	Pathe		
Dirty Little Half Breed (Indian Series)	Pathe	2 reels	Mar. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Red Seal Pictures	2 reels	
Ez-Bartender Retires, The (Bruce Scenic)	Educational		
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Farewell, The (Bruce Scenic)	Educational		
Fast Express, The	Universal	15 episodes	Feb. 23
Feathered Fishermen (Educational)	Fox		
Field of Glory (Sportlight)	Pathe	1 reel	Mar. 22
Film Memorial to Woodrow Wilson	Universal	1 reel	Feb. 16
Fly, The (Secrets of Life)	Educational		
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gambling With the Gulf Stream (Bray Romance)	Hodkinson	1 reel	
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Gold, Gold (Way of a Man Serial)	Pathe	2 reels	
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale (Fighting Blood)	Film Book. Offices	2 reels	June 16
Guest, The (Nigh Miniature)	Pathe		
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 12
Hats Off (Pete Morrison)	Universal	2 reels	Feb. 9
Haunted Hills (Wilderness Trails)	Educational	1 reel	Feb. 23
Heart Throbs (Sing 'Em Again)	Educational		
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 1
Home Again (Sing Them Again Series)	Educational	1 reel	Jan.
Homemaker, The	Educational	1 reel	Feb. 2
Immortal Thief, The (Bray Romance)	Hodkinson	1 reel	
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Jean of Heceta Head (Wilderness Tales)	Educational	1 reel	
Johnny's Swordfish (Educational)	Fox	1 reel	
Jumping Jacks (Hodge Podge)	Educational	1 reel	Mar. 1
Just-A-Little-Late Club (Barton Editorial)	Selznick	1 reel	
Just Waiting (Bruce Scenic)	Educational		
Kid From Madrid, Mick, The (Leather Pushers)	Universal	2 reels	Jan. 12
King Leary (Telephone Series)	F. B. O.	2 reels	
Last Outlaw, The	Universal	2 reels	Jan. 12
Laugh-O-Graphs (Novelty)	Grand Asher		
Leatherstocking Tales	Pathe	Serial	Mar. 8
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Liquid Lava (Hodge Podge)	Educational	1 reel	
Lone Larry ..... Kingsley Benedict	Universal	2 reels	
Long Ago (Sing Them Again Series)	Educational	1 reel	Mar. 8
Long Live the King (Fighting Blood)	Film Book. Offices	2 reels	
Mandan's Oath, The (Indian Series)	Pathe	2 reels	Mar. 15
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Masquerade, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Mother Goose Land (Out of the Inkwell)	Red Seal Pictures	1 reel	
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tales)	Educational	1 reel	Dec. 1
Mystery Box, The (Bray Romance)	Hodkinson	1 reel	
Mysteries of Yucatan (Educational)	Fox	1 reel	
National Park, The (Sportlight)	Pathe	1 reel	Mar. 8
New England Farm, A (Educational)	Fox		
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	Feb. 16
Olympic Mermaids (Sportlight)	Pathe	1 reel	Feb. 23
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Peter Stuyvesant (Chr. of America)	Pathe	3 reels	Feb. 23
Plastigrams (Novelty)	Educational		
Poor King Midas (Barton Editorial)	Selznick	1 reel	
Puritan, The (Chronicles of Amer.)	Pathe		
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	

Feature	Distributed by	Length	Reviewed
Rock Bound Brittany (Educational)	Fox		
Romance of Life (Bray Romance)	Hodkinson	1 reel	
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Sculptor's Paradise, A (Novelty)	Fox	1 reel	Mar. 15
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Sky Splitter, The (Bray Romance)	Hodkinson	1 reel	
Slippery Decks (Educational)	Fox	1 reel	
Society Sensation, A (Vaudeville-to-issue)	Universal	2 reels	Mar. 1
Some Sense and Some Nonsense (Hodge-Podge)	Educational	1 reel	Sept. 29
Song Cartoons	Red Seal Pictures	1 reel	
Sons of Swat (Educational)	Fox		
Something for Nothing (Barton Editorial)	Selznick	1 reel	
Speedville (Hodge-Podge)	Educational	1 reel	
Spider, The (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sun and Snow (Sportlight)	Pathe		
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swift and Strong, The (Sportlight)	Pathe		
Swing Back the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	Mar. 8
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking a Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Ten Scars Make a Man (Serial)	Pathe		
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	Feb. 23
Trader Keeps Moving, The (Bruce Scenic)	Educational		
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
White Man Who Turned Indian, The (Indian Series)	Pathe	2 reels	Mar. 1
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why the Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Why Mice Leave Home (Cartoon)	Pathe	1 reel	Mar. 15
Wild and Western (Sportlight)	Pathe	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 3
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe	3 reels	Mar. 22
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R.	12 reels	Feb. 2
Adorable Scofflaw, The	Bow-Harlan	Preferred		
After A Million	Kenneth McDonald	Sunset Prod.		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Spec. Cast	Warner Bros.		
Alaskan, The	Thomas Meighan	Paramount		
Alibi, The	Special Cast	Vitagraph		
Along Came Ruth	Viola Dana	Metro		
America	Special Cast	United Artists	14 reels	Mar. 8
An Old Man's Darling	Laura La Plante	Pathe		
Another Scandal	Special Cast	Paramount		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. C. Burr	7 reels	Feb. 9
Back of the Beyond		Grand-Asher		
Back Trail, The	Jack Hoxie	Universal		
Bandolero	Special Cast	Goldwyn Cosmo		
Barbara Freitchie	Special Cast	First National		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Between Friends	Special Cast	Vitagraph		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Bluff	Ayres-Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist.		
Boomerang, The	Special Cast	Preferred Pict.		
Borrowed Husbands	Florence Vidor	Vitagraph		
Bread	Special Cast	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers	Special Cast	Metro		
Buddies	Marion Davies	Cosmo		
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict.		
Chechakos, The		Asso. Exhib.		
Circe	Mae Murray	Metro		
Claim No. 1	Special Cast	Universal		
Clean Heart		Vitagraph		
Code of the Sea	Rod La Rocque	Paramount		
Confidence Man, The	Thomas Meighan	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod.		
Crash, The	Special Cast	Vitagraph		
Dark Swan, The		Warner Bros.		
Daughters of Pleasure	Blue-Prevost	Principal Pict.		
Dawn of a Tomorrow	Special Cast	Paramount		
Desert Rose, The	Harry Carey	Hodkinson		
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Dollar Down	Ruth Roland			
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
Enemy Sex, The	Betty Compson	Paramount		
Extra Man, The		Universal		
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount	5 reels	Mar. 1
Face to Face	Viola Dana	Metro		
Feet of Clay	L. Joy-R. La Roque	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Fighting Coward, The	Special Cast	Paramount	7 reels	Mar. 15
Fighting Tylers, The	Spec. Cast	Hal. Roach		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Fires of Fate		Truart (S. R.)		
First Violin, The		Grand-Asher		
Flames of Romance	Special Cast			
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod.	6500 feet	Mar. 8
Fool, The	Special Cast	Fox		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Forgive and Forget	Special Cast	C. B. C. (S. R.)	6 reels	Feb. 23
Furnace of Life, The		Grand-Asher		
Good Bad Boy, The		Principal Pict.		
Goof, The	Special Cast	First National		
Guarded Woman, The	Richard Dix	Paramount		
Guilty One, The	Agnes Ayres	Paramount		
Haunted Hours	Olive Hammerstein	Fred Wesbit Prod.		
Hearts of Oak		Fox		
Helen's Babies	Babby Peggy	Principal Pict.		
Hit Boy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Hunted Woman, The		Fox		
Icebound	Dix-Wilson	Paramount	5145 feet	Mar. 15
In Fast Company	Richard Talmadge	Truart		
In The First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
Inside Story, The		Paramount		
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
K		Universal		
King, The	Adolph Menjou	Paramount		
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Gerry	Special Cast	Grand-Asher		
Lend Me Your Husband	Doris Kenyon	C. C. Burr		
Let Not Man Put Asunder	Fred Niblo-Tellegen	Vitagraph		
Little Robinson Crusoe	Jackie Coogan	Metro		
Listen Lester	Special Cast	F. B. O.		
Lone Fighter, The	J. B Warner	Sunset Prod.		
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lure of the Yukon				
Madame Satan	Theda Bara			
Man from Brodney's	Special Cast	Vitagraph	7 reels	Dec. 8
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Man Who Came Back, The		Fox		
Man Who Sold Himself	Richard Dix	Paramount		
Mark of Cain	John Gilbert	Fox		
Marriage Market, The	Special Cast	C. B. C.-S. R.	6 reels	Mar. 1
Mary Anne		Pathe		
Mary the Third	Special Cast	Goldwyn-Cosmo		
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Miami	Betty Compson	Hodkinson		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Monsieur Beaucaire	Rudolph Valentine	Paramount		
Montmartre	Pola Negri	Paramount	7 reels	Mar. 15
Mountebank, The	Lon Chaney-A. Q. Nilsson	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Ladies Lips		Preferred		
My Man	Special Cast	Vitagraph	5600 Feet	Feb. 23
Never Say Die	Douglas McLean	Asso. Exhib.		
Night Message	Special Cast	Universal	4591 feet	Mar. 29
North of 36	Special Cast	Paramount		
One Law for the Woman	Harris-Spooner	Vitagraph		
Open Places	John Lowell	John Lowell		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Outlaw Territory		J. R. Bray		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pal O' Mine	Special Cast	C. B. C.		
Passionate Adventurer	Alice Joyce	Selznick		
Peter Pan	Pauline Garon	Paramount		
Potash and Perlmutter in Hollywood	Bernard-Carr	First National		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Recoil, The	Special Cast	Goldwyn-Cosmo		
Rejected Woman, The	Alma Rubens	Goldwyn-Cosmo		
Relativity	Laura La Plante	Universal		
Restless Wives	Doris Kenyon	Mastodon		
Ridgeway of Montana	Jack Hoxie	Universal		
Roles	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Rose of the Ghetto	Marie Prevost	Warner Bros.		
Sands of Time	Special Cast	First National		
San Francisco		Grand Asher		
Satin Girl, The	Special Cast	Grand-Asher		
Sea Hawk, The	Special Cast	First National		
Second Youth	Special Cast	Goldwyn-Cosmo	6 reels	Mar. 29
Sheriff of Tombstone	Fred Thomson	Monogram Pict		
Signal Tower, The	Special Cast	Universal		
Singer Jim McKee	William S. Hart	Paramount	7 reels	Feb. 23
Sinners in Heaven	Special Cast	Paramount		
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount	6 reels	Mar. 22
Southern Love	Betty Blythe			
Stepping Lively	Richard Talmadge	Truart		
Strange Woman, The	Shirley Mason	Fox		
Strathmore		Fox		
Superstition	De la Motte-Bowers	Creative Prod.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of The Shrew	Bebe Daniels	Principal Pict.		
Tarnish	May McAvoy	Paramount		
Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Special Cast	Warner Bros.		
Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo		
Thief of Bagdad, The	Douglas Fairbanks	United Artists		
Three O'clock in the Morning	Special Cast	Assoc. Exhibitors	7 reels	Feb. 9
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 8
Throwback, The	Pat O'Malley	Universal		
Thy Name is Woman	Special Cast	Metro	9387 feet	Mar. 15

Feature	Star	Distributed by	Length	Reviewed
Treasure Canyon	J. B. Warner	Sunset Prod.		
Tree in the Garden	Special Cast	Goldwyn-Cosmo		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
Trouble Shooter, The	Tom Mix	Fox		
Twenty Dollars a Week	George Arliss	Selznick		
Unguarded Woman, The	R. Dix-B. Daniels	Paramount		
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Visions		United P. & D.		
Wanderer of the Waste-land		Paramount		
Wandering Husbands	Kirkwood-Lee	Hodkinson		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of All Flesh		Grand Asher		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers, The		Goldwyn-Cosmo		
Week End Husbands	A. Ruben-M. Love	Equity	6700 feet	Feb. 23
Welcome Stranger		Special Cast		
Westbound	J. B. Warner	Sunset Prod.		
What Shall I Do	Dorothy Mackaill	Hodkinson		
When Johnny Comes Marching Home	Special Cast	Universal		
When a Woman Reaches Forty		Preferred		
Whipping Boss, The	Special Cast	Monogram		
Wildcat, The		Paramount		
The Wise Son	Special Cast	Universal		
Woman Between Friends, A	Special Cast	Vitagraph		
Worldly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		
Youth to Sell		C. C. Burr		
Women Who Give	Special Cast	Metro		

Studio and Player Brevities (Continued)

doffed his cap and straighted up and got Tearle's fist in his own instead of on his jaw—for it proved to be Pat O'Malley waiting for his director and cameraman to make a scene for "The Throwback," the Universal picture in which he is being starred.

Bert Roach, for years associated with Neely Edwards in the production of hobo comedies for Universal City, has a new working partner, Edwards having gone to another studio. Roach's new partner is Harold Austin.

Jack Daugherty and Eileen Sedgwick, co-starred in "The Fighting Ranger," Universal chapter play, are at Warner Hot Springs, on the edge of the Death Valley Desert, at work under direction of Jay Marchant. Sixty persons are included in the company.

"Wine," William McHarg's satire on society and bold expose of bootlegging, will be produced by Universal.

"Mitzi" in Work.

Filming of "Mitzi" latest starring vehicle for Mary Philbin, has been begun at Universal City, under the direction of Irving Cummings. The production will be made on an elaborate scale.

Billy Sullivan, directed by Edward Laemmle in Universal's production of the racing stories, has completed "Shooting Star," fourth of the series.

"Butterfly," starring Laura La Plante under direction of Clarence L. Brown; "The Missourian," starring Reginald Denny under the direction of James Horne, and "We Are French," to be directed by Rupert Julian, but not cast, are in the last stages of preparation at Universal City, and production on all will be begun this month.

Rolfe Sedan, character comedian, has just finished his third successive role in a Laura La Plante production at Universal City, that of an artist in "Relativity," which Robert Hill is directing.

Mrs. Frederick Paist, president of the National Y. W. C. A. and sister of Dr. Ray Lyman Wilbur, president of Stanford University, was a recent visitor to Universal City. Her purpose was the study of working conditions of actresses in connection with Y. W. C. A. efforts in behalf of the young women who are making their start in motion picture activities.

Filming of "Souls That Pass in the Night" has begun at Universal City. This is the screen version of William J. Flynn's story of life in the higher levels of the underworld of crime, and will be directed by Chet Franklin. Lucille Rickson, Johnny Harron Charles Clay and Erie Mayne will have the leading parts. Miss Rickson being starred.

Sets are being constructed for "Butterfly," Universal-Jewel production of Kathleen Norris' novel. Laura La Plante is to be starred and directed by Clarence L. Brown.

Craft Has Recovered

William H. Craft, director of William Desmond, Universal Western chapterplay star, has recovered from an operation for appendicitis sufficiently to visit the lot although he will not be able to resume work for two weeks.

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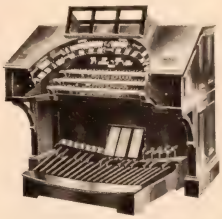
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Treasure Canyon	J. B. Warner	Sunset Prod.		
Tree in the Garden	Special Cast	Goldwyn-Cosmo		
Trifers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
Trouble Shooter, The	Tom Mix	Fox		
Twenty Dollars a Week	George Arliss	Selznick		
Unguarded Woman, The	R. Dix-B. Daniels	Paramount		
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Visions		United P. & D.		
Wanderer of the Waste-land		Paramount		
Wandering Husbands	Kirkwood-Lee	Hodkinson		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of All Flesh		Grand Asher		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers, The		Goldwyn-Cosmo		
Week End Husbands	A. Ruben-M. Love	Equity	6700 feet	Feb. 23
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod.		
What Shall I Do	Dorothy Mackaill	Hodkinson		
When Johnny Comes Marching Home	Special Cast	Universal		
When a Woman Reaches Forty		Preferred		
Whipping Boss, The	Special Cast	Monogram		
Wildcat, The		Paramount		
The Wise Son	Special Cast	Universal		
Woman Between Friends, A	Special Cast	Vitagraph		
Worldly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		
Youth to Sell		C. C. Burr		
Women Who Give	Special Cast	Metro		

Studio and Player Brevities (Continued)

doffed his cap and straighted up and got Tearle's fist in his own instead of on his jaw—for it proved to be Pat O'Malley waiting for his director and cameraman to make a scene for "The Throwback," the Universal picture in which he is being starred.

Bet. Roach, for years associated with Neely Edwards in the production of hobo comedies for Universal City, has a new working partner, Edwards having gone to another studio. Roach's new partner is Harold Austin.

Jack Daugherty and Eileen Sedgwick, co-starred in "The Fighting Ranger," Universal chapter play, are at Warner Hot Springs, on the edge of the Death Valley Desert, at work under direction of Jay Marchant. Sixty persons are included in the company.

"Wine," William McHarg's satire on society and bold expose of bootlegging, will be produced by Universal.

"Mitzi" in Work.

Filming of "Mitzi" latest starring vehicle for Mary Philbin, has been begun at Universal City, under the direction of Irving Cummings. The production will be made on an elaborate scale.

Billy Sullivan, directed by Edward Laemmle in Universal's production of the racing stories, has completed "Shooting Star," fourth of the series.

"Butterfly," starring Laura La Plante under direction of Clarence Badger, "The Mysterious" starring Reginald Denny under the direction of Lynn Reynolds, and "We Are French," to be directed by Rupert Julian, but not cast, are in the last stages of preparation at Universal City, and production on all will be begun this month.

Rolfe Sedan, character comedian, has just finished his third successive role in a Laura La Plante production at Universal City, that of an artist in "Relativity," which Robert Hill is directing.

Mrs. Frederick Paist, president of the National Y. W. C. A. and sister of Dr. Ray Lyman Wilbur, president of Stanford University, was a recent visitor to Universal City. Her purpose was the study of working conditions of actresses in connection with Y. W. C. A. efforts in behalf of the young women who are making their start in motion picture activities.

Filming of "Souls That Pass in the Night" has begun at Universal City. This is the screen version of William J. Flynn's story of life in the higher levels of the underworld of crime, and will be directed by Chet Franklin. Lucille Rickson, Johnny Harron Charles Clay and Erie Mayne will have the leading parts, Miss Rickson being starred.

Sets are being constructed for "Butterfly," Universal-Jewel production of Kathleen Norris' novel. Laura La Plante is to be starred and directed by Clarence L. Brown.

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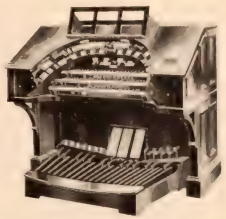
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Douglas Fairbanks
in
"The Thief of Bagdad"

DOUGLAS FAIRBANKS

in

"THE THIEF OF BAGDAD"

By Elton Thomas
Directed by Raoul Walsh
Photography by Arthur Edeson
Scenario Editor—Lotta Woods
Art Director-William Cameron Menzies
Technical Director—Robert Fairbanks

Supporting cast includes
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Snitz Edwards—Charles Belcher
Brandon Hurst—So Jin

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APRIL 12, 1924

Motion Picture News

Reg. U. S. Patent Office



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Adolph Zukor, Jesse L. Lasky present ~

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with Nita Naldi, Patsy Ruth Miller, George Fawcett, Matt Moore

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You ought to——and

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THE HUNCHBACK

"'HUNCHBACK' HAS PLAYED to capacity audiences every performance. Increased price seems to add prestige to house. Production wonderful. Congratulations!"

Tivoli Theatre,
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"'HUNCHBACK' OPENED today to capacity business. House packed and lined up half block on last show. Highest admission ever charged. Business wonderful!"

Rialto Theatre,
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"A COMPLETE SELL-OUT AT each performance. You have both a wonderful production and the greatest box-office attraction of all time."

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Sol Brill,
Far Rockaway, N. Y.

"'HUNCHBACK' HAS BROKEN all house records established at Oliver Theatre, South Bend, for the past fifteen years. Interested in second run."

Oliver Theatre,
J. Henry Handlesman, Jr.
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"ALL RECORDS FOR ANY picture that has ever played Syracuse either at a legitimate theatre at $2.00 top, or a picture theatre, have been broken with 'The Hunchback.' We are holding picture over next week!"

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"NOW PLAYING SIXTH week doing exceptional business. Thousands who have seen it unanimous in their opinion of 'Hunchback' as a great picture wonderfully produced. Appeals to all classes."

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"CONSIDER THIS PRODUCTion the last word in screen achievement. Opened Brandeis Theatre to biggest Sunday business in history of the theatre."

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"CONSIDER IT THE BEST thing you have done in pictures. Satisfactory not only to patrons but likewise to management by box office returns."

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"CAPACITY IN A HOUSE seating 3200. Enjoyed greatest opening performance of any of the big features at advanced prices. A magnificent production."

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"PACKED HOUSE NIGHT and day. Receipts exceeded those of any since we opened the Rialto. Everybody well pleased."

Rialto Theatre,
Louis J. Santikos,
San Antonio, Texas.

"'HUNCHBACK' OPENED to complete sell-out both matinee and evening. Turned away another capacity house. There is nothing in sight for a long time to come to equal the opening record of 'The Hunchback.'"

Plaza Theatre,
Alexander Frank,
Waterloo, Iowa.

"'HUNCHBACK' OPENED here to tremendous crowd at advanced prices. It's a great picture and a great business getter. Have heard nothing but enthusiastic comments. Give us more like this one."

Broadway Theatre,
V. H. Waldron,
West Haverstraw, N. Y.

"The film is the finest that has ever been made. We shall appreciate it very much if you can arrange an early return date."

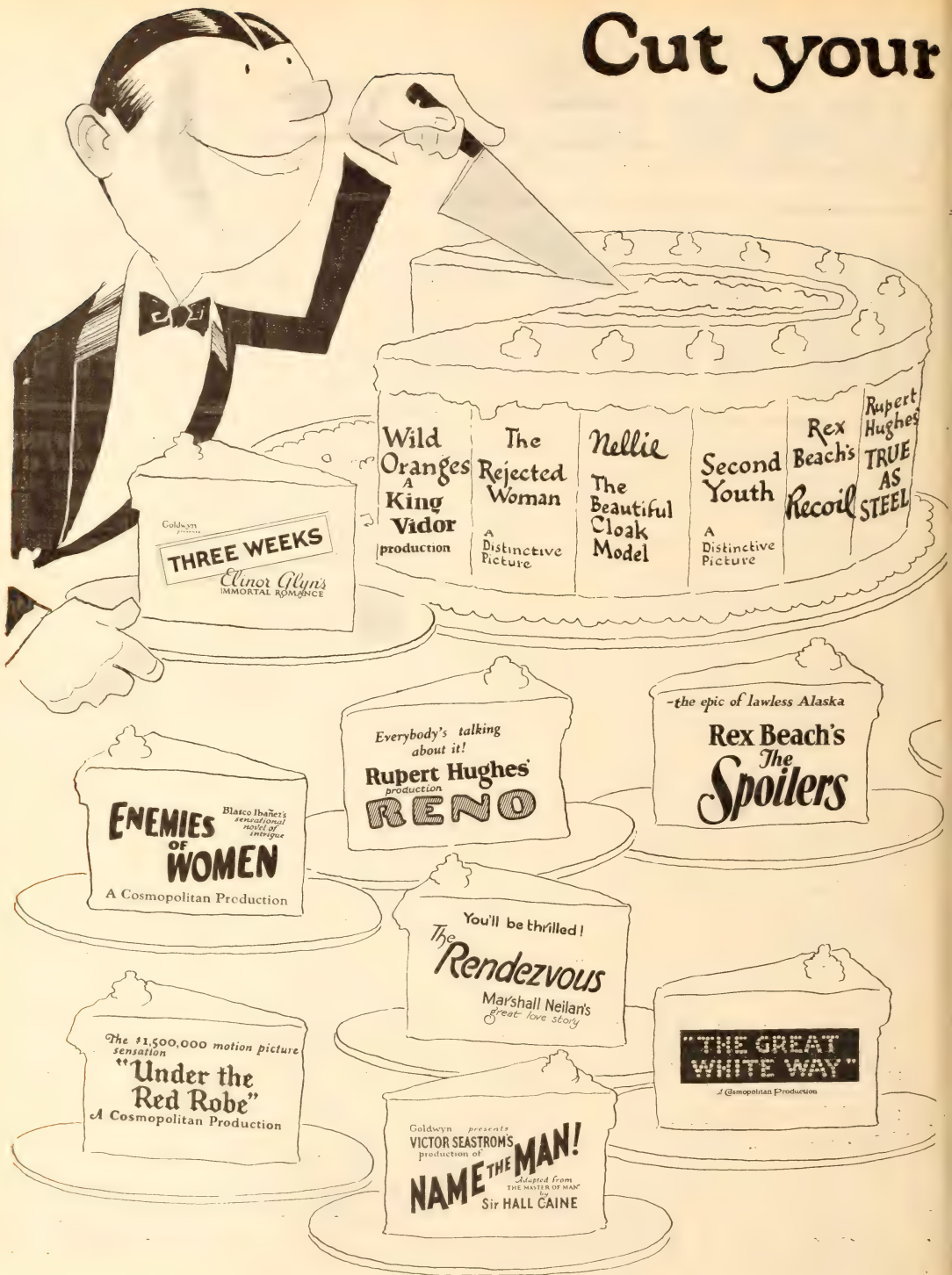
Charleston Theatre
W. F. Clarke,
Charleston, S.C.

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by CARL LAEMMLE

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Recoil
Rupert Hughes'
TRUE AS STEEL
Everybody's talking about it!
Rupert Hughes' production
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-the epic of lawless Alaska
Rex Beach's
The Spoilers
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"THE GREAT WHITE WAY"
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Goldwyn-Cosmopolitan

Cosmopolitan's Surprise Picture ~





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Don Allen in N. Y. Eve. World: "Makes the recent Dempsey - Firpo match look like a chess match in slow motion."

R. G. Welsh in N. Y. Eve. Telegram: "Most illuminating film ever made of the gay life of New York."

Stephen Rathburn in N. Y. Eve. Sun: "Brought roars of laughter from the audience."

What the Experts Said—

F. M. Hall in N. Y. Times: "Will have difficulty in keeping the crowds away from the box-office."

Andrew Freeman in Eve. Mail: "At last there is something new on the screen."

Martin B. Dickstein in Bklyn. Eagle: "Should do more for little Old New York than the climate has ever done for Los Angeles."

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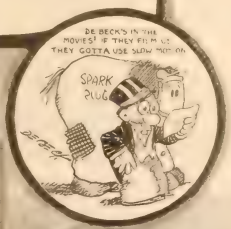
"The Great White Way" has everything. Rich comedy, tense drama, thrills upon thrills — and the greatest cast ever assembled.

Such world famous writers and cartoonists as Brisbane, De Beck, McManus, Hirshfield, McCay, "Bugs" Baer, Runyon and Irvin Cobb appear for the first time on the screen in "The Great White Way." Tie up to your local papers which run one or more of these features.

There are other celebrated figures in the film, including Tex Rickard, Florenz Ziegfeld, Jr., Joseph Urban, H. C. Witwer, Ned Wayburn and Earle Sande. Everybody will want to see them, too.



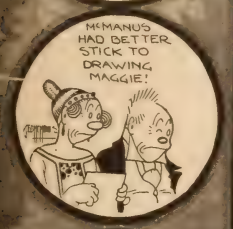
"The Wonder Picture of New York's Main Street"



No one ever dreamed of such a cast!

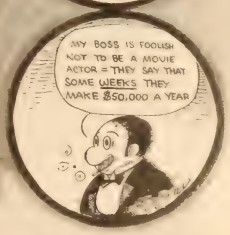
Arthur Brisbane	Anita Stewart	Oscar Shaw
Damon Runyon	Billy De Beck	Tom Lewis
"Bugs" Baer	J. W. McGurk	Olin Howland
T. Roy Barnes	Pete Hartley	Florenz Ziegfeld, Jr.
Harry Watson	John Hennessey	Joseph Urban
George McManus	Stanley Forde	Ned Wayburn
Winsor McCay	Hal Forde	Fay King
Earle Sande	H. C. Witwer	Hal Coffman
Johnny Gallagher	Nell Brinkley	Tammany Young
Dore Davidson	Harry Hirshfield	"Kid" Broad
Irvin S. Cobb		Joe Humphreys

and the entire "Zeigfeld Follies" chorus









White Way

Directed by E. Mason Hopper ~ Settings by Joseph Urban ~

PRESENTED BY
PRODUCERS
SECURITY Corp.

"The KINGDOM WITHIN"



A Victor Schertzinger Production
featuring
ERNEST TORRENCE, RUSSELL SIMPSON,
PAULINE STARKE, GASTON GLASS

"Type of picture that is not readily forgotten." — Ex. Herald.
"A powerful drama of life in the timberlands." — Harrison Reports.
Exhibitors say: "Powerful story, exceptional cast."

4 TRIED AND PROVED MONEY-GETTERS



"The MARK OF THE BEAST"

Presented by
THOMAS DIXON
author of "BIRTH OF A NATION"
An All Star Cast

Screen Opinions says: "One of the most remarkable screen productions that has been made," and gives it a rating of CLASS A-a 100% — Only 10 pictures out of 665 have received this rating.

BOOK THEM NOW



"BULLDOG DRUMMOND"

with
EVELYN GREELEY and CARLYLE BLACKWELL

Here is a rip-snorting, thrilling melodrama that packs an intense moment in every foot.

Played Wm. Fox Circuit for 75 days.

The newspapers said: "Bulldog Drummond" will moisten palms, dry mouths and will warm your soul. Phew! The events throughout never slow down.



"DOLLAR DEVILS"

A Victor Schertzinger Production
with a wonderful cast, including
CULLEN LANDIS, EVA NOVAK, JOSEPH DOWLING

A delightful picture showing what an oil boom did to a small town.

Exhibitors say: "You can cash in on this one." "A picture that will please them all." "Play it."

Distributed by **HODKINSON** Season 1924-1925 Thirty First-Run Pictures

Three convincing reasons why "GRIT" is a first run picture



GLENN HUNTER
STAR OF "MERTON OF THE MOVIES"



F. SCOTT FITZGERALD
AUTHOR OF "THE BEAUTIFUL AND DAMNED"



CLARA BOW
A SENSATIONAL SUCCESS IN "BLACK OXEN"

Some First Run Theatres That Have Played or Booked This Unusual Feature:

CHICAGO, ILL., Alcazar Theatre—Played to tremendous business first week. Held over for second week.

KANSAS CITY, MO.	12 St. Theatre
DES MOINES, IOWA	Palace Theatre
NEW ORLEANS, LA	Tudor Theatre
INDIANAPOLIS, IND	Palace Theatre
LOUISVILLE, KY.	National Theatre
CINCINNATI, OHIO	Palace Theatre
DAYTON, OHIO	Keith's Theatre
DETRIOT, MICH.	Family Theatre
LONG BEACH, CALIF	Mission Theatre
SAN FRANCISCO, CALIF	Hippodrome
ST. LOUIS, MO	King's Theatre
ST. PAUL, MINN	Palace-Orpheum
SYRACUSE, N. Y.	Rivoli Theatre
WASHINGTON, D. C.	Crandall's Criterion
SANDUSKY, OHIO	Schade Theatre
MISSOULA, MONT.	Rialto Theatre
NEW YORK, N. Y.	Loew's Burnside Theatre
WENATCHEE, WASH.	Rialto Theatre
DANBURY, CONN.	Empress Theatre

SOUTHERN ENTERPRISES THEATRE CIRCUIT

"By far the best vehicle for Glenn Hunter that has been released."
Moving Picture World

"Highly dramatic story of gripping interest."
Exhibitor's Trade Review

The Film Guild presents

Glenn Hunter IN "GRIT"

with

Clara Bow, Dore Davidson and Osgood Perkins

Story by F. Scott Fitzgerald.
Directed by Frank Tuttle.
Adapted by Ashmore Creelmon.

Photographed and Supervised by Fred Waller, Jr.

A Film Guild production

Distributed by
HODKINSON

Season 1924-1925 Thirty First-Run Pictures

The most widely booked feature in first run theatres in the history of independent distribution



What The Critics Say

"Excellent crook tale which holds interest."
—*Exhibitors Herald*

"It has all the earmarks that go to make up a box-office hit. It abounds in excitement, humor and heart interest."
—*Exhibitors Trade Review*

"Acting by Kirkwood is competent and convincing."
—*M. P. News*

"Exciting melodrama which should be a good box-office attraction."
—*M. P. World*

"From the word go, there's something doing every minute and not just the hackneyed action presented in a new way that goes to make up the vast majority of pictures, but something rather out of the ordinary."
—*Weekly Film Review*

"Undoubtedly the right attraction for many exhibitors."
—*Film Daily*

"There is no doubt about the popularity of the combination, Kirkwood and Lee."
—*Morning Telegraph*

"An excellent crook drama, held together by a fine cast."
—*N. Y. Telegram and Evening Mail*

"— the production is really well done."
—*New York Times*

"— it must be said that this picture is one of the few entertaining stories screened in the last six months."
—*Morning World*



"LOVE'S WHIRLPOOL"

with

James Kirkwood, Lila Lee *and* Madge Bellamy

Presented by
REGAL PICTURES, INC.

Story by Martha Lord

Adapted by Elliott Clawson and Bruce Mitchell

Directed by
Bruce Mitchell

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures

Announcing





Produced by
Tilford Cinema Corp.

HERE are all the elements of a sensational box-office success—a great star—a great author—a great story—a great director—and a great cast, including Holmes Herbert, Flora LaBreton, Hedda Hopper, Alan Simpson, Ralph Bunker.

Lois Wilson
in
"ANOTHER SCANDAL"

Cosmo Hamilton's latest and greatest novel

An E.H. Griffith Production

Distributed by
HODKINSON

Season 1924-1925 ~ Thirty First-Run Pictures

YOUR PATRONS WILL GO WILD OVER Fred Thomson

AND HIS WONDERFUL HORSE SILVER KING



With one mighty flash across the moving picture sky, FRED THOMSON has jumped into popular favor unlike any western star that ever appeared in pictures. Hardly released, his first picture, "THE MASK OF LOPEZ," has won him thousands of exhibitor friends and millions of movie fans.

Thomson's marvelous horse SILVER KING is already as well loved as the famous police dog that has been appearing in pictures in recent months. This rare combination of world's greatest athlete and stunt man with his remarkable horse, means capacity business for theatres with every Thomson picture.

His present release "NORTH OF NEVADA" following the 1st picture "THE MASK OF LOPEZ" is a corker for action. Read what exhibitors already are saying of Thomson and his horse. And what we have in store for you in the coming pictures will make you tickled to death that you grabbed these new westerns.

Presented by MONOGRAM Pictures, Andrew J. Callaghan, Pres.—they are Harry J. Brown productions, directed by Albert Rogell. Watch for the COMING pictures. See the advertising material we're putting behind this star and series. Sign for the entire series of 6 now. Don't delay. You'll compliment yourself on your sagacity, later.

Let Your Exhibitor Friends' Expression Be Your Guide

READ THESE

"Grab these before your opposition house gets them."—Chas. E. Barber, Tilden, Ill.

"Here is a star that's a comer—you won't make a mistake buying this new series."—Mrs. Frank Paul, Carlinville, Ill.

"Good entertainment, very satisfactory."—D. E. Fitton, Lyric Theatre, Harrison, Ark.

"This is my first with this new star and I'll say it's a good one. If all are like this we'll be more than satisfied."—Wm. Tracher, Salina, Kansas.

And the Series Has Just Started

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, INC.

Presented by MONOGRAM Pictures Corp. Andrew J. CALLAGHAN Pres.

FILM BOOKING OFFICES

723 Seventh Ave., New York, N. Y. Exchanges Everywhere

Play the Winning Card of the Season!

"I'm not so wise as those lawyer guys, but strictly between us two"



The Shooting of Dan McGrew

A ARTHUR SAWYER & HERBERT LUBIN SPECIAL

will do more than a press-agent could say it will ~

and that's saying a mouthful! But look at the cast ~ look at the title! and you won't look twice before playing this card!

Metro Picture

REG U.S. PAT. OFF.

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain... Sir William Jury Managing Director.

SUBTITLE: "Then his lips went into a kind of grin,
and he spoke, and his voice was calm.
And 'Boys', says he, 'you don't know me,
and none of you care a damn:"

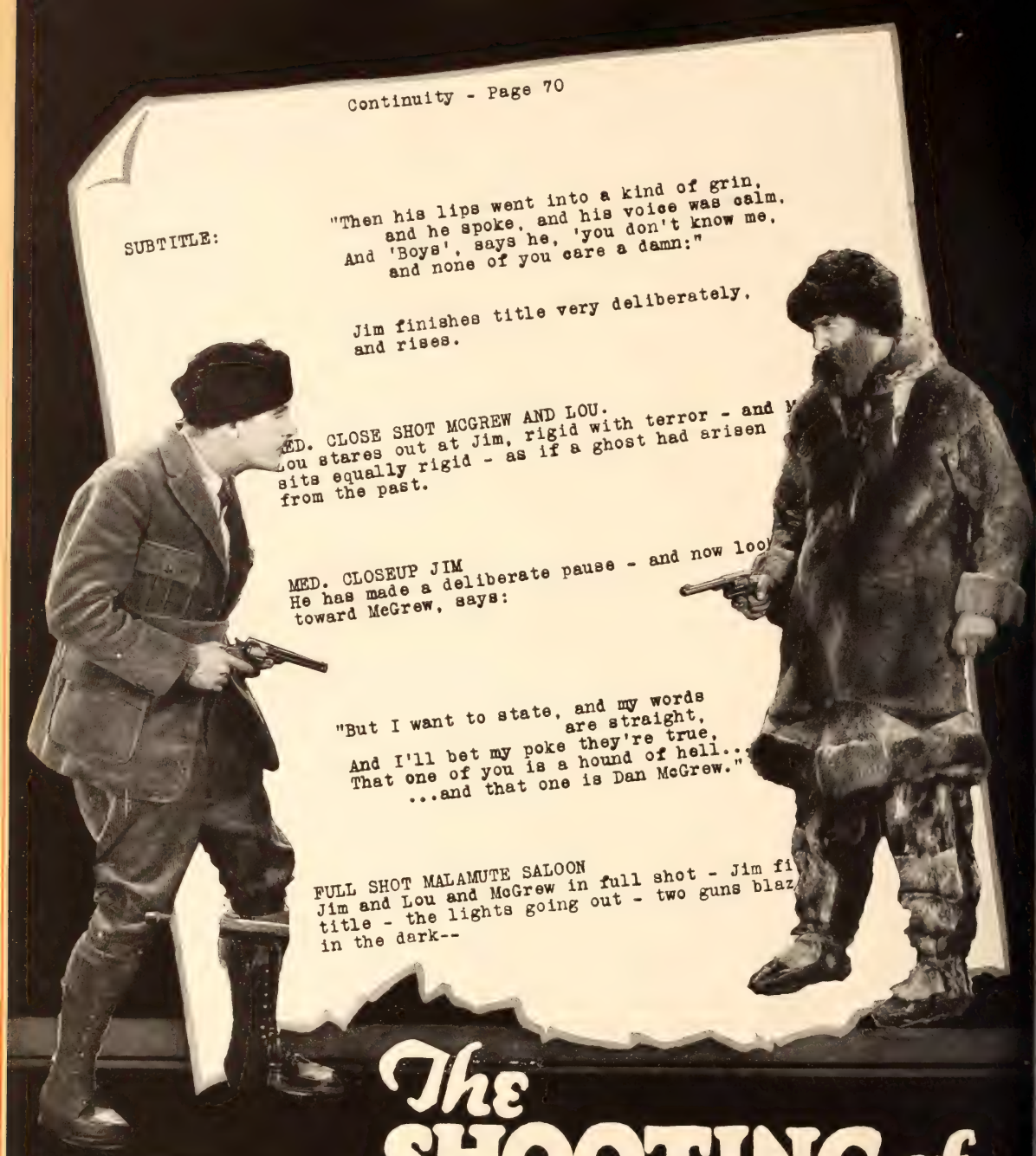
Jim finishes title very deliberately,
and rises.

MED. CLOSE SHOT MCGREW AND LOU.
Lou stares out at Jim, rigid with terror - and M
sits equally rigid - as if a ghost had arisen
from the past.

MED. CLOSEUP JIM
He has made a deliberate pause - and now loo
toward McGrew, says:

"But I want to state, and my words
are straight,
And I'll bet my poke they're true,
That one of you is a hound of hell..
...and that one is Dan McGrew."

FULL SHOT MALAMUTE SALOON
Jim and Lou and McGrew in full shot - Jim fi
title - the lights going out - two guns blaz
in the dark--



The SHOOTING of DAN McGREW

A Metro Picture

REG U.S. PAT. OFF.

Jury Imperial Pictures Ltd Exclusive Distributors thru out Great Britain Sir William Jury Managing Dir....

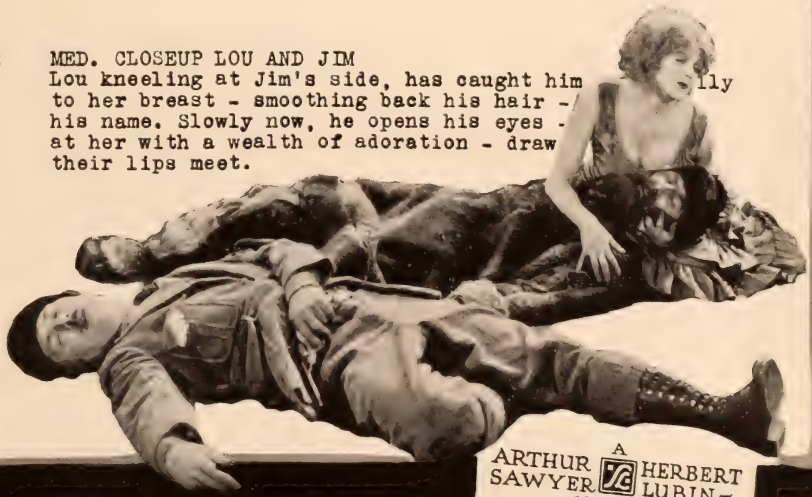


"--- a woman screamed, and the lights went up, and two men lay stiff and stark."

SCENE 361 FULL SHOT MALAMUTE SALOON
Lights on - confusion - bewilderment - terror- Jim and McGrew stretched on floor - Lou dropping to her knees beside Jim, catching him to her breast --

SUBTITLE: "Pitched on his head, and pumped full of lead
was dangerous Dan McGrew,
While the man from the creeks lay clutched
to the breast of the Lady that's known
as Lou."

SCENE 362 MED. CLOSEUP LOU AND JIM
Lou kneeling at Jim's side, has caught him ...lly to her breast - smoothing back his hair - ... his name. Slowly now, he opens his eyes - ... at her with a wealth of adoration - draw... their lips meet.



Metro Picture
REG U.S. PAT OFF.

A ARTHUR SAWYER HERBERT LUBIN SPECIAL

Picturized by WINIFRED DUNN from Robert W. Service's "The Spell of the Yukon"
Published by BARSE and HOPKINS

with BARBARA LA MARR LEW CODY MAE BUSCH
PERCY MARMONT -- GEORGE SIEGMANN
Directed by Clarence Badger
Supervised by Arthur H. Sawyer



"DAN McGREW" Will Shoot Silver Into Your Box Office

A money picture if there ever was one!

Because "THE SHOOTING OF DAN McGREW" are the four most famous words in the English language. They put Alaska on the map!

And the cast. Wow!

It's the story of a man who was crooked as lightning, but straight as an arrow with a gun; of his light-o'-love, the Lady that's known as Lou; and of her husband, a musician who played Dan McGrew's "swan song" with a six-shooter!

Variety. Gives 'em everything. Great South Sea atmosphere in the first part—then fast Broadway night life, and a peach of a cabaret fire, before the action shoots from the gold diggers under the White Lights to the gold diggers under the Arctic Lights.

You'll line 'em up with the big gun of the season!

A Metro Picture

REG. U.S. PAT. OFF.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir William Jury Managing Director

JACK PICKFORD

in "THE HILL BILLY"

Suggested by a John Fox Jr. Story ~ ~ Adaptation by Marion Jackson
Direction by George Hill

A Treat of the Season

"'The Hill Billy' is one of the treats of the season. Real drama. Packed with thrills, comedy and romance. Human touches are so abundant they tread on each other." — M. P. News.

Full of Heart Interest

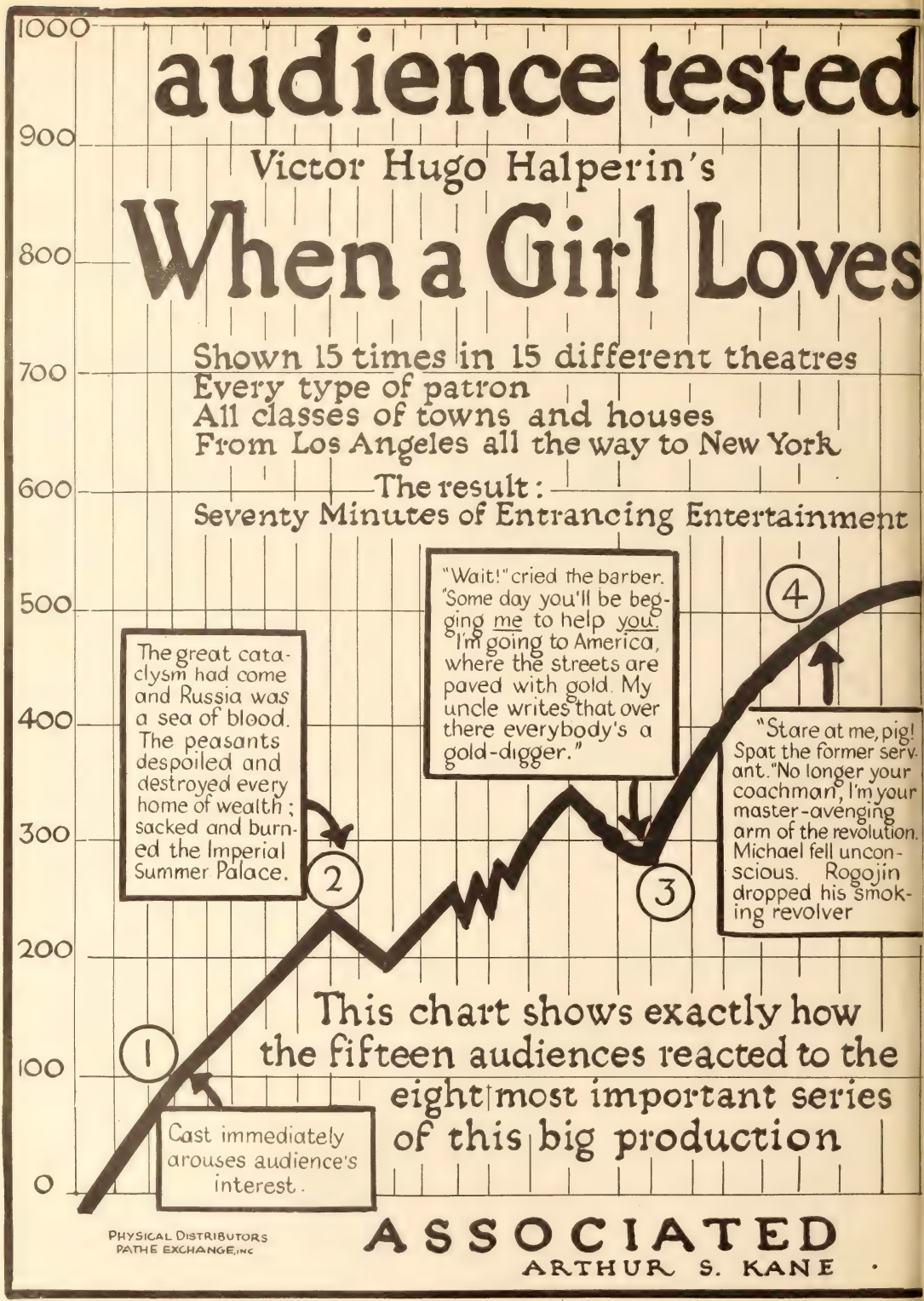
"A box-office attraction of unusual merit, and it is prolific in heart interest." — Exhibitors' Herald.

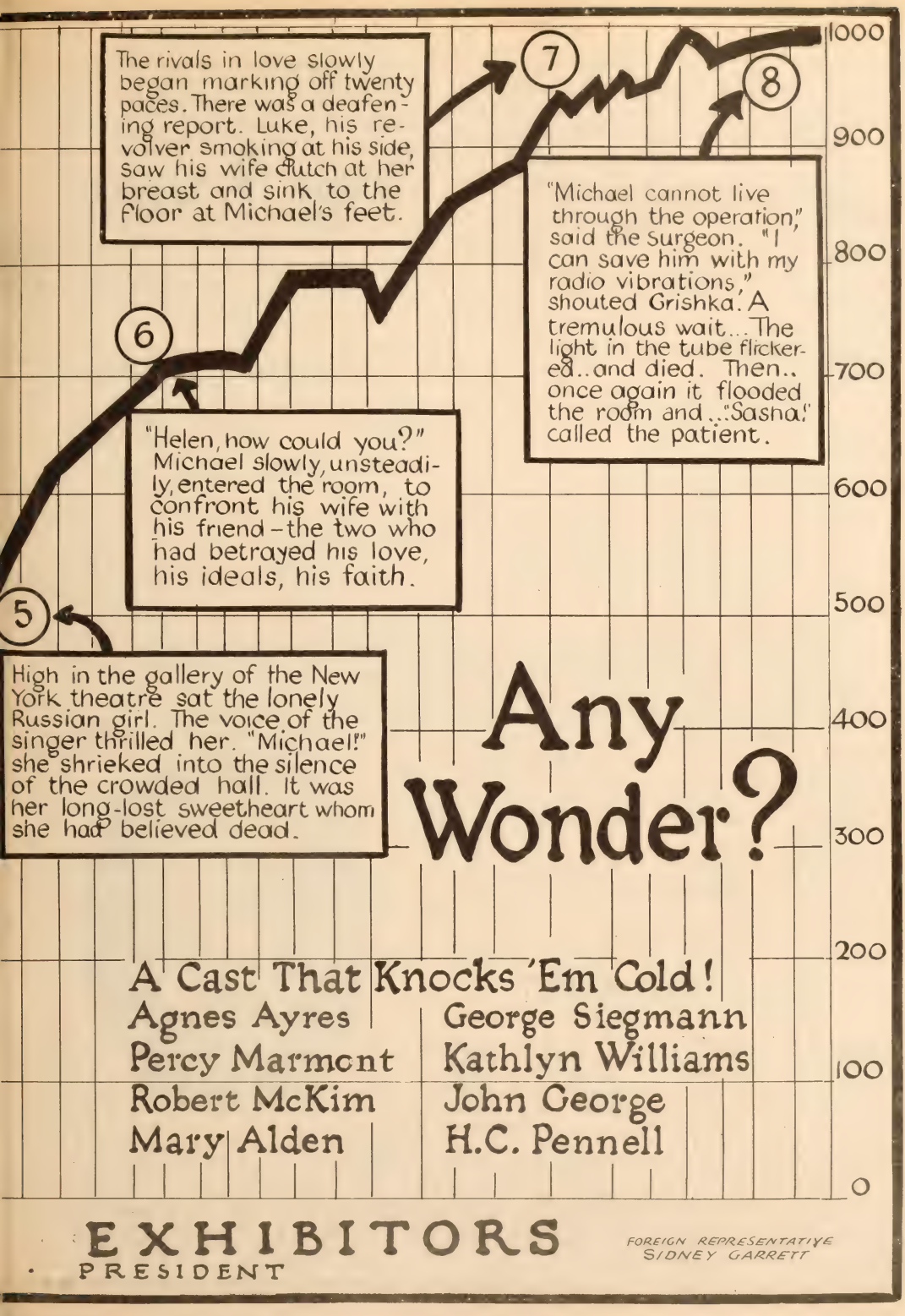
"Class" In Every Sense

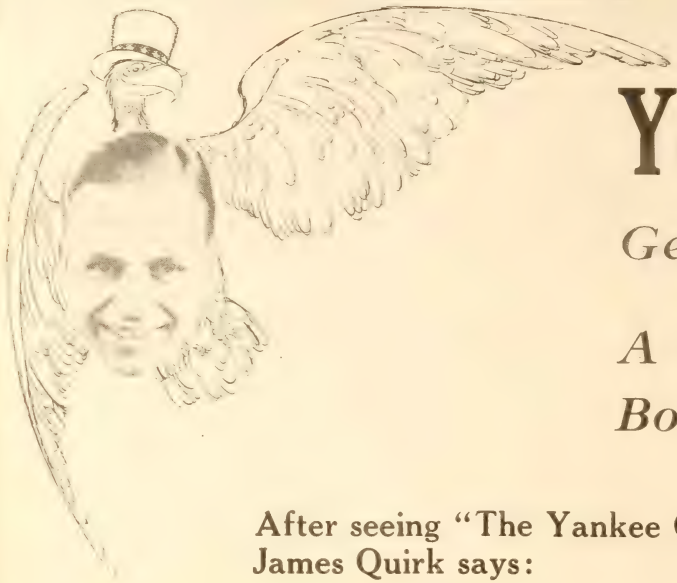
"'Classy' in every sense of the word. A drawing card for every theatre, large or small. A whole lot of genuine human interest is packed into this picture, as well as suspense, melodrama and timely comedy relief." — Trade Review.

Now Booking

Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located In Every United Artists Exchange


1000
900
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700
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500
400
300
200
100
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audience tested
Victor Hugo Halperin's
When a Girl Loves
Shown 15 times in 15 different theatres
Every type of patron
All classes of towns and houses
From Los Angeles all the way to New York
The result:
Seventy Minutes of Entrancing Entertainment
The great cataclysm had come and Russia was a sea of blood. The peasants despoiled and destroyed every home of wealth; sacked and burned the Imperial Summer Palace.
"Wait!" cried the barber. "Some day you'll be begging me to help you. I'm going to America, where the streets are paved with gold. My uncle writes that over there everybody's a gold-digger."
"Stare at me, pig! Spat the former servant. "No longer your coachman, I'm your master-avenging arm of the revolution. Michael fell unconscious. Rogojin dropped his smoking revolver
1
2
3
4
Cast immediately arouses audience's interest.
This chart shows exactly how the fifteen audiences reacted to the eight most important series of this big production
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE, INC
ASSOCIATED
ARTHUR S. KANE


The rivals in love slowly began marking off twenty paces. There was a deafening report. Luke, his revolver smoking at his side, saw his wife clutch at her breast and sink to the floor at Michael's feet.
7
8
"Michael cannot live through the operation," said the surgeon. "I can save him with my radio vibrations," shouted Grishka. A tremulous wait... The light in the tube flickered..and died. Then.. once again it flooded the room and..."Sasha!" called the patient.
6
"Helen, how could you?" Michael slowly, unsteadily, entered the room, to confront his wife with his friend – the two who had betrayed his love, his ideals, his faith.
5
High in the gallery of the New York theatre sat the lonely Russian girl. The voice of the singer thrilled her. "Michael!" she shrieked into the silence of the crowded hall. It was her long-lost sweetheart whom she had believed dead.
Any Wonder?
1000
900
800
700
600
500
400
300
200
100
0
A Cast That Knocks 'Em Cold!
Agnes Ayres
George Siegmann
Percy Marmont
Kathlyn Williams
Robert McKim
John George
Mary Alden
H.C. Pennell
EXHIBITORS
PRESIDENT
FOREIGN REPRESENTATIVE
SIDNEY GARRETT



You Know

Geo. M. Cohan

is

A Million Dollar Box-Office Bet!

After seeing "The Yankee Consul" James Quirk says:

(In April Photoplay)

"Douglas MacLean is beginning to be, to the screen, what Geo. M. Cohan is to the stage—He might be called an all American Comedian"

Kenneth Taylor says:

(In Los Angeles Times)

"Douglas MacLean is now rated as one of the sure-fire hits of the screen"



NOW BOOKING

"Going Up" and "The Yankee Consul"

In preparation—"Never Say Die"

Sidney Garrett
Foreign Representative

Released by Associated Exhibitors

Arthur S. Kane, President

Pathe
Physical Distributors



?

puzzled

Are you wondering why we persist in using an unusual title like chechahco?

Couldn't we have found something simpler?

Certainly we could. We might have named the picture "The Gold Rush" or "The Birth of Alaska," or what-not, but these would have classified it as an ordinary movie. And that's just what this picture *isn't*.

chechahcos

(pronounced chee-chaw-koze)

is as different in quality and appeal as its intriguing title is different from ordinary titles.

Associated Exhibitors

ARTHUR S. KANE, *President*

PATHÉ, Physical Distributor

WARNER BROS.
Classics of the Screen

NATUR

"A large audience attended the first showing of 'Beau Brummel' at the Strand yesterday and found that it was one of the most enjoyable pictures of the season. It also found that John Barrymore had by his wholly delightful performance as the famous *Beau* become the screen's most capable actor. Don't miss 'Beau Brummel' if you want to keep up with the best in movies."

—*N. Y. Evening Sun.*

"I want to commend Warner Brothers for the worthy ambition that induced them to bring a fine play like 'Beau Brummel' to the screen. That they have given their best to the making of this classic there can be no doubt and that John Barrymore is an inspired choice, no one will dispute. 'Beau Brummel' is a credit to the house of Warner."

—*Louella O. Parsons, N. Y. American.*

"Time may eventually wipe out the memory of John Barrymore as the young Captain George Brummel, but we intend to have an awfully good time thinking about it before that happens. It doesn't seem fair to the other young fellows on the screen like Rudolph Valentino, Ramon Navarro and Dick Barthelmess, who are doing the best they can and trying to get along, that John Barrymore should be allowed to compete. Peter Ibbetson is the only other love story we know which is so beautiful, and we enjoyed 'Beau Brummel' much more. It is beautifully produced and is played by a cast that is perfect. Long live Warner Brothers."

—*Harriette Underhill, N. Y. Herald.*

"One of those artistic celluloid efforts that come along none too frequently. John Barrymore delivers a performance that is a delight to the eye. . . . A stirring picture, not merely for the 'upper ten,' but also for O. Henry's four million and several other millions."

—*F. W. M. Hall, N. Y. Times*

"Barrymore has given to the screen a picture worthy to stand at the side of the classic Richard Mansfield gave to the stage. . . . He has made a picture which must survive as one of the splendid achievements of silent drama. An unusually large audience came for the first presentation at 12:35. By 2 o'clock there was not a seat left."

—*Thos. B. Hanley, N. Y. Telegraph.*

"The most fascinating motion picture play of the year, a veritable screen comedy of manners, and of morals, too. Mr. Barrymore wins new laurels as the audacious Beau Brummel."

—*Rubt. G. Welsh, N. Y. Eve. Telegram.*

"Devastating is the proper word for Mr. Barrymore's 'Beau Brummel.' Think, if you can, of any actor who could do this role better justice. I cannot. It is a polished and flawless performance. You'll be quite right to put your money on Beau Brummel."

—*M. ELLIOTT, N. Y. Daily News.*

ALLY!

—held over for a second week at NEW YORK'S MARK STRAND THEATRE

Where Capacity Audiences Jammed the Theatre at Every Performance





Educational Pictures

THE SPICE OF THE PROGRAM



WILDERNESS TALES

By Robert C. Bruce

"A Credit to the Picture Industry"

"Absolutely new"—"extraordinary"—"convincing"—"different"—"masterpieces"—only a few of the complimentary terms that have been used by unbiased critics of the trade and general press to describe these forceful one-reel Outdoor Dramas. The Exhibitors Trade Review says of them:

> "Each of them stands out as an etching of distinction and character. The very simplicity of these pictures makes for power. They convince!
>
> "The 'Wilderness Tales' are a credit to the picture industry."

OUTDOOR DRAMAS

Stories of real life. Gripping. Full of suspense. And with backgrounds of scenic beauty such as the name Bruce has always stood for. What an asset to balance the program with a comedy or a comedy-drama as the feature!





EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

For foreign rights address
FAR EAST FILM CORPORATION
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Educational Pictures
THE SPICE OF THE PROGRAM

When you want a one-reel comedy that is full of fast action, laughs and thrills

BOOK

CameO
CLEAN CUT COMEDIES

Exhibitors everywhere who really BUILD PROGRAMS instead of just running pictures have found these comedies the ideal rough-and-tumble subjects to balance a long dramatic feature.

"BARGAIN DAY"
A new kind of bargain rush that is a scream.

"CAVE INN"
High-speed love as it was in the days of the dinosaur.

"OH CAPTAIN"
A ship-load of fun on the briny deep.

"HERE AND THERE"
An uproarious evening in a rented dress suit.

"OH GIRLS"
A whole boarding school full of them.

"PARIS LIGHTS"
The funny side of Gay Paree.

For foreign rights address Far East Film Corporation, 729 Seventh Avenue, New York City

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

MOTION PICTURE NEWS

Independent Section

Spring Edition

will be found in next week's issue.

Many editorial and advertising features are being planned for this semi-annual number.

The News is Filed Throughout the Field

~with all the glories of the real Sahara as its background~



It's a cle



Corinne Griffith Productions Inc
present

"LILIES OF THE FIELD"

From the great stage success by
WILLIAM HURLBERT

featuring
Corinne Griffith
and
Conway Tearle

Directed by
John Francis Dillon

At the Strand, New York,
where it played for
two big weeks

One of the First National
20
February to June
1924

FIRST NATIONAL PICTURES

A First National Picture

an up!

A great artist and a great picture are making new box office history for the best theatres in the country~

When you can show that you have booked "Lilies of the Field" for your city, you can pat yourself on the back, you are a keen showman.

and still they keep coming!

Chicago	Chicago, Ill.
Warfield	San Francisco, Calif.
Circle	Indianapolis, Ind.
Strand	New York City
Rivoli	Baltimore, Md.
Branford	Newark, N. J.
Metropolitan	Atlanta, Ga.
Capitol	Cincinnati, Ohio
Liberty	Wheeling, W. Va.
Nittany	State College, Pa.
Liberty	Portland, Ore.
Rialto	Tulsa, Okla.
Rex	Bemidji, Minn.
Arcade	Paducah, Ky.
Rialto	Louisville, Ky.
Loew's State	Los Angeles, Calif.
Main Street	Kansas City, Mo.
Tivoli	Michigan City, Ind.
Madison	Detroit, Mich.
Rex	Jackson, Mich.
Melba	Dallas, Tex.
Queen	Austin, Tex.
Queen	Corpus Christi, Tex.
Rialto	San Antonio, Tex.
Madison	Peoria, Ill.
Gaiety	Springfield, Ill.
Academy	Waukegan, Ill.
Blackstone	Dwight, Ill.
Illinois	La Grange, Ill.
Hinsdale	Hinsdale, Ill.
Auditorium	Berwyn, Ill.
Dicke	Downers Grove, Ill.
Midway	Rockford, Ill.
Cataract	Niagara Falls, N. Y.
Modern	Providence, R. I.
Washington St. Olympia	Boston, Mass.
Opera House	Newport, R. I.
Beaux Arts	Palm Beach, Fla.
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American	Denver, Colo.
Coliseum-Liberty	Seattle, Wash.
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Rialto	Champaign, Ill.
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Southern	Columbus, Ohio
Colorado	Denver, Colo.
Rylander	Americus, Ga.

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Associated First National Pictures Inc.
383 Madison Avenue, New York

Just a Bowl of Goldfish!



What a part it had played in her life.

It had been the means of her gaining wealth and social position. Through it had come everything she wanted except happiness.

Would it bring her that?

A wonderful story for Constance Talmadge. A wonderful "Connie" for the fans.

This is the great stage success in which MARJORIE RAMBEAU created such a sensation.

JOSEPH M. SCHENCK presents

CONSTANCE TALMADGE

in

"The GOLDFISH"

Adapted from the stage play "The GOLDFISH"
Directed by JEROME STORM

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

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MOTION PICTURE NEWS

Founded in September 1913

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
Wm. McCormack, Los Angeles Representative

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Motion Picture News

Offers

One Thousand Dollars

For

A New Distribution Plan

An Announcement by

William A. Johnston

See Next Page

One Thousand Dollars

IT has been generally agreed for some years that distribution is uneconomic, and that both producers and exhibitors are made to suffer, often heavily, for its faults. Each pays for its excessive cost. Each suffers from its inadequate operation. All in all the industry itself lacks the stability it should have because its huge wholesaling operation is admittedly not built upon sound and sensible business principles.

We want better pictures and we want pictures to earn more money. The present policy of distribution generally fails in some degree or other to function properly to either end.

* * *

It is evident at last that changes will come about. They must come. Whether they will result in emergency measures or whether there will be a brand new basic plan that will end perforce in a general adoption remains to be seen. But there will be a reordering.

To every independent producer today, from the greatest to the lowliest, and including those with ample financial resources, plans, experience, publicity, power, distribution is a dilemma. Some are dubious as to which way to turn or whether to continue at all. Even producers running their own distribution machinery are hard put to meet its expense and exactions. On the other hand, several thousand exhibitors, comprising the solid backbone of the theatre branch, demand, if they are to continue in business, a safer, saner plan of buying pictures.

It is not wise to lay all the industry's ills to distribution; just the same, distribution is the big central power of this business and it is the job of distribution to keep open the flow of production resources and on the other hand to merchandise pictures nearer, much nearer to their full earning capacity.

We have all done a lot of talking. And there is a good deal of meat in the many suggestions that have been made. But what we want today is not talk, not theories. We want a practical, complete, workable plan, a **working** plan, a plan if possible so sound that men of resources and responsibility will say: "Yes, I'll distribute that way." And to which exhibitors will say: "That's the way I want to book pictures."

We believe that such a plan will be forthcoming if attention upon this great and imminent problem is centered. And to this end we propose an award of $1,000 for the best plan submitted. The contest is opened herewith, subject to the following regulations:

Rules for Motion Picture News Distribution Plan Competition

1. The competition is open to everybody except officers and employees of MOTION PICTURE NEWS.

2. The competition is open at once and will close on Monday, June 2nd, at six o'clock P. M. All competing plans must be in the NEWS office by that date. Proof of sending will not be considered proof of receipt.

3. The award of $1,000 will be made by a Committee of Judges to be selected by twenty-five exhibitors. The names of the exhibitors who will make the selection of the judges will be printed in an early issue. They will then vote for five judges who will make the award. The names of the judges will be published as soon as they are chosen.

4. The winning plan will be selected strictly on the merits of the suggestions offered. In case there are two or more plans which, in the opinion of the judges, are of equal merit and therefore are tied, the full amount of the award will be paid to each contestant so tied.

For A Distribution Plan

5. It is not necessary to be a subscriber to MOTION PICTURE NEWS to enter the competition.

6. The plans should be typewritten, if possible, one side of the sheet only being used. Plans written in longhand, however, will receive equal consideration.

7. Within a reasonable time after the close of the competition, the award will be made and the name of the winner published in MOTION PICTURE NEWS. The check will be forwarded to the winner as soon as the judges have reached their decision.

8. Honorable mention will be given to plans which the judges consider meritorious, but which are not deemed sufficiently good to deserve the award.

9. The winning plan will be published in full. Other meritorious plans will be published, in whole or in part, but no publication will be given any plan until all have been submitted to the judges and the award made.

10. Manuscripts intended for this competition should be addressed to " The Distribution Plan Competition," MOTION PICTURE NEWS, 729 7th Ave., New York City, and bear the name and address of the author on the first page of the manuscript.

11. As rapidly as manuscripts are received, they will be copied, numbered and sent to the judges. Each plan will bear a number, the name of the author being removed from the copy sent to the judges. In this way, the judges will make their decision solely on the merits of the plan submitted. This is done for the sake of absolute impartiality. The originals of all the plans will be filed in the NEWS office, and will be numbered to correspond with the copies sent to the judges.

12. Authors should retain copies of their plans. Manuscripts will not be returned unless specific request is made therefore, and stamped, self-addressed envelope is enclosed.

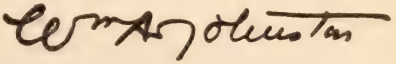
Suggestions

By a distribution plan, we mean a plan covering the complete business operation between the producer and the exhibitor. Physical distribution is, of course, but one factor in such a plan. A complete plan should begin with the contract between the producer and distributor and end with the booking contract or " played and paid " settlement between distributor and exhibitor. It will of course involve selling effort, facilities and policy, advertising, and physical handling, contracts and terms. It will aim at efficiency and economy; it will indicate how the motion picture trade dollar is to be divided between producer and distributor and exhibitor.

These, however, are suggestions merely. And in addition we ask that the expositions of the plan be made as brief as possible, that argumentative writing be avoided and the plans confined as closely as possible to their exact outline and specifications.

Those competing are urged to send their contributions as rapidly as possible, in order to facilitate the handling of the material and the forwarding of the copies of the plans to the judges.

Get busy now—and let us have your constructive plan for curing the uneconomic, wasteful distribution ills of the motion picture industry.



PICTURES AND PEOPLE

IT is evident that pictures are forthcoming, the advertising of which, to the trade and to the public, will savor of recent and prominent successes in which very heavy sums of money have been risked in production and advertising. It is a regrettable thing, particularly regrettable to a trade paper, which aims to be fair to its industry and fair also to its individuals. When a picture advertises what it actually contains, we cannot object; we can however ask that it do not attempt openly and intentionally to palm itself off to the exhibitor as a substitute for some very prominent success; and in this connection our sympathy is altogether with the maker of a picture in which a vast sum of money has been hazarded — to the hopeful winning of the maker, of course, but also to the elevation and everlasting good of this business and all in it.

We doubt very much if any exhibitor at all will be deluded by this sort of advertising. He knows well enough that the big pictures with recent premieres in New York are not going to be released to picture theatres for a year or more. If he books one of these masquerading pictures he does so on its real merit and with his eyes open. It may have merit. If he then, however, in his own advertising, attempts to delude the public by palming the picture off as another, he hurts the motion picture, his own house, and he furthermore will certainly find himself in a battle with the advertising clubs of the world and their active campaign against fradulent advertising.

* * *

WILLIAM A. JOHNSTON'S editorial, The Church and The Picture, which appeared in the March 15th issue of the NEWS, has inspired an appreciation from Carl Laemmle. The president of Universal is deeply concerned over the widening gap between the church and the picture producers.

"From time immemorial," writes Mr. Laemmle from Universal City, "the church has been one of the great molders of not only the people, but the public opinion. While today the hold of the church may not be quite so all-consuming as it was one hundred to two hundred years ago, its influence is still one of the great ruling forces in public thought."

The president of Universal states that the grievances brought forward by the church against certain types of pictures could readily be adjusted. In his contact with the clergy he finds that the churches are ready to endorse any picture that is truly worth-while, that is, clean, wholesome, and one that tells a story that means something.

Mr. Laemmle, with modest appreciation for his picture, "The Hunchback of Notre Dame," writes that dignataries of every rank have endorsed it — and backs up his claim with the names of a large group of clergy of every creed.

Such endorsement speaks volumes for the picture — and Mr. Laemmle cites a Sunday in Chicago as proof of it — when the members of four hundred churches were addressed from the pulpit on the merits of the production.

By mentioning his own picture, Mr. Laemmle uses it as an illustration to drive home the point — that it is not necessary, as has been the case in the past few years, for the church to attack publicly the picture industry or for the producers to become involved in lobbying and other such matters in order to counteract the antagonism of the church.

* * *

THE fine quality of the art prints for the premiere of "The Thief of Bagdad" in New York and the key cities—and "Dorothy Vernon of Haddon Hall" has merited wonderful praise in each locality. The Rothacker-Aller Laboratories who made these art prints are naturally highly elated.

And here is our testimonial. The laboratory work on "The Thief of Bagdad" (we have not seen "Dorothy Vernon") is the best we have ever seen. The Rothacker-Aller people may well feel proud of their justly famous slogan; Look Better—Wear Longer!

* * *

OUR recent editorial, "The Church and the Picture," is taken exception to by Mr. Morgan A. Walsh of San Francisco on the ground that "the motion picture never was, is not now, nor ever will be in opposition to the teachings and beliefs of any church. The motion picture is a world-wide form of entertainment and education and is not the sponsor nor the promoter of any particular religion or belief. The motion picture industry should always be non-partisan, non-sectarian and 100% independent."

Mr. Walsh is 100% correct and the industry at large, we believe, and certainly this editorial office stands back of this statement to a man. We do disagree, however, with another paragraph in Mr. Walsh's letter, namely: "You assume the attitude that the leaders of the church are on one side of the fence and the leaders in the motion picture are on the other side. I contend that no such condition exists." Evidently Mr. Walsh has not attended, along with us, the legislative hearings on various State censorship Bills, nor, perhaps has he visited towns and cities during some heated controversies on the subject of Sunday closing of theatres. On certain occasions something in the way of a fence was greatly needed to protect each contending faction.

The very serious fact is that a good deal of a breach has always existed between the picture industry and the church and the sole purpose of our editorial was to close it. We need in this world more compromise and fewer decisions; and there is an outstanding and crying need of an understanding, and, we venture to say, a sympathy, between the picture and the church.

* * *

DAVID HORSLEY, one of the pioneer producers, has taken to the lecture platform. He will tell the world about Hollywood this coming season. Since he opened the first picture studio there it is certain that he will be accepted by the public as an authority on the subject of Hollywood and its people. Mr. Horsley will use slides and motion picture—the slides presenting Hollwoody "as was and" "as is;" its finest buildings, most beautiful homes, schools, churches, the Bowl and the Pilgrimage play. The motion pictures will be short scenes from the earliest and most recent productions; screen personalities in private life and many of the famous authors, artists, etc., who live in and call Hollywood their home.

It seems to us that Mr. Horsley is performing a real service in removing from the minds of the public any prejudice against Hollywood, based upon misinformation gathered from sensational newspapers and magazines.

His itinerary will take in practically all the large cities of the United States and may later extend to foreign shores. Showing Hollywood with pictures and slides should act as a lasting benefit to this much-maligned community. Such graphic evidence will do more to mold public opinion in favor of the studio city than all the written testimony of its champions. We wish Mr. Horsley all kinds of success in his new venture.

* * *

ORDERS for scripts have come in so fast for Edward J. Montagne, scenarist, that he has been compelled to open new and larger offices in the Levinson Building, Hollywood. This busy scenario writer will also install a complete filing cabinet to take care of his "copy." A few of his stories the carbons of which have been filed away include 'Painted People," "Rupert of Hentzau," "The Storm Daughter," "The Common Law," "One Week of Love," and "The Last of the Duanes."

* * *

J. D. WILLIAMS has come out strongly against the faulty and cumbersome distribution system. It is his opinion that producers are at present making fewer suitable subjects for metropolitan first-run theatres that will be necessary for the coming season—and he blames inaquitable distribution costs for the shortage of high grade subjects.

Condensing a few of his verbal bombshells we quote J. D. as follows:

"If the average exhibitor does not get enough worth-while pictures to assure good average business, he cannot pay for and sustain himself upon the occasional big picture when it comes along."

"Distribution is the greatest problem we have to contend with today." An accurate observation, J. D.

"The average distributor will tell you that pictures cost 30% to distribute, yet I know from personal experience that some subjects cost 15 and some 90% between studio and theatre."

"Distributors today are averse to handling a production which has cost over $500,000 if they estimate it will not gross over $700,000. At the same time they welcome negatives costing $150,000 which will gross $300,000."

Mr. Williams reminds us of the time when all pictures sold for 10c. per foot.. Then a few farsighted men got out of the rut by making big features, which earned large profits, and we moved along until we bogged into the present 30% rut.

He concludes his statement by declaring that "until distributors can make money by selling a $400,000 picture for $500,000, we will not get enough big pictures. Prominent stars, well known books and plays, lower the distributor's advertising costs, reduce sales resistance and make money for the exhibitor, but there is no incentive for the independent producer to put them in pictures so long as he has to pay an unfair percentage of the overhead for distribution as does the cheaper negative with none of these expensive elements."

THE invitations are out for the inaugural performance of Crandall's million dollar Tivoli Theatre, Fourteenth Street and Park Road, Northwest, Washington, D. C.—which will occur Saturday evening the fifth of April. The theatre is operated by Crandall's Tivoli Theatre Company—of which Harry M. Crandall is president.

Mr. Crandall is a live showman—and he has placed screen entertainment on a high plane in the Capital of these United States. His showmanship is evident again in the ceremonies which will attend the opening of this community theatre. There will be a street carnival and a colorful parade Friday evening in celebration of the event. Owners of several hundred delivery wagons, auto trucks, floats and pleasure cars have requested places in line—and all vehicles must be decorated, or they will be ruled out of the procession.

The Crandall organization has tied up with the merchants to keep their stores illuminated and decorated inside and out, particularly on the last few evenings of the week and arrangements have been made with them for extensive advertisements, showing the activities of the Columbia Heights neighborhood in which the Tivoli is located. Saturday evening—with the official opening of the theatre—will be given over to a community carnival, with fire-works, street concerts, street dancing and general merrymaking.

* * *

NEW YORK'S film colony—Hollywoodians in our midst—who now comprise Edwin Carewe, Finis Fox, Wallace Beery, Gloria Swanson, Bebe Daniels, Helene Chadwick, Lotta Woods, Bert Lytell, Alice Terry, Edward Dillon, Dagmar Godowsky, Richard Dix, Douglas Fairbanks, Rex Ingram, Mary Pickford, Ernest Torrence, Raoul Walsh and Allan Dwan have been augmented by the arrival of Anna Q. Nilsson, Clarence Badger, Mary Astor, Elmer Harris and Bill Hart. Barbara La Marr and Galdys Walton will join the group the early part of April.

* * *

AFTER a good deal has been published and a lot said—altogether too much, as usual, the owners of United Artists hold their annual meeting and with cheery words all around renew and extend contracts for the product of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith for a period of three years. So that's settled. We compliment the press representative for the terseness of the item issued. His statement of little more than a hundred words puts at rest several million words of slushy gossip, an apt illustration of the difference between news and bunk.

The long and short of it is simply this: The United Artists people looked about over the field for better distribution arrangements and after considering for some time the various pros and cons of the situation returned to their distributing machine as the most satisfactory.

All of which is a good deal of a compliment to Hiram Abrams. That is certain. It is something of an effort to run a distributing organization on a handful of pictures a year. People say, in fact, that it can't be done; but it is done. And, apparently, it is done more satisfactorily to the producers involved than if many pictures were handled. One answer, probably, is good pictures and concentration on each so that the picture lives long and works to its utmost all the time. There's considerable in that.

* * *

"GIRL SHY"—Harold Lloyd's newest comedy—earned its ovation which was accorded it during the trade showing last Friday at Loew's New York Roof. This comedian, carrying a staff that is ever at work concocting new inventions and ingenuities, has produced a picture, which for sheer thrill and excitement surpasses the memorable "Safety Last"—which is exceptionally rich in spontaneous humor—which represents keen satire and clean fun at an unusually high development. There is a succession of high speed thrills and comedy gags in the latter reels which dwarf anything heretofore accomplished along this line. It presents action plus.

The remarkable point about Lloyd's pictures is his ability to maintain such a fast pace. No matter how high one regards a previous effort—which may represent the last word in comedy achievement—he always has something in reserve to offer for its successor. We think the keynote of his success lies in his application to the two prime requisites of high class comedy—Invention and Spontaneity. S. R. O. signs will be useful here—those not having them should place orders for them—NOW.

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THE sailing lists of the S. S. Berengaria and the S. S. Paris [illegible] by exceedingly heavy traffic. Among the travelers on the Cunard boat were George H. Smith and Miss Annie M. Smith of Vitagraph, while the French boat carried J. Gordon Edwards.

* * *

DOUGLAS FAIRBANKS appeared in the role of a magazine writer at a luncheon tendered him last week at the Aldine Club, New York, by "Boys' Life," the magazine published by The Boy Scouts of America. Doug, as a contributing editor, was introduced by toastmaster Daniel Carter Beard as "that interesting philosopher" and made a rattling good speech in which he said he was a believer of motion in life as well as in pictures. Prominent editors present were: Robert Bridge, Frank Crane, Merle Crowell, John H. Finley, Charles Dana Gibson, Norman Hapgood, Melville E. Stone, Arthur T. Vance and others.

* * *

W. C FIELD has a gag line in the musical comedy, "Poppy" of which he is the comedian, playing the part of an old-time medicine faker, he says: "It's the old army game." So he has jumped into pictures to play a soldier of Washington's army in "Janice Meredith."

* * *

VICTOR SCHERTINZGER started something when he dropped the megaphone to dash off melodies. Writing songs is becoming contagious among the coast film folks. Here is Lew Cody who recently had two songs published, "Lady of the Orchids," and "Wait for Me." And Marshall Neilan has taken time off to write "Don't Forget," which is to be introduced to vaudeville by Nora Bayes.

* * *

THAT the public, which sways the exhibitor, does not approve of so-called "suggestive" pictures is evident by the opinion gathered by J. S. Woody, general manager of Associated Exhibitors, when he had the returns compiled from a questionnaire issued previous to starting production on Murry W. Garsson's "Plaster Saints," since renamed "The Spitfire."

"Don't overdo the bedroom scenes in pictures; the public doesn't want muck," declares C. C. Klutts of the Glades Theatre at Moore Haven, Florida.

Exhibitor H. Hare of The Russell Theatre, Detroit says: "The better element of our patrons is tiring of suggestive titles and pictures. If the producers and exhibitors don't clean house soon we will go the way of the corner saloon."

From the Dixie Theatre, Bastroop, Tex., comes the suggestion: "Cut out the sex filth in pictures or producers will learn something like the saloons did when the people took things into their own hands."

N. C. Rice of the Opera House, Algona, Ia., urges: "Confine your efforts in pictures to clean, constructive material; it wins." And Harry Muller, of the Crystal Theatre, Anderson, Ind., gives it as his opinion that "the suggestive type of picture is not the one for the family audience, composed in the main of working people, whose patronage keeps up nearly all picture houses."

R. R. Quinlin of the Ideal Theatre, Chateaugay, N. Y., finds popular interest is waning in the picturization of situations "where human nature is given too severe a test."

Eller Metzger of the Strand Theatre, Creston, Ia., says: "Church stuff presents a delicate situation if the director loses sight of the psychology of the masses."

A. R. Scott, of the Strand Theatre, Sedalia, Mo., also warns against "too much of the pillar of the church robbing the poor." And E. E. Gailey of the Crystal Theatre, Wayne, Neb., suggests that it pays to "be careful how the church is treated in pictures."

The Anderson Amusement Company, Grand Theatre, Dell Rapids, S. D., says: "No picture whose title contains the word 'Saints' or refers to the Deity draws."

Film Laboratories Are Consolidated

Consolidated Film Industries, Inc., Takes Over Business of Four Concerns

THE consolidation of the important Film Laboratories of the East is now an accomplished fact. Announcement has been made of the formation of Consolidated Film Industries, Inc., with a capitalization of $6,000,000. Consolidated Film Industries, Inc., have taken over all the assets and the businesses of Craftsmen Film Laboratories, Erbograph Company, Republic Laboratories and Commercial Traders Cinema Corporation.

L. James San will head the new organization as President and General Manager. Mr. San will immediately take up the task of coordinating the work of the various companies.

Herbert J. Yates, Vice President, will take charge of sales and advertising. Associated with him as special representatives will be Benjamin Goetz and J. Brophy. W. H. Evarts and A. Canter will continue in the Consolidated sales force.

Harry M. Goetz and Leonard Abrahams, Vice President will have charge of the management of all the plants taken over, and associated with them will be the complete technical staffs formerly with the various companies.

Benjamin Goetz has been elected Treasurer, and Hubert E. Witmer Secretary. Ludwig G. B. Erb, Morris San, Edmund C. Dearstyne, Joseph San will together with the officers named in the foregoing make up the Board of Directors. The general offices of the Consolidated will be established at the earliest possible date at 729 Seventh Avenue, New York City.

The Title Department for all plants will be in charge of Louis Meyers.

Arrangements are already under way for the establishment of a large laboratory in Los Angeles, for the purpose of first-hand cooperation with Coast producers and distributors. It is also planned to establish a large laboratory in England.

The organization of Consolidated Film Industries, Inc., marks the retirement from active business of Ludwig G. B. Erb. Mr. Erb, however has consented to continue on the board of directors as chief technical advisor.

Jannings Signs to Appear in Series of Ufa Films

Emil Jannings, internationally famous through his screen portrayals in German productions, has announced his intention to remain in Germany, and despite flattering proposals said to have been made for his services by Continental and American producers, has signed a new contract with the Ufa-Deela concern in Berlin. Under the terms of the new contract Jannings is to appear in a series of productions, the first of which will be directed by Ludwig Murnau.

The Ufa organization now has in production at the Tempelhof studios in Berlin a picture titled "The Comedy of Hearts." The male lead is being played by Nigel Barrie, who has played in numerous American films. In the supporting cast are Lil Dagover, Colette Brettel and Lydia Potechina.

Pettijohn, Connolly Guests at N. O. Luncheon

C. C. Pettijohn and Jack Connolly, of the Hays organization, were guests at a luncheon given by the New Orleans Film Board of Trade recently. Jimmie Bryant acted as toastmaster.

In addition to the honor guests Mack Sparks, Dallas branch manager of Southern States; W. E. Callaway, district manager of Associated First National, and Ned E. Depinet, district manager of Universal, were guests of the Board.

M. P. P. D. A. Extends Contract With Hays for Three Years—Until March, 1928

ANNOUNCEMENT was made on March 31 that Will H. Hays had signed a new contract with the Motion Picture Producers and Distributors of America, Inc. At the conclusion of the annual meeting of the organization, held that day, the Board of Directors authorized the following statement:

"The three-year contract entered into with Mr. Will H. Hays on March 5, 1922, and which still has a year to run, has today been renewed and extended for a further period of three years or until March, 1928."

The Association, which originally consisted of nine of the large producing and distributing companies now has a membership of twenty-one. The W. W. Hodkinson Corporation was elected to membership at the meeting on March 31.

The membership of the M. P. P. D. A. is now as follows: Associated First National Pictures, Inc.; Bray Productions, Inc.; Christie Film Company; Distinctive Pictures Corp.; Eastman Kodak Company; Educational Film Exchanges, Inc.; Famous Players-Lasky Corp.; Fox Film Corp.; Goldwyn Pictures Corp.; D. W. Griffith, Inc.; W. W. Hodkinson Corp.; Buster Keaton Productions, Inc.; Kenma Corporation; Metro Pictures Corp.; Principal Pictures Corp.; Hal E. Roach Studios; Talmadge Producing Corp; Joseph M. Schenck Productions, Inc.; Universal Pictures Corp.; Vitagraph, Inc.; Warner Brothers.

Protection of the interests of American producers abroad was one of the important topics discussed at the annual meeting. Plans were taken up looking to the extension of the activity of the Hays organization into any country where the interests of its members need looking after. These would include keeping watch on censorship and other regulations.

Screen Advertisers Will Elect in Detroit

THE Screen Advertisers Association, which is the motion picture department of the Associated Advertising Clubs of the World, will hold its election of officers at Hotel Statler in Detroit, April 10th and 11th. This election is usually held at the Associated Clubs annual convention, but since the big convention will be held in England this year and many screen members may not be able to attend, the election is being held in this country where all may have a vote.

Douglas D. Rothacker, president of the Screen Advertisers Association, invites all interested in the screen medium to attend the Detroit gathering, even though they are not Association members.

"Since the annual convention at Atlantic City last Spring membership in the Screen Advertisers Association has increased fifty percent—and we are still working," said Mr. Rothacker. "At the Detroit meeting we will perfect plans for our Association's participation in the big convention in England. It is our ambition to do some things overseas that will cause the Britishers to remember the motion picture department of the Associated Clubs."

Municipal Admission Tax Menace in Canada

Prince Albert, Sask., has passed the municipal admission tax on theatre tickets which is an assessment on theatre patrons in addition to the Provincial taxation on theatre tielevy coming into effect on April 1. The by-law is similar to the municipal act which has been adopted in Regina, Saskatoon, Weyburn, Moose Jaw and Battleford, the schedule being as follows: There is no tax on tickets up to 10c; one cent tax on 10 to 19c; two cents on 20 to 29c; three cents on 30 to 49c; five cents on 50 to 99c; 10 cents on $1. to $1.50; 15 cents up to $2. and 10 per cent over that amount.

Loew Profits Show Increase Over 1922-1923 Period

A statement recently issued and covering the period from September 1, 1923 to March 9, 1924, on Loew's Inc., and subsidary companies shows an increase of $42,326 over the corresponding period of last year. The total profit shown for the period is $1,598,-880.35.

The income from theatres and rentals shown by the statement totals $10,326,964. with the cost of the operation of the Metro distributing organization showing at $1,870,-688.14.

Film Exports Reported for January

Department of Commerce officials report that during January, 1924. England imported from the United States 2,453,200 feet of raw stock film valued at $57,912 and 287,364 feet of negative with a $47,345 valuation while Canada imported from here 1,647,425 feet of positive film valued at $102,136 and Australia received from America 1,977,238 feet with $78,484 value.

January's grand total film exports from the United States totalled $783,047.

Repeal Battle To Occur Next Week

Davison Bill To Be Amended

THE fate of motion picture censorship repeal in New York state will be known next week. All the indications are that the Legislature will adjourn next Thursday, April 10. The Republicans of the Assembly will hold a conference next Tuesday at which the whole censorship repeal situation will come up for action.

The bill, introduced in the Assembly by F. Trubee Davison, of New York, which would provide drastic strengthening of the penal code with reference to motion pictures, will probably be redrafted or amended to meet some of the objections that have been raised against it by exhibitors.

Samuel I. Berman, executive secretary of the Motion Picture Theatre Owners of New York State; Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, and Courtland Smith and Jack Connolly, of the Hays organization, arrived at the State Capitol Wednesday afternoon, and lost no time in an effort to sense the attitude of the Assemblymen on the censorship bills.

Davison Bill Too Drastic

It was generally conceded that the Davison bill is far too drastic, or as Mr. O'Reilly put it, "a Volstead Act" in the motion picture industry. The Hackenburg bill, Democratic repeal measure, introduced in the Assembly, will not be reported out of Rules Committee.

The proposed amendments to the Davison bill, which, it appears, may be made, include changes in Sections 1795 and 1795-b of the measure. The word "knowingly" would be inserted in the first and the amended section would then read as follows: "No person shall produce or make or *knowingly* exhibit or offer, sell, lease or rent to another for exhibition any motion picture film or poster, banner or other similar advertising matter in connection therewith, which is obscene, indecent, immoral, inhuman, sacrilegious, or of such character that its exhibition would tend to corrupt morals or to incite to crime."

In Section 1795-b the provision for revocation of theatre license would be eliminated, and a change made in the provisions of the bill under which the offending theatre could be declared a common nuisance and closed up.

Before a theatre could be declared a common nuisance, three separate court actions, involving trial by jury, would be necessary. The bill, as it now stands, would use the injunction as the means for closing up the theatre.

Davison States Position

Assemblyman Davison, in an interview with representatives of MOTION PICTURE NEWS at the Capitol on Thursday afternoon, made clear his position on the whole censorship matter.

He pointed out that the principle of legalized censorship was repugnant to him, but that he was unwilling to repeal statutory censorship unless teeth were put in the penal law.

He indicated that he had drafted his bill with this attitude in mind, and that he was not unwilling to modify its drastic provisions, if the general purpose of the bill were left intact.

"Under no circumstances, however," he commented, "will I vote for the repeal of censorship unless safeguards are provided in the penal code."

The New York State Senate, Democratic in its majority, will probably pass the Walker repealer within the next few days. In the ordinary course of events it would then come to the Assembly for a vote.

If those seeking to repeal censorship can muster the necessary votes in the Assembly, then censorship will be a thing of the past in New York State on and after July 1. It is a foregone conclusion that Governor Smith will sign the repeal bill if it ever reaches him.

The sole fly in the ointment, however, is whether or not enough Republicans will break away from party lines and vote in favor of the repeal. It is a well-known fact that there is more than one Republican who is in favor of repealing the obnoxious law as it now stands. Speaker Machold has let it be known that he will not exercise the party whip when it comes to vote on censorship repeal.

The action to be taken in the Senate, however, may be conditioned on the disposition made of the Davison bill, in its amended form, in the Assembly, so far as the time element is concerned. In other words, the Senate action may come first, or it may not. The best information is that the Senate will pass the Walker repealer, in any case.

Despite rumors to the contrary, it now seems certain that the Legislature will adjourn on April 10. Majority Leader James J. Walker was ill on Monday and Tuesday of this week, but was able to take charge of things in his old-time manner by Wednesday. Every effort is being bent towards bringing an adjournment during the coming week. This means that the censorship fight will be staged in the Assembly next week.

Other Bills Still in Committee

The other motion picture bills are still in committee, or making little or no progress. These bills, however, are but of little importance as compared to the censorship measures.

It is evident that the fate of censorship repeal will be decided in the final hours of session. But little time remains for putting an amended bill through the legislative machinery necessary to get it on the floor for a vote. Of course, there is always a crush of bills at the end of the session, but reports around the Capitol were to the effect that the subject of censorship repeal might be brought to the attention of the Legislature again through an emergency message from the Governor.

The final disposition of the censorship situation seems to rest pretty largely with the action to be taken by the Republican conference next Tuesday.

Exhibitor Restrained From Censoring Picture

MARTIN PRINTZ, manager of the Circle theatre, Cleveland, was ordered by Common Pleas Judge Ruhl last Thursday, to restore one hundred feet of film of the motion picture, "The Marriage Circle," which he had cut. Printz had eliminated the last hundred feet of the film on the ground that it was too racy for his patrons.

Ruhl's order restrained Printz from exhibiting the picture unless he shows it with only those parts cut out that were prohibited by the Ohio Board of Censors. It was a restraining order, effective until April 15th.

The Film Classics Company, Cleveland distributors of "The Marriage Circle" brought suit against Printz on the ground that their contract called for his showing the picture as approved by the censor board.

Leonard S. Levy, company attorney pointed out that his client is bound by the same contract with the Warner Brothers Company of New York, producers of the film, and would be liable for damages if it allowed a distributor to make further cuts.

Universal Signs Dempsey for Ten Pictures

CARL LAEMMLE definitely signed Jack Dempsey, world's heavyweight champion boxer, to star in ten feature pictures to be written by Gerald Beaumont, the well known sports writer, and directed by Jesse Robbins.

Beaumont was the author of the "Information Kid" stories which ran in the Red Book, and which Universal is now making as a series of two-reelers, entitled "Fast Steppers," with Billy Sullivan in the featured role.

Jesse Robbins recently made "The Law Forbids" a Universal Jewel in which Baby Peggy had a strong part.

The Dempsey pictures also are expected to be well seasoned with comedy, and Universal predicts that the Dempsey pictures, far from relying upon Jack's popularity alone, will be produced with maximum care in preparation and in direction.

Jersey Nominates Woodhull for Nat'l President

AT regular meeting of the Motion Picture Theatre Owners of New Jersey, held on March 28, resolutions were adopted endorsing R. F. Woodhull, of Dover, N. J., and head of the state organization, for the National Presidency of the Motion Picture Theatre Owners of America.

Mr. Woodhull has been president of the Jersey organization for three years, and is prominent in the councils of the national organization, of which he is a director. He was mentioned prominently for the national presidency at the Chicago convention last year.

Mr. Woodhull is the first candidate who has been put forward by definite action of a state organization since Sydney S. Cohen announced he would not be a candidate for re-election at the Boston convention in May.

Says Big Films Are Handicapped

Blaming Distribution Evils for Condition, J. D. Williams Predicts Shortage of High Grade Features

DECLARING that the prevailing "uneconomic" system of distribution will bring about an acute shortage of big feature productions this coming Fall, with consequent harm to the business conditions affecting producers, distributors and exhibitors, J. D. Williams, President of Ritz-Carlton Pictures, Inc., and recognized in the industry as an authority on picture distributon, reiterates a warning he sounded a short time ago that the method of selling pictures must be improved to avoid the serious economic situation which now threatens.

Since his retirement as general manager of Associated First National Pictures, Inc., of which he was the organizer and active head until a little more than a year ago, Mr. Williams has continued his studies of the distribution problem; its immediate effects upon picture production and exhibition and the trend of affairs under the selling system which is now in effect. Recently he returned to New York from the west coast and the view he expressed at that time that the lack of incentive for producers to continue in making big pictures was directly traceable to "inequalities" of distribution, has not been changed by any conditions he found existing in New York or developing since.

"The greatest problem we have to cope with today is distribution," Mr. Williams contends. And he continues: "To realize that distribution has always been a vexing problem, we need only recall the time when all pictures sold for 10 cents per foot. Then a few farsighted men got out of the rut by making big features, which earned large profits, and we moved along until we bogged into the present 30 per cent. rut.

"Right now we should be producing more $400,000 or $500,000 pictures, but experienced independent producers are disinclined to do so because of the fear that they will not earn sufficient to cover distribution costs, provided the gross fails to approximate a million.

"It is uneconomic that 4,000 contracts on one picture grossing $300,000 should not entail approximately the same distribution costs as 4,000 contracts on another grossing $600,000. The only difference is the interest on the money involved during the time it is invested. The percentage of selling cost on the $600,000 negative should be less if there be a difference in rate at all. Yet distributors today are averse to handling a production which has cost $500,000 if they estimate it will not gross over $700,000.

"Until distributors can make money by selling a $400,000 picture for $500,000, we will not get enough big pictures. It is my contention that there should be more money in properly made pictures of the first class than those of a lower standard, because both will play approximately the same number of theatres, both require the same number of calls by salesmen with consequent equality in selling costs. The physical distribution cost of six to eight reels of film is the same whether they earn the larger or smaller gross. This comparison applies, of course, to productions which have been made without waste by competent producers.

"The claim of the average distributor is that pictures cost 30 per cent. to distribute, yet I know from personal experience that some subjects cost 15 and some 90 per cent. between studio and theatre. The gulf between what we know as 'independent' producers will continue to widen until the distributor can, with fairness, correctly assess the varying costs on his own production.

"Prominent stars, well known books and plays lower the distributor's advertising costs, reduce sales resistance, and make money for the exhibitor, but there is no incentive for the independent producer to put them in pictures so long as he has to pay an unfair percentage of the overhead for distribution as does the cheaper negative with none of these expensive elements.

"In expressing my conviction that next October there would be a shortage of big features suitable for metropolitan first-run theatres to a certain star he replied that a shortage would make a more profitable market for his pictures. This view of the situation is entirely erroneous, because if the average exhibitor does not get enough worth while pictures to assure good average business, he cannot pay for and sustain himself upon the occasional big picture when it does come along."

Senate Finance Committee O. K.'s 50c Tax Repeal

THE Senate Finance Committee has reported favorably the administrative features of the Tax Reduction Revenue Measure. The seating tax repeal was agreed to along with the repeal on admission under fifty cents. The ten per cent remains on all admissions above the half dollar mark.. To charge fifty-five cents, including tax, the exhibitor would have to pay four cents on a fifty one cent admission, and might be compelled to make his established price plus tax, fifty-sven cents

It is not generally known that Augustus Thomas when here several weeks ago, sought to have the House and Senate Committees reduce all theatre admission taxes to a flat rate of 6 per cent, without any repeal. The battle comes on the bill in the Senate chamber, then goes to conference.

Toronto Musicians' Strike Quickly Settled

Musicians in many of the Toronto theatres staged a walkout on March 24 but were back in the pit in quick order. The members quit work at 20 local houses, the majority of which were those operated by the Famous Players Canadian Corp. The Toronto Musicians Protective Association took action, it is said, because of an alleged delay in the signing of contracts by the managers.

The strike was settled within a few hours when a conference was held between N. L. Nathanson, managing director of Famous Players theatres, and a committee of the musicians accompanied by Joseph Weatherbourne.

Iowa Theatre Owners to Convene April 15

J. C. Collins of Parry, Iowa and E. P. Smith, temporary officers of Iowa Theatre Owners Association announce that their organization already has a good membership with several hundred dollars in the treasury and that the spring meeting will be held Tuesday, April 15th, at the Chamber of Commerce Library, Hotel Savery, in Des Moines.

At the session of the state legislature which draws to a close in a week, no mention was made of film censorship or of theatre tax. In the general session a year ago Governor Kendall recommended a seat tax but it did not come up in this session.

The Iowa Theatre Owners Association kept a close watch on all legislation introduced in order to be on hand to look after the interests of Iowa exhibitors.

W. E. Wilkinson Assistant to C. C. Pettijohn

After serving as secretary to the Detroit Film Board of Trade for two years, W. E. Wilkinson has been succeeded by David Palfreyman and Mr. Wilkinson becomes the assistant to Charles C. Pettijohn, General Counsel of the Film Board of Trades with headquarters in New York city.

Mr. Pettijohn's letter of notification to the various affiliated Film Boards throughout the country, says:

"Mr. Wilkinson, in addition to being a very efficient Film Board of Trade secretary, has the qualifications of being a splendid young lawyer, a graduate of the University of Alabama, both academic and law departments, and was very strongly recommended by both the Detroit Film Board of Trade and the organized Motion Picture Theatre Owners of Michigan."

Fire Following Explosion Brings Small Award

A jury in the federal court at Kansas City Tuesday returned a verdict for $309.33 in favor of the Overland Amusement Company for damages done by fire following an explosion at the Dorie theatre, Kansas City, December 7, 1922.

The Amusement company had sued the Connecticut Fire Insurance Company of Hartford, Conn., and the Insurance Society of Canton, Ohio, for $13,463.65. The decision was based on evidence established that most of the damage was caused by the explosion, against which the theatre was not insured. A leak in a gas main is believed to have caused the explosion.

Maryland House Tables Bill for Sunday Opening

Sunday pictures are still under the ban in Baltimore as the result of the tabling of a bill introduced by delegate Antony Rimarco, which would have legalized Baltimore pictures after 2 P. M. on Sundays.

The House of Delegates Committee on Judiciary called the bill and within sixty seconds it was moved and carried that it be laid on the table. Petitions pro and con regarding the bill contained names of thousands of signers and a hot newspaper fight was waged on the measure.

Analysis of "Prints" Questionnaire

Interesting Facts are Disclosed

THE questionnaires which MOTION PICTURE NEWS mailed a selected list of small town exhibitors relative to the question of poor prints and which has been given a partial survey in a recent issue are now in completed form.

A total of 90 exhibitors responded, answering a majority of the questions asked. This number is considerably more than was expected in view of the fact that the questionnaire requested information that might be considered of private nature and demonstrates conclusively how vital the matter of good prints is with even the exhibitors in the smallest towns.

The questions asked do not for the most part permit of a compilation of a table but do, however, present an opportunity to give a definite analysis.

This is best accomplished by considering the questions individually.

Question No. 1:—Would you be willing to pay more for your pictures if you could get better prints?

Replies:—24 Yes
60 No
2 Did not answer
4 Indefinite

The fact that this question did not receive a majority of affirmative replies occasions no surprise. Fully fifty per cent. of the exhibitors answering "no" to this question explained that they were paying all that they could afford for pictures at present and that much as they would like better prints they would be financially unable to obtain them at advanced prices.

Majority for New Prints

Another group emphatically stated that they were entitled to pictures in good condition at the price they were paying at present.

Others explained that they were insisting on productions from two to three months after release date and that the service they received was in the main satisfactory.

Question No. 2:—Suppose you were offered two grades of prints, one new and the other commercial, the former, say at $5.00 more than the latter, which would you select?

Replies:—48 New
34 Old
2 Didn't answer
6 Indefinite

It might naturally be supposed that the replies to this question would be about the same as to question No. 1. That this is not a fact is explained, so far as a compilation of the questionnaires is concerned, because a considerable number of exhibitors directly contradicted themselves, by saying they would not pay more for prints no matter whether new or old, and then in the second question, saying that they would.

Whether or not the question was misinterpreted we cannot say. At any rate, question No. 2 has a substantial majority for new prints.

Question No. 3:—Has the condition of prints on an average improved within the last year or two?

Replies:—64 Yes
24 No
2 Indefinite

This question contains information of unquestioned value to all branches of the industry. It indicates among other things that there is a decided tendency toward improvement in the service being rendered the small towns and probably also can be construed to mean that the tendency to issue a greater number of prints, which has been a fact in the past year or so, is making a material difference with even the smallest houses. It might also argue that the condition of small town machines is improving, that exchange inspection is better, or that small town operators are learning more of their trade.

Question No. 4:—Do you find the condition of prints on good pictures is apt to be worse than on a poor feature?

Replies:—60 Yes
26 No
4 Indefinite

Prints and Age of Releases

The conclusions to be drawn from the replies on this question are perhaps obvious, and it is only by careful inspection of the individual questionnaires that anything of value, not known before the result of the questionnaire, was published is to be deducted. Such an inspection discloses the fact that in almost every case where the question was answered "no," the exhibitor making the report was using releases not more than 60 days old. This was known by inspecting a list of ten features given as a supplementary item of information.

With the exhibitors of this last mentioned class eliminated, an almost clear vote is found for the "yes" column.

That this condition is penalizing the good picture and minimizing its chances of getting over 100 per cent. in the small houses, is apparent. It brings new proof that the better productions should have a greater number of prints. Further evidence in this connection will be found in the analysis of the replies to question number 7.

Question No. 5:—(A) Does any particular distributing company excel in the matter of good prints? (B) Does any particular fail in this connection?

Replies:—72 Stated preference
10 professed having no preference
2 Were indefinite
2 Didn't answer

The answers to this question will be separated into releasing companies, and the facts laid before the proper officials with the idea that those who are reported to be furnishing pictures on which the prints are in bad shape, will see the necessity of improving their service. An analysis of the replies for this article is impracticable. No national distributing corporation escaped censure, however.

Question No. 6:—How long after release date do you think a print on a popular picture remains in good condition?

Replies:— 2 One month
10 Two months
8 Three months
6 Four months
2 Five months
12 Six months
8 One year
26 Didn't answer
16 Indefinite

Comment on the replies to this question seems unnecessary except that the most optimistic report was one year, and to call attention to the fact that many pictures are being booked two and three years old.

Question No. 7:—Do you sometimes pass up purchasing a production because you fear that you will not be able to secure a print in good enough condition to put on a satisfactory show?

Replies:—62 Yes
18 No
8 Didn't answer
2 Indefinite

This is one of the most important questions of the ten, especially to the producers of good pictures, since it may be implied that if any exhibitor wants to buy an old release it is because the production is more than ordinary in quality.

Obviously poor prints, or old prints, which is the same thing, are keeping the good productions out of circulation and getting the mediocre pictures bookings. As was intimated in the comment on question No. 4, it stresses the advisability of giving the popular productions more prints than an ordinary picture.

Question No. 8:—Do you find your exchanges holding back play dates for some unexplained reason, and do you think it is because they do not have prints enough to serve all their customers at the time each theatre would like to play the picture?

Replies:—58 Yes
24 No
8 Didn't answer

(*Continued on page* 1630)

Washington Exchange Men Hear T. N. T. Radio

SPEAKING to the representative gathering of Washington film exchange managers assembled to hear the radio from Hotel Astor direct to Harvey's, Washington, Saturday, T-N-T Night, March 29th, John J. Payette, assistant general manager of Crandall Theatres, stressed the new spirit of exhibitor-exchange co-operation. The old army game of buck passing, trivial complaints, poor prints, mediocre film stories, and the other pet peeves of the industry were included in his address.

The radio numbers were received about 9 o'clock. Walter Price, Goldwyn manager and chairman of the F-I-L-M board of Washington T-N-T night committee, acted as Toastmaster.

Walter Pacey of Pacey's Garden, was present as representative of the Baltimore and Maryland exhibitors, and spoke of the necessity for fellowship between the Washington exchanges.

F. P.—L. Presents Defense Testimony

Hearings on Federal Trade Commission Charges Are Continued in Atlanta

DEFENSE testimony by Famous-Players-Lasky was continued in Atlanta this week at the hearings on the Federal Trade Commission charges against the corporation and others.

W. T. Murray, who said he was general manager of the Exhibitors Theatre Corp., testified that he had been employed by Arthur Lucas and Charles Kessnich to form a booking combine for the purpose of fighting Southern Enterprises. The plan, he went on, involved booking Paramount Pictures one hundred per cent. for the theatres in the combine. If Paramount refused to sell a picture to any member of the combination, the whole combine planned to boycott F. P.-L., he explained.

John Crovo, manager of the Lyric, Atlanta, and former manager of the Rialto, Greenville, S. C., testified that in 1919, when he was manager of the house in Greenville, the Garing theatre was burned. He denied that when the Garing, operated by Martin May and Joel, burned he went to Oscar Hodges, owner of the property, and bid against Joel and May for the lease. This procedure has been laid to Crovo in previous testimony.

W. R. Lynch, brother of S. A. Lynch, who preceded Crovo on the stand, denied that while engaged by Southern Enterprises in Dallas he had used unethical methods in acquiring additional theatres. He said that he never went to a town to look at a theatre unless someone in the town had requested him to do so.

Mrs. W. M. Kimbrough, an exhibitor at Greensboro, Ga., where she operates the Greenland, testified that Famous Players exchange never forces he to buy any pictures she does not desire. George R. Allison, Southern manager for Fox, testified that exhibitors who patronize his exchange desire to buy films in blocks. He stated he sells pictures in blocks and finds no difficulty in disposing of them.

When cross-examined by Chief Counsel Fuller for the Government he said he didn't remember admitting to a government investigator in 1920 that the acquisition of theatres by Southern Enterprises had substantially reduced his film earnings. On redirect examination, he denied having made such an admission.

Further testimony, designed to show that the Atlanta market was free and open, was introduced. R. A. Davis, manager of the exchange handling Preferred pictures, and J. J. Barker, Jr., of Metro, testified they sold pictures under a block booking system similar to that used by Famous Players.

R. B. Wilbanks, booker for the Atlanta Paramount exchange, took the stand to contradict testimony given last Summer by E. F. Boyd, an exhibitor of Adel, Georgia, who claimed that F. P.-L. attempted to force him to use Paramount pictures.

Decision of Arbitrator Favors Paramount

When the Joint Arbitration Board of the F. I. L. M. Club and Theatre Owners' Chamber of Commerce of New York City cast a tie vote and created a deadlock in attempting to settle a case brought by Famous Players-Lasky Corporation against Small, Strassberg Circuits, Inc., Chief Justice Schmuck of the New York City Court was selected as final arbitrator.

The Judge has just decided in favor of Paramount and by it Famous Players-Lasky Corporation will recover four thousand, three hundred and eighty-five dollars ($4,385) for breach of contract by Small, Strassberg Circuit, Inc., which operates the Kismet, Sumner and State theatres, Brooklyn.

It is said that the decision is of great importance in that it decides that the provision in the Standard Uniform Contract which provides that an application for contract is automatically revoked if not approved by distributor within seven days after it is signed by the exhibitor, may be extended by exhibitor orally or by conduct showing that he intends that his application shall be kept alive beyond this seven day period.

Chicago Trade Board Names Dinner Committee

The Chicago Film Board of Trade has appointed a committee to co-operate with the committee named by the Illinois Motion Picture Theatre Owners, to make the "get-together" dinner at the latter's convention on the night of April 23, a big success.

The Film Board's committee includes I. Maynard Schwartz, Edward Silverman, Joe Friedman and Harry Lorsh, and the Exhibitors' committee is composed of J. C. Miller of Woodstock, Ben Berve, of Rochelle, Glenn Reynolds, of De Kalb, and L. Siegel, L. Zahler, Ben Cooney and Abe Cohen, of Chicago.

Mary Pickford Wants to Develop Screen Talent

DEVELOPING talent for the screen is the work to which Mary Pickford will devote herself after she finishes her work as an actress, the star told her hearers at a dinner tendered "Mary and Doug" by the Society of Arts and Sciences at the Biltmore, New York, last Sunday night.

In telling her fellow diners about her ambition Mary said that she looked forward to the work as an opportunity for her to do her "greatest work." She earnestly hopes the ambition may be realized even if it has to be accomplished under endowment by the Government, with should be interested since the screen players are really "ambassadors" through the world-wide circulation of motion pictures.

Douglas Fairbanks also made an address and among the other speakers were Rupert Hughes, Arnold Daly, Sophie Irene Loeb, Beatrice Fairfax, Wilton Lackaye, and Saul Rogers.

Quad City Exhibitors Not to Join M. P. T. O. A.

MOTION picture theatre owners of Davenport, Rock Island, Moline and East Moline, members of the Quad City Exhibitors Association, an organization not affiliated with any other association of theatre owners, have decided not to affiliate with the M. P. T. O. of A. whose annual convention is scheduled to be held at Boston, Massachusetts, on May 27th to 29th. Twenty-five of the twenty-seven theatres in the four cities mentioned, are members of the Quad City Association.

Analysis of Questionnaires

(*Continued from page* 1629)

Comment on this question needs to begin with the information that the questionnaires went out to towns of under 5,000 inhabitants and also that analysis of the replies disclosed the fact that those who said "no" were the exhibitors who are playing most of their pictures a month or two after release date.

It seems apparent from the interest shown in the question and demonstrated by explanatory notes appended in many cases, that small town exhibitors do have trouble getting playing dates before the picture becomes old, both as to time after release and in point of condition.

It was from this class of exhibitors that most of the affirmative replies on question No. 2 were received. A deduction therefore may be made that more prints would permit of a greater revenue and a quicker turnover for the distributor and also would please the customer to a greater extent.

Question No. 9:—(*A*) *Do you think that poor prints are detrimental to the attendance at your theatre?* (*B*) *Do your patrons complain about "rain," unsteady projection and pull-aparts?*

Replies:—84 Yes
2 No
2 Didn't answer
2 Indefinite

This question was undoubtedly unnecessary since it is recognized as the greatest drawback to small town exhibition and the source of much of the dissatisfaction from patrons everywhere. That the replies were almost unanimous does, however, prove that the exhibitors are alive to the fact and anxious to improve matters.

Question No. 10:—*Do you try to improve the condition of the film before running it by careful inspection?*

Replies:—62 Yes
16 No
2 Didn't answer
10 Indefinite

This question will be of interest to distributors, especially since it may be used, by the aid of the law of averages, to estimate the percentage of small towns exhibitors who try not only to treat the pictures they run as they should be treated, but also endeavor to improve the condition of the film.

It may be added that of those who reported that they did not inspect film, most of them explained that they were running only "good stuff" and that they had found it unnecessary.

The ten exhibitors who were marked "Indefinite" were largely some who qualified by saying that they did make inspections whenever they ran a picture that was several months old or which from its appearance at the beginning of the reels, looked as if it was not in first class shape.

A. M. P. A. Dinner-Dance Big Success

Industry Attends in Force

THE Naked Truth Dinner, Dance and Revel, staged by the Associated Motion Picture Advertisers, March 29, at the Hotel Astor, New York, was a real event — by all odds the biggest affair in the organization's history, and one of the outstanding parties of filmdom.

The names of those present read like the Blue Book of the industry. "Everybody" was there. But those who gathered in the grand ballroom made up a mere fraction of the crowd which participated in the occasion. The room was jammed. Outside, however, was the great, invisible radio host, who listened in on the festivities. So the thing was nation-wide in scope.

Thirty-one film clubs, scattered throughout the country, heard the speeches — and they were speeches, too — got an earful of the applause that periodically rocked the hall, and, for all we know, joined in the dancing when Mr. Whiteman waved his baton, which was about from midnight to dawn. The Wampas in Hollywood were among the thousands of radioites who joined in.

Of course, the radio crowd missed a few things which the more fortunate present-in-the-flesh guests thoroughly enjoyed. The A. M. P. A.'s "Newsance Reel," for example; and the excellent sketch, labeled "Passionate Italians," with a cast composed of three stars — themselves — in person: Bebe Daniels, Richard Dix and Ernest Torrence.

Clever Satire

This phase of the entertainment gave a chance for some real acting, as well as an element of burlesque and clever satire on censorship. First, a scene from "Romeo and Juliet" was given as Shakespeare wrote it. Then followed the picture producer's conception of what it ought to be on the screen, what happened when the press agent exploited it, and finally what was left when the censor got through with it. Morrie Ryskind wrote the sketch. From grapefruit to moka, the food, like everything else appertaining to the affair, was a hit, and after the diners had had their way with the viands, Victor M. Shapiro, President of the A. M. P. A., pounded for order. Presently he got it. In a clever speech, the President introduced "Roxy" Rothafel as radio announcer and toastmaster, and the microphones began to do their duty.

At the speakers' table were: Courtland Smith, Rupert Hughes, Dr. A. H. Giannini, Arthur Brisbane, Mae Murray, Mr. Shapiro, Will H. Hays, D. W. Griffith, Mr. Rothafel and A. M. Botsford.

Mr. Brisbane made one of his thoughtful and pointed speeches, in which he reminded his hearers of the power of the motion picture as a force for education and public service. In the history of the transmission of thought the printing press came first; then followed, as the next great step, the motion picture, and now radio, which, alone, he declared, was the one thing that went beyond the motion picture.

The A. M. P. A. was represented in the speechmaking—carefully regulated from above the table by triple traffic signals reminding the speakers that five minutes were enough—by A. M. Botsford, of Famous Players-Lasky and vice-president of the organization. It was one of the cleverest addresses ever heard at a film banquet, done in a style that might make Will Rogers green with envy.

In solemn tones Mr. Botsford told how, in preparing his speech, he had consulted the Encyclopedia Brittanica only to find that the term "press agent" was missing from that massive work. He did discover some other important facts, however, one of which related to ancient coins. He enlightened the crowd on that point, and stressed the value of such knowledge in film-dealings between exhibitors and exchangemen. There was more elaborate fooling of the same sort, and Mr. Botsford had his reward in the genuine laughter that swept the crowd at intervals.

Notable Speakers

A tribute was paid to the stability of the industry by Dr. A. H. Giannini, prominent banker. He had been dealing with it for fifteen years, he declared. In all that time he had lost not so much as "a five cent piece" in his transactions with the motion picture business. The Doctor had no use for the "excess bonus" men, and condemned them in unsparing terms.

Miss Murray, as the representative of the screen artists, made a charming little speech, whose theme was "if we do not please, we are not heard," and then Mr. Griffith was introduced.

In an eloquent talk, he described the "motion picture as the hope of the world." It alone spoke the universal language, he went on, and while radio was a great, a mysterious invention, Mr. Griffith called for something no one had yet devised: "Something that would bring rest and peace to the human heart."

"Why don't they invent that?" he asked.

The motion picture, he declared, could do away with the greatest of all absurdities—War.

Rupert Hughes fully sustained his reputation for incisive, humorous speeches. One of the points he registered was the press agents' handling of reviews of his pictures, wherein fragments of sentences were put together in such fashion as to make a picture a world-beater when the review had said just the opposite. It was all in the spirit of fun.

Mr. Hays made a speech that brought great applause. He reaffirmed the industry's sincerity, full acceptance of its responsibility to the public, and steadfast purpose.

When he brought out the fact that the night of the dinner marked the tenth anniversary of the premiere of "The Birth of a Nation," there was a demonstration, and Mr. Griffith smiled his acknowledgements to the speaker and the crowd.

Many Celebrities There

Just before these "Bedtime Stories" began, Jerome Beatty climbed to the topmost balcony, and with the aid of spotlight and megaphone, picked out the celebrities among the diners. They included Gloria Swanson, Miriam Cooper, Raoul Walsh, Mabel and Hugo Ballin, Dagmar Godowsky, Edwin Carewe, Senator James J. Walker, Houdini, William A. Brady, Allan Dwan, the past presidents of the A. M. P. A., and others.

Besides the features already mentioned, there was a "crowning" in the approved Sennett fashion, of the King and the Queen of the Movies. These turned out to be a couple of members of the A. M. P. A., suitably disguised.

The dancing began, after the other ceremonies were over. It lasted until dawn.

A special Naked Truth edition of the Diassociated Trade Press, composed of MOTION PICTURE NEWS, *Exhibitors Trade Review, Moving Picture World, Film Daily, Exhibitors Herald*, and *The Morning Telegraph* was issued. This was described as the "Extraordinary Editorial Excursion of Expert Expressions Emanating Entirely from the Six Wise Men of the East": Tom Hanley, Martin J. Quigley, Robert E. Welsh, George Blaisdell, William A. Johnston, and Danny.

The reception committee was made up of the past presidents of the A. M. P. A.: Arthur James, Paul Gulick, P. A. Parsons, Paul Lazarus, C. L. Yearsley and John C. Flinn.

The Naked Truth Committee, which deserves the lion's share of the credit, was: Victor M. Shapiro, chairman ex-officio; A. M. Botsford, chairman; S. Charles Einfeld, Jerome Beatty, Glendon Allvine, William Mulligan, Arthur M. Brilant, Harry E. Lewis, C. L. Yearsley, J. Irving Greene, John C. Flinn, Edward D. McNamee, Russell Holman, Vincent Trotta and Morton Blumenstock.

Exhibitors File Briefs in K. C. Music Tax Case

THE second step in the Kansas City music tax case, involving six exhibitors and four music companies, was taken Monday when Samuel A. Handy, attorney for the exhibitors, filled his brief in the Federal court with Judge Arba S. VanValkenburgh. In accordance with instructions of the court, attorneys for the plaintiffs will have ten days, or until March 26, in which to file an answer. The matter then will rest with Judge VanValkenburgh for final decision which, it is expected, will not be long delayed.

Following the opening hearing on the case and the filing of the brief by Mr. Handy, which sets forth that the suit was not brought against the exhibitors by the real parties at interest, in that the interest of the individual music companies have been assigned to the Society of Authors, Publishers and Composers of America, thereby constituting a conflict with federal statutes, interest has been widespread in Missouri and Kansas.

Advertising Pictures in Small Towns

Exploiteer Declares Heralds Best

EDITOR'S NOTE—The author of this article, John W. Creamer, is exploitation man for the Strand Theatre, Chillicothe, Mo. He writes from first-hand knowledge of how to advertise pictures in the small town.

It is my sincere belief that high class heralds, *judiciously used* and *carefully distributed* cannot help but be a money maker for the small town showmen.

Take another look at those words underlined, for upon them, judging from my own varied experiences, are based the making or breaking of heralds as they apply to the small town.

With the same outlay of money, you can reach more people, by the use of heralds, create a better impression upon these people, and sell more tickets to these people than you can by any other means of advertising.

Say for example, that heralds cost $4.50 per 1,000, and you will find 1,000 plenty for small towns up to 3,000 in population. Say printing costs $2.00 total cost $6.50. This sum of money will buy 43 one sheets. Now just where is the average small town showman going to post or hang 43 one's in positions that are considered A1? And if they are posted how many people in a town of 3,000 are going to see them? Figuring roughly, not over 1,000 persons, if that many.

Of course, this sum of money can be divided into buying 3 sheets and maybe a 24, but the general result will be the same, unless your stands are extraordinarily good.

Heralds vs. Newspaper Ads.

As most small towns only have a weekly newspaper the showmen rarely puts in an ad costing $6.50, and if he does, can the average small town exhibitor write an ad, or construct one that will compare favorably with the high class heralds put out by the leading producers? And will his ad carry as good illustrations, will it have as good a layout, or contain as good selling talk? No.

Suppose Mr. Exhibitor does gamble $6.50 in the newspaper in the town of 3,000 people. What circulation has the paper? From 800 to 1,000, and we will allow an average of two readers to a paper—a total of 2,000. But how many persons read Mr. Exhibitor's ad? Not over 750, probably less, and his ad may appear a week ahead of the playing date with the result that by the time the picure arrives, many have forgotten all about it.

So there you have the weekly newspaper angle.

Now we will consider exploitation. Good exploitation will sell tickets and I know, because I am handling exploitation in a town of 7,000. And in small towns one can pull a number of stunts and build good lobby or window displays for $6.50. And some of the best stunts I have pulled (from the box office standpoint) cost practically nothing. But in only a few small towns do you find the exhibitor using exploitation to any marked degree. Why? Because he either cannot do it or has no one in his employ who understands it. So in this comparison we may entirely eliminate exploitation, and by this I mean good exploitation.

Next under the heading of miscellaneous advertising, let's place production slides, specially prepared slides, throwaways, window cards, etc. These we find have a selling value, but reach only a small number of people. In this group slides are the best medium, for you are talking direct to people interested in pictures, else they would not be in your theatre.

Now let us consider heralds. By judicious use I mean this: do not use heralds on every attraction that you play and do not use heralds more than twice a week, no matter how many days you are open. "Familiarity breeds contempt" you know. And another thing: if the heralds on a certain attraction do not look good to you, or if you think they will not appeal to your townspeople, do not use them at all.

By careful distributing I mean just what I say. After buying heralds the average small town showman takes very little pains in placing these heralds where they will do the most good.

Right Way to Distribute Them

The best place to put heralds is in the homes, either by mailing them or by house to house distribution. As I said before, 1,000 heralds are plenty for a town of 3,000 people, because in that size town there are not over 1,000 homes and places of business. Putting a number of heralds in a business house is all right. For house to house work you can use neatly dressed boys, maybe your ushers, and do not use the dirty ragamuffin from the streets, for he will probably "ditch" most of your heralds, besides creating a poor impression.

Have your distributors knock at each door and hand the people a neatly folded herald and say something along this line: "Good morning—here's an ad all about the big picture '————————' that's down at the Gem tomorrow." And right here is where Mr. Exhibitor should be on the job, for by this personal contact can be created a far better selling method. Have on hand a number of manila envelopes. In the upper left hand corner have "A message of joy for You" and across the bottom "Just called to see you—but you were out. Meet me at the Gem." Carry a pocketful of these each containing a herald. If no one comes to answer your knock, slip one of these envelopes under the door.

Another week have the leading merchants put your heralds in all the packages they wrap up. Giving them free slide service or passes for their trouble. Another week have a herald inserted in each copy of the weekly newspaper. (That is if it is issued close to the date your attraction plays).

When you get heralds for a production that was made from a good selling novel, go to Mr. Bookseller and give him the largest part of the imprint space, and he will no doubt pay for all the printing, and distribute some in addition.

Here are a few dont's:

Don't rubberstamp your heralds. It looks mussy.

Don't put your heralds out more than two days in advance, because if you do, by the time your attraction comes, it will be forgotten.

Don't throw your heralds in farmers' or anybody else's cars. Nothing is cheaper or more disliked by the autoist.

So summing it up, heralds carefully used and distributed are superior to all other forms of advertising for the small town.

Completing Plans for M. P. T. O. A. Convention

NATIONAL headquarters of the Motion Picture Theatre Owners of America during the Boston Convention, May 27-29, will be at the Copley-Plaza Hotel and the convention banquet will be held there May 28.

President Sydney S. Cohen and other members of the convention committee met in Boston this week to conclude all arrangements. The local Boston committee is under the direction of Ernest Horstman and Jacob Lourie.

Canada will be represented at the convention by a large delegation, it is announced.

Fare and one-half concessions have been obtained from all the Trunk Line railroads and this will favor theatre owners very much in saving transportation costs.

Complete information in railroad fares and hotel rates, together with business and entertainment programs will soon be forwarded from the National office to all theatre owners.

S. E. Managers in Carolina Hold Conference

Montgomery Hill, Carolina supervisor for Southern Enterprises theatres, has concluded a conference with all managers of houses in his territory, at the Charlotte Hotel, Charlotte, N. C.

At this conference Mr. Hill transmitted to the individual managers much of the result of the recent conference of Division managers held in New York several weeks ago.

Those attending the conference were as follows: George Brown, Imperial, Charlotte; C. H. Amos, Alhambra, Charlotte; E. D. Turner, Imperial, Asheville; J. C. Duncan, Strand, Asheville; J. H. Stelling, Rex and Strand, Spartanburg; H. B. Clarke, Garing and Casino, Greenville; Harry Hardy, Liberty, Greenwood; C. W. Irwin, Imperial, Columbia; Oscar White, Rex, Sumter; W. A. Byers, Imperial, Anderson; A. H. Frazier, district booker; M. J. Mullin, purchasing agent of Southern Enterprises.

New Companies Chartered in N. Y. State

The following is a list of the companies incorporating for the purpose of engaging in the motion picture business in New York state, during the past week: Pre-Eminent Pictures Corporation, capitalization not stated, with William G. Lovatt, Sylvia Schwartzman, William S. Walters, New York City; Matchwig Corporation, $5,000, Nathan Matchat, Long Branch, N. J.; Max Wigderson, Esther Wigderson, Ozone Park, L. I.; Prism Screen Corporation, capitalization not stated, O. V. Mahan, T. H. Forsstrom, J. F. Cleaveland, New York City.

The Re-Election of Mr. Hays

THE outstanding news this week is the re-election of Will H. Hays for a period of three years, as head of the Producers and Distributors Association. This action is taken one year in advance of the termination of Mr. Hays' first contract.

When this association of the leading firms in the industry was formed two years ago, one leader stated to the writer with much conviction:. "The important thing is that we are of a mind to get together and agree to be led."

And now this same association of competing firms has decided to continue to travel along the same common road — upward, in behalf of themselves and of their industry, and under the same leader, in whom each and every member has profound confidence. All of which is still more,— "an important thing." It is a vast accomplishment.

It is of the foremost importance to this industry that it have an association of strength and a unification of ideals. Without this possession it cannot advance. Much has been done under Mr. Hays' leadership; much remains to be done. The way has been far from easy. .Because of its youth the industry has been at odds within itself: worse still, because of much unwisdom the industry has been at odds with the public and its institutions. In narrowing these breaches, in promoting understanding and sympathy, much has been done by Mr. Hays that is apparent to any observer: but much more has been done—and we say this with certainty, than meets the eye and ear. The proof of this will be had, we willingly prophesy, within the next three years.

We are mighty glad that Will Hays is sticking to his difficult post; and we might remark that he deserves from everyone within the industry the same sympathy and understanding that the industry needs without, in the public mind.

W. A. J.



Robert G. Vignola, who has signed a long term contract to direct for Metro.

Film Representatives to Address Pen Women

Talks by prominent writers and representatives of the picture industry, will be features of the National Conference on Motion Pictures to be held during the Biennial Convention of the League of American Pen Women, April 23-26, Washington, D. C., Shoreham Hotel.

One day will be given to motion picture discussion, the purpose of the conference being "to bring about better understanding and cooperation between writers and producers by means of a frank and open discussion of mutual problems."

Enthusiasm Marks Kansas Meeting

Over One Hundred Exhibitors Attend Sixth Semi-Annual Session at Emporia

MORE than one hundred exhibitors answered present when the two-day semi-annual convention of the M. P. T. O. Kansas was assembled at the Broadview Hotel, Emporia, Tuesday. Much enthusiasm marked the opening of ceremonies and this was maintained throughout the sessions.

The opening day was devoted largely to the reports of the various committees, while Wednesday was given over to the election of officers and the discussion of new business.

Walter Gunsolly, president of the Emporia chamber of commerce delivered an address of welcome to the visiting delegates Tuesday morning, in which he commended them for their efforts toward the betterment of pictures and for the capable manner in which their picture houses were being conducted.

The banquet Wednesday evening was a big feature of the convention, with Richard J. Hopkins, Justice of the Supreme Court, and Roland Boynton, County Attorney, as the principal speakers. A six-piece band from the Strand Theatre provided the music while the dinner was in progress. The Glee Club of the Emporia State Normal School rendered a number of selections.

A midnight frolic Wednesday with a splendid program of entertainment tested the auditorium to its capacity and brought the convention to a happy conclusion.

A report of the year's activities of the association submitted by C. E. Cook showed dues received from eighty-five members of the organization in the amount of $4,363.34 and amounts donated totaling $435. Amounts received on advertising were $1,291.57 and miscellaneous receipts, $212.15, making a grand total of receipts amounting to $6,302.04. In addition, exhibitors contributed $1,321.50 to a fund toward protection from adverse legislation.

The report also showed that 62 exhibitors were exhibiting association advertising and 85 exhibitors showing film from which revenue is received by the organization.

"Covered Wagon" Premiere Held in Havana

"The Covered Wagon" had its Latin-American premiere at the Fausto Theatre in Havana, Cuba, March 27th and was as enthusiastically received as elsewhere, according to E. E. Shauer, director of the foreign department of Famous-Lasky Corporation. Critics praised it as the greatest production ever presented in Cuba.

The picture is scheduled to open an indefinite run at the Capitol Theatre in Buenos Aires early in May.

New Producing Company for Hileah, Florida

Dr. Miller Reese Hutchinson and A. E. McManus of New York have started a new picture producing company to operate at Hileah, Florida. Plans have been completed for the production of a series of six pictures.

United Artists Contracts Renewed

Hiram Abrams Re-elected President and Three Year Agreement Signed at Annual Meeting

THE "Big Four" have renewed their contracts in United States Corporation for a period of three years; Hiram Abrams has been re-elected President of the corporation, and unanimous satisfaction is expressed by the owners and stockholders of the company with the management and personnel of the concern.

This action was taken at the annual meeting held Friday, March 28, at which were present Mary Pickford, Charles Chaplin, Douglas Fairbanks, and D. W. Griffith, the owners and their representatives.

The re-election of Mr. Abrams was a foregone conclusion in the minds of everybody closely acquainted with the situation, in spite of the fact that several trade publications have carried within the past month numerous "smoke" stories predicting the resignation of Mr. Abrams and the reorganization or disintegration of United Artists.

During the several weeks just past in which Fairbanks, Miss Pickford and Griffith were reported as entering negotiations with other distributors, according to the rumor factories, it is evident now that there was no foundation at any time for the stories that were floating about. The status of United Artists remains just as it was.

Following is the official signed statement issued this week:

"The annual meeting of the stockholders and owners of United Artists Corporation was held at the offices of United Artists Corporation, No. 729 Seventh avenue, New York city, on Friday, March 28. There were present Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, the owners and their representatives, and it was unanimously decided not only to carry out their existing contracts, but to renew and extend their contracts for a period of three years, except Charles Chaplin who has eight pictures still to deliver to the Corporation

"It was the unanimous sentiment expressed by the owners and stockholders of United Artists Corporation that they were perfectly satisfied with the executive and personnel of their organization, which resulted in the re-election of all the officers of the corporation.

(Signed) "Mary Pickford
"Douglas Fairbanks
"D. W. Griffith
"Charles Chaplin
"United Artists Corporation,
By Hiram Abrams,
President."

Baltic Picture Conditions Show Improvement

Emil Kokich, secretary to the U. S. Trade Commissioner at Riga, reporting on the film markets in the new Baltic states, says in his letter of January 10: "The market for foreign-produced motion pictures in the new Baltic Republics of Latvia, Esthonia and Lithuania, having a combined population of over 5,000,000 inhabitants, has steadily improved since 1922, when a total of only 50 motion picture theatres was registered for the three countries."

His reports show now that there are 85 such film theatres in operation of which number Esthonia and Latvia, each have about 30, and Lithuania, 25. The total seatage available is about 10,000 persons daily. Performances in these theatres are still confined chiefly to the evenings, program changes being but once a week.

Stanley Company's Tenth Anniversary April 28

The annual entertainment at Eagleville Sanatarium is generally held on the aniversary of the birthday of the late Stanley V. Mastbaum, but this year it will be made a part of the gala anniversary week.

A Memorial Committee composed of Lawrence D. Beggs, chairman; Al Boyd, John J. McGuirk, Abe Sablosky, Lew Sablosky, Frank Buhler, Morris Boney, Charles Segal and Abe L. Einstein, secretary is already at work preparing a delightful program for the entertainment which will be held in the afternoon of Sunday, April 27th.

Peerless Booking Corp. Is Commended

A RESOLUTION adopted by the F. I. L. M. Club of New York City commends the Peerless Booking Corporation, the picture booking agency of the Keith, Moss and Proctor circuit of theatres for assuming the contractual obligations of the Capitol and Twin States Theatres in Union Hill, New Jersey, of which Peerless has recently acquired control.

There is a growing practice on the part of theatre owners to abandon contracts when disposing of or selling theatres and a failure on the part of the new operators to assume the old picture contracts, thus disrupting booking schedules.

A committee of three was appointed by the F. I. L. M. Club to extend the thanks and appreciation of the club to the Peerless organization for their cooperation.

Delaware Charters Many New Corporations

Recent charters granted at Dover, Delaware, include the one granted to "Romance Pictures, Incorporated," of Wilmington, Del., capital named, $250,000.

The Atlas Film Producing Company, Inc., was chartered to make and produce and make retakes of motion pictures, on a capital of $50,000. Incorporators are given as Joseph Bentweglio, Angelo Montura, Pietro Santaro, all of New York city, through the Delaware Registration Trust Company of Wilmington and Dover.

Louis B. Mayer Pictures, Inc., was chartered to "stage, screen and produce motion pictures," with a capital of $500,000.

Pennet, Bennett or Pennant Film Productions, Inc., were granted a $100,000 capital permit to produce motion pictures.

The Strand (Strand theatre, Wilmington) Corporation was chartered to deal in real estate, pertaining to the theatre on a $100,000 capitalization.

A capital increase from $10,000 was granted the National (theatrical properties) Property Association, Inc., of New York city, through the Corporation Service Company.

Physical Distribution Basis of Metro-Goldwyn Negotiations, Says Loew

FURTHER confirmation of reports printed in last week's issue of Motion Picture News relative to a contemplated amalgamation of Goldwyn with Metro was received this week in a statement issued by Marcus Loew, President of Metro. It follows:

"Metro and Goldwyn are discussing the possibility of combining the physical distribution of films. The respective sales organizations are to be kept intact but very material economies are to be effected by the elimination of duplicate exchanges."

No definite date for the change has been set. The general understanding is that details of the deal are now being worked out by the lawyers. The attitude of William Randolph Hearst, who owns a fifty per cent interest in the Goldwyn-Cosmopolitan, remains a mystery. Mr. Hearst's contract with Goldwyn expires April 15. It is known that he has an option to buy the remaining fifty per cent interest. This option also expires April 15.

Whether the Hearst forces will be aligned with Metro, on a physical distribution basis, or some other plan, remains to be seen.

In inside circles it is stated that some thing definite may be expected as soon as Mr. Hearst returns from Florida where he has been spending some time at a popular winter restort.

Sunday Opening Renewed at Chevy Chase

Just when the Maryland Legislative Assembly had killed the Sunday movie bill, and the plans for a drive to kill the Sunday theatre in Washington, were under way and then became quiescent, comes the new Sunday war in Chevy Chase.

Manager Emanuel J. Stutz recently announced that effective Sunday March 30, he would open his doors at 2:30 on Sunday afternoons and commence his bill at 3 o'clock, with a continuous program till 11. Promptly with his announcement came the mass meetings in the churches of the neighborhoods to force him to adhere to the alleged "Gentlemen's Agreement," to refrain from Sunday shows.

Mr. Stutz declares that he made no agreement except to say that the theatre would operate on Sundays if sufficient support were given, and would give no such showings if the majority were against it.

Opera Star Has Million for Picture House

"I HAVE $1,000,000 in a company to build a big, modern motion picture house in Milan, Italy," the Kansas City Star quotes Tito Schipa of the Chicago Opera Company as saying Monday.

Mr. Schipa, who is with his company in Kansas City, trains his guns on grand opera when comparing it with the screen.

"The movies, they are so natural, so full of punch! Opera is a pose, stilted It takes an opera hero an hour to say 'I love you.'"

American pictures with American actors will be shown in the new house, according to Mr. Schipa, it being planned to operate the house, which will be similar to the Capitol theatre in New York, like an American theatre.

Paramount's Paris Agent Visits New York

Due for a conference with E. E. Shauer, director of the foreign department for Famous Players-Lasky, Adolphe Osso, managing director of the Paramount distributing system in France, arrived in New York City last week.

He stated that perhaps the most encouraging feature in the French film industry today is the increased interest being shown by the more progressive exhibitors in exploitation and that quite a few of their best known exhibitors have taken up picture exploitation with a considerable degree of success, and their success is encouraging others to plan greater activity in this respect.

"Wandering Husbands" Has Three Audience Tests

Audiences in Los Angeles and Santa Monica saw "Wandering Husbands" three times with the producers noting the reaction and afterwards cutting and editing the production before shipping it east.

The idea was to secure a pre-release audience test for the production that Lila Lee and James Kirkwood made for Hodkinson.

Neilan Casts Dowling as Priest in "Tess"

When Goldwyn-Cosmopolitan's "Tess of the D'Urbervilles" is finished by Marshall Neilan it will show Joseph J. Dowling in the role of the priest.

Bill Would Ban Carrying Inflammable Film

REPRESENTATIVE Sanders of Indiana has introduced a bill into the House that would prohibit the importation and the mailing, shipment, sending, carrying or transportation of inflammable films in interstate commerce.

It provides a fine of not more than $1,000 or imprisonment for one year or both for any person depositing in United States mails or with any express company or other common carrier or carrying from one state to another any inflammable films.

The bill has been referred to the Committee on Interstate and Foreign Commerce. If favorably considered it would become effective January 1925.

In and Out of Town

JOE BRANDT, of C. B. C., has left California and will visit several exchange cities en route to New York. He is expected here the end of next week.

GEORGE WELTNER, representative of the Famous Players foreign department, sailed March 29 for Buenos Aires on a special mission for E. E. Shauer, director of the department.

MARCUS LOEW has returned from his trip to the Middle West. He is said to be negotiating for a theatre in Baltimore.

S. W. SMITH, managing director of Napoleon Films, London, has arrived in New York. Departures for the other side include Burton Holmes and E. M. Newman.

J. CHARLES DAVID, 2d, of Lowell Productions, has returned from a sales trip to Cleveland, Chicago and Minneapolis.

COL. H. A. COLE, President of the Motion Theatre Owners of Texas, has returned to his home in Marshall, Texas, after a stay of several weeks in New York. He attended the Naked Truth Dinner at the Astor.

RICHARD A. ROWLAND, general manager of Associated First National, left for the Coast April 1 to look over production activities there.

VICTOR M. SHAPIRO, of Samuel Goldwyn Productions, has left for a trip through the Middle West.

N. L. NATHANSON, managing director of the Famous Players Canadian Corp., was a visitor on Broadway this week.

JOE WEIL sailed for Paris this week to handle the premiere of "The Hunchback of Notre Dame" in the French capital.

ABE WARNER and Herman Starr, of Warner Brothers, left April 1, the former going to Chicago and the latter to the South. H. M. Warner expects to leave for the Coast with Motley H. Flint, within the next two weeks.

F. HEATH COBB, of Grand-Asher has returned from a trip to Boston.

SAMUEL GOLDWYN returned last week from the Coast, bringing with him the first print of "Cytherea — Goddess of Love."

ABRAHAM CARLOS arrived this week, in advance of his studio organization, as the initial step in the removal of the Carlos activities from the Coast to New York.

DR. W. E. SHALLENBERGER, of Arrow, just returned from a trip South, has left for the Middle West on distribution matters.

EDWIN S. CLIFFORD, Managing Editor of Exhibitors Herald, is in New York this week. He arrived in time to attend the Naked Truth Dinner at the Astor, and will remain for several days.

SAM WERNER, of the United Film Service, St. Louis, was in New York this week visiting the Lee-Bradford office, relative to undertaking the representation for Lee-Bradford pictures in that territory.

MR. HUETT, representative of the Gaumont Company in Spain, left for home last week.

D. W. GRIFFITH will sail for Italy April 12, accompanied by Albert H. T. Banzhaf, his counsel. Mary Pickford and Douglas Fairbanks will be on the same boat.

Universal Signs Hoxie for Five Years

AFTER completing the Universal feature, "Ridgeway of Montana," Jack Hoxie was contracted by Universal for a period of five years.

Clifford Smith, former director of William S. Hart, will direct, and Isadore Bernstein will be supervising editor of the Hoxie scripts.

A number of new stories, by standard magazine artists, are in immediate view for the star, including "The Triple Cross for Danger," "Claim Nnmber One," and others.

He has just finished camera work on "The Back Trail," a story of the Sierras.

Snyder Completes Service With Rocketts

Silas E. Snyder, who has been serving as publicity director for the Rockett Lincoln Film Company has completed his service with that organization and will return to Hollywood immediately after Easter.

Mr. Snyder has been with the Rockett concern since its organization. He was responsible for much of the research work for "The Dramatic Life of Abraham Lincoln." He was also co-author with Laurence Hill of "Can Anything Good Come Out of Hollywood?"

Richard Talmadge Films to Be Made East

Abraham Carlos, president of Carlos Productions, will produce four more Richard Talmadge pictures in the east, probably at a New Jersey studio, the first of the second series to be "Stepping Lively."

In addition to this it is possible that Carlos Productions will put into work another unit to make pictures of the type of "The Unknown Purple."

Wear Resigns Charleston Rialto Management

Marvin M. Wear, one of the organizers and first resident manager of the Rialto theatre at Charleston, West Virginia, has resigned his position, effective yesterday.

Mr. Wear's moving picture relations in Charleston date back to 1906 and since then he has been actively engaged in the industry as exhibitor. His resignation as manager of the Rialto, comes as a surprise.

He has not divulged his future plans.

Sawyer-Lubin Forces Will Make Two in East

THE next two pictures of Sawyer-Lubin and Associated Picture Corporation will be made in the east, according to word from the coast. The production staff leaves Hollywood April 6. The pictures, supervised by Arthur H. Sawyer will be starring vehicles for Barbara La Marr and will be released by First National.

The reason advanced for the shift to New York is in connection with several special locations. The organization plans to return to the coast in September or October.

E. T. Peter Offers Print Solution

Would Have State Exhibitor Organizations Employ Traveling Projection Experts

E. T. PETER, nationally known in exhibitor organization circles and now treasurer and general manager of Unity Pictures, Inc., sent a communication to MOTION PICTURE NEWS this week in which he urged that state exhibitor associations employ traveling projection experts as a solution to the problem of bad prints.

Mr. Peter's suggestions follow:

"Quite a few articles have appeared in the trade papers recently regarding the responsibility for bad films and almost invariably the blame has been placed upon the small exhibitor.

"During my ten years' experience as a distributor, I had my troubles with films being returned to me in bad condition and at times completely worthless and as a small exhibitor for six years the greatest annoyance that I had was receiving bad prints from the exchanges. So you see, it all depends upon which party you belong to, as to whom you think should be elected.

"In all the articles I have seen so far, the blame has either been laid on poor stock or negligence in projecting or faulty projectors but no one has offered to suggest a practical remedy.

"In 1915, I organized the distributors in Dallas and one of the suggestions I made to the organization was that we employ an expert projectionist and have him visit the small exhibitors, inspect the machines and repair them free of charge to the exhibitor except for the cost of new parts, and also instruct the local operator as to the vital necessity of keeping his machines in good repair and to see that at all times they were properly adjusted. This in my opinion is the crux of the situation.

"The average small town exhibitor knows nothing about projection himself and in many cases employs to operate his machine, a boy or young man who works in the drug store, grocery store or who drives the express wagon in the daytime. I have known cases where this operator was paid $1.00 a night for this work, for as the gross receipts of the theatre would average twelve or fifteen dollars a night, the theatre owner could not afford to pay more. This operator had probably never had anyone to instruct him, and my thought is that the expert projectionist would be successful in making good operators out of these boys nine times out of ten, and thus more than earn his salary and expenses. The exchange managers would not agree to my proposition.

"One reason for their refusal was that they were afraid lest the projectionist might boost some one machine or some one's pictures. Another reason was that they had no authority from the home office to lay out a small amount to cover this expense, and most of them did not have the courage to take it up with the home office.

"In 1919, when I was elected president of the M. P. T. O. of Texas I advocated this same plan but proposed that the state organization defray the expenses of the expert projectionist. But while the board of directors thought that the plan was feasible and would be beneficial, our finances would not permit us to put it into effect.

"I understand that the Texas organization is now arranging to put this same plan into operation. It would be a good thing if every theatre owners state organization try this plan.

"I see that P. A. Powers thinks the answer is the improvement of raw stock and E. V. Richards advocates more prints and I agree with both of them. As the cost of raw stock has now been reduced considerably, the producers should furnish the distributors with more prints.

"But the real solution is an educational campaign as suggested in the foregoing lines, and the theatre owners state organizations should be the ones to get behind it."

New Portland Manager in F. B. O. Exchange

Milton Hossfeldt, for eighteen months a salesman in the Los Angeles exchange of Film Booking Offices, has been promoted to be manager of the F. B. O. exchange at Portland, Ore., by H. M. Berman, general sales manager.



Paramount Exploiters ready to go. Left to right: Vernon Gray, Washington; Charles Wagner, Columbus; Gavin C. Hawn, Atlanta; William Bender, Cleveland; Russell Moon, Chicago; Leon J. Bamberger, Asst. Mgr.; William Mendelssohn, Buffalo; Curtis Dunham, Dallas; John Callahan, New Haven; Claud Saunders, director division of exploitation.

Many Special Art Sets at F. B. O. Studios

THREE big stages and the administration buildings are all going full blast at the F. O. B. studios on the West Coast and under the supervision of General Manager B. P. Fineman and Art Director Fred Ormston five special sets described as lavish are prepared for the "Fools in the Dark" production of Al Santell.

In addition to two F. B. O. units there are six other companies now producing in the studios. The new Telephone Girl series keeps one company busy at all times and other productions under way or in preparation are the Emory Johnson production tentatively titled "Swords and Plowshares," starring Mary Carr and Johnnie Walker; "Never Say Die," the new Doug MacLean production; "Dollar Down," the Co-Artists Production starring Ruth Roland and directed by Tod Browning and Harry Carey in "Black Mask," the second Hunt Stromberg Production.

The Ralph Lewis Production organization will soon begin "The Country Doctor."

Paramount Exploitation Staff Re-organized

Claud Saunders, Direcor of Exploitation for Famous Players-Lasky, has completely re-organized his exploitation staff in preparation for the big releasing program to be launched by Paramount for the coming Fall and Winter season.

In addition to the five men who have been handling the field work of the department since last Fall, sixteen more exploiteers have been added and are now on the way to their respective assignments.

Russell B. Moon is transferred from Boston to Chicago; Leslie F. Whelan from Cleveland to Philadelphia; Kenneth Renaud is transferred to Detroit, and Harry C. Eagles and Rick Ricketson remain at San Francisco and Denver-Salt Lake City, respectively.

The other assignments are Bob Gary, Kansas City; George Gambrill, St. Louis; Vernon Gray, Washington; Jack Hellman, Minneapolis; Gavin C. Hawn, Atlanta; William Bender, Cleveland; John Callahan, New Haven; Curtis Dunham, Dallas; John P. McConville, Boston and Portland, Me.; William Mendelssohn, Buffalo; Maurice Ridge, Cincinnati; William Robson, Pittsburgh; Harry Swift, Los Angeles; Charles E. Wagner, Columbus; Irvin A. Waterstreet, Indianapolis; Donald McLoud, Milwaukee.

Clara Beranger Working on New Scenario

After completing "The Bedroom Window" which William de Mille is filming for Paramount on the West Coast, Clara Beranger, the author, has returned to New York where she is working on the scenario for Mr. de Mille's next production.

Goldwyn Adds Players to "Bandolero" Cast

Tom Terriss is directing "The Bandolero" for Goldywn in Cuba and the following players have been engaged to support Pedro de Cordoba and Renee Adoree in the leading roles: Captain Nungesser, French Flyer, Gordon Bogg, Jose de Rueda, Rodriguez Arango, Gustav von Seyffertitz, Arthur Donaldson and Dorothy Ruth.

"Gulliver's Travels" to Be Universal Film

DEAN SWIFT'S familiar story, "Gulliver's Travels" will be filmed by Universal with a company of tiny actresses and actors and a giant or two.

Preliminary conferences were held during the week between William Koenig, general production manager, and James O'Neill, who visited Universal City with his entire troupe of Lilliputians—known in vaudeville as "Irving's Midgets."

There are twenty-five little men and women in the company, none over a yard tall, and ranging in age from sixteen to forty. They are now on a vaudeville circuit, but plan during the summer, if the plan now under discussion is carried out, to return to Universal City for several weeks to film the allegory.

Madame de Bodamere Has Role in "Tess"

Marshall Neilan has engaged Madame de Bodamore, personal attendant to Mary Pickford for many years, for a role in "Tess of the D'Urbervilles," which he is making for Goldwyn-Cosmopolitan.

This is said to be the first time that the Madame has appeared in a picture other than those starring Miss Pickford.

James R. Grainger Coming From Los Angeles

With several stops scheduled in some of the Goldwyn-Cosmopolitan southern exchanges, General Manager J. R. Grainger left the Goldwyn West Coast Studios for New York City last week.



First of the Series of Jack White Comedies for Educational features Lige Conley and is entitled "Midnight Blues."



Scenes from "King of Wild Horses" A Pathe release featuring a beautiful black stallion.

Meeting to Discuss Program Policies

Congress of First National Executives, Exhibitors Set for New Orleans

MOTION picture history will be made in the South when a congress of leading film exhibitors, distributing and producing executives gather in New Orleans on April 16 to adopt new policies and plans governing the program of cinema entertainments.

The congress, which will be in session in New Orleans for about a week, will be in connection with the annual meeting of the executives and exhibitor members of Associated First National Pictures, Inc. The delegates will be guests of E. V. Richards, Jr., and the Saenger Amusement Company.

Selection of stories for the screen, action on reports submitted in a nation-wide check-up of the public taste and the formulation of plans in an attempt to so operate that the production, distribution and exhibition of motion pictures shall be placed on a higher plane, are among the chief objects of the meeting, according to Robert Lieber, president of First National

Approximately 100 exhibitors from the principal cities of the United States and Canada will attend along with the New York home office officials of First National. A number of important sub-franchise holders and branch office managers from the North as well as South will also be in attendance.

These exhibitors represent not only themselves but also some 5,000 smaller theater owners in whose houses in America and Canada First National pictures are shown.

Those who attend the First National meeting in New Orleans are going to exchange opinions on the feelings of audiences with a view to guiding them in the selection of proper stories for production.

Among the original 26 founders of First National who will have an important say in these matters are the following well-known Southerners:

E. V. Richards, Jr., New Orleans; Spyrous P. Skouras, St. Louis; Colonel Fred Levy, Louisville, Ky.; Frank Ferrandini, Richmond, Va.; R. D. Craver, Charlotte, No. C.; Tom Boyand, Oklahoma City, Okla.; and Harry Crandall, Washington, D. C.

"North of Alaska" Title of Sanford Release

Frank M. Sanford, president of Sanford Productions, will release the Matty Mattison production made in the high Sierras in California, under the title of "North of Alaska." The cast includes Jack Richardson, Gene Crosby, Lorraine Kason, Billy Franey, Lafayette McKee, Marcella Daley and Lew Meehan.

Effie Shannon in Cast of "Mountebank"

Effie Shannon, Laurence D'Orsay and Arthur Cozine are the latest additions to the cast of Herbert Brenon's production for Paramount, "The Mountebank," which features Ernest Torrence and Anna Q. Nilsson.

"Double Dealing" Starts on West Coast

William Fox West Coast Studios announces that production has started on Charles Jones program picture, "Double Dealing," with George Beranger directing the Robert Lee story.

Pat Hardigan, Tom Lingham, J. Farrell MacDonald and Edith Kemick support Mr. Jones and Beatrice Burnham has the leading feminine role.

Lasky Appoints Four New Directors

Paul Bern, Paul Sloane, R. H. Burnside and Frank Tuttle Win Advancement

FOUR new directors have been elevated from the ranks of Famous Players-Lasky employees, according to announcement by Jesse L. Lasky. This is in line with the announced policy of the organization that it intended to inject new blood and new ideas into picture production.

The four men who win promotion to directorship are Paul Bern, Paul Sloane, R. H. Burnside and Frank Tuttle.

Mr. Lasky had the following to say regarding the new directors:

"Paul Bern, who recently became associated with our organization and wrote the scenario for the next Pola Negri picture, 'Men,' has had a wealth of experience in his chosen field. Three years of intensive study of film cutting, titling and scenario construction followed a brief experience as an actor on the legitimate stage. Then he became assistant to Hugo Ballin, and later editor-in-charge for Goldwyn, during which period he wrote the scenario for 'The Christian.' More recent productions of his pen are 'Name the Man' and 'The Marriage Circle.'

"Paul Sloane is possessed of equally valuable experience. He it was who wrote the unforgettable 'Over the Hill' and the perfect adaptation of 'If Winter Comes,' and more recently wrote the scenario of 'Big Brother' and the latest Thomas Meighan picture, 'The Confidence Man.'

"Our opportunity of availing ourselves of the talent of Mr. Burnside is particularly gratifying. Known far and wide and for his wonderful spectacular presentations at the New York Hippodrome and as stage director for Charles Dillingham, he knows the mechanics of lighting and scenic effects as few men do. For the past two months he has been at our Long Island studio learning the technique of screen production.

"Frank Tuttle, one of the organizers of the Film Guild and a keen student of the drama as well as the photoplay, has been associated with us for some time at the Long Island studio, his first work for us being the adaptation of 'The Conquest of Canaan.' He recently wrote the adaptation of 'Manhandled' for Gloria Swanson.

Fox Changes Title on John Gilbert Feature

"The Lone Chance" is the permanent title selected for John Gilbert's latest starring vehicle for Fox Film Corporation. It was made under the working title of "The Mark of Cain."

Howard Mitchell directed. The story is by Fred Jackson and the scenario by Charley Kenyon. Evelyn Brent has the leading feminine role.

Warners Arrive in East for Conference

Harry M. and Albert Warner are in New York from Hollywood for a series of conferences on distribution policies of Warner Brothers and to supervise the premiere of "Beau Brummel" in New York. They will also arrange the road shows for the John Barrymore feature.

A number of important announcements are promised from the Warner organization upon the completion of the conferences.

"Anna Christie" Concludes Run in London

A month's run of "Anna Christie," Thomas H. Ince's First National production, has just been completed at the Palace Theatre, London, where it is said to have duplicated its American successes.



Richard Talmadge in scenes from "In Fast Company," a Carlos production released by Truart.

Metro Offers Three for Month of April

WITH Rex Ingram's "The Arab" as a possible release late in April there are three more productions actually scheduled by Metro for April release.

"A Boy of Flanders" is the title of the Jackie Coogan offering and is from Louis de La Rame's romance, "A Dog of Flanders." In Jackie's cast are Josef Swickard, Nigel de Brulier, Lionel Belmore and Nell Craig.

"Mademoiselle Midnight" is Mae Murray's contribution with Monte Blue, Robert McKim, Robert Edeson, Nick de Ruiz, Nigel de Brulier, Johnny Arthur and Otis Harlan.

"Sherlock Jr." is Buster Keaton's third full length comedy and was written by Jean Havez, Joe Mitchell and Clyde Bruckman. Kathryn McGuire, Ward Crane, Joseph Keaton, Jane Connelly, Erwin Connelly, Ford West, George Davis, John Patrick, Ruth Rolley and Horace Morgan appear in the comedian's support.

Schmidt Enthusiastic Over Western Conditions

Art Schmidt, West Coast supervisor for F. B. O. returned to Hollywood last week from his second swing around the Western circuit. He expressed keen enthusiasm over conditions in the territory.

"Many new showmen will be developed by the motion picture industry during the coming year," said Mr. Schmidt. "Showmanship of the keenest nature will be the outstanding factor in the success of many exhibitors. Competition is keener than ever and the public is discriminating in its selection of entertainment.

"It is obvious, therefore, that showmanship will win for exhibitors who know how to exploit their attractions."

Harold Lloyd Starts New Comedy for Pathe

With Harold Lloyd's "Girl Shy" due for release Easter Sunday, the comedian has started work after an eight weeks' layoff, on his second independent production for Pathe. For the next month the star will be busy with exterior work under the direction of Fred Newmeyer and Sam Taylor.

Sam Taylor, Thomas J. Gray and Tim Whelan are responsible for the new story as yet untitled, but which had to do with the troubles of a young married couple.

Warners Make Additions to "Babbitt" Cast

Several additions have been made to the cast for Warner Brothers' "Babbitt," in which Willard Louis has the leading role. Mary Alden will be seen as Mrs. Babbitt, Carmel Myers as Tanis Judique and Raymond McKee as Theodore Roosevelt Babbitt.

Harry Beaumont who directed "Beau Brummel" is also directing "Babbitt." He is assisted by James Flood.

Ralph Lewis Unit Starts First for F. B. O.

RALPH LEWIS was due to start work this week on the first of four productions to be made by his own starring unit for F. B. O. release. The veteran character actor will first be seen in "The Country Doctor," an original story by Albert Kenyon, brother of Charles Kenyon, noted playright.

Albert Kenyon will co-direct this first Lewis production with Henry M'Carty. John Mack will serve as production manager.

Paramount Pictures Win Brazil Contest

The popularity of Paramount pictures in Brazil is attested as the result of a contest held there to determine the most popular trade mark in pictures, according to the foreign department of Famous Players-Lasky Corporation.

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The contest, conducted by Paratodos, a motion picture publication in Brazil, showed a total of 392 votes for the Paramount trade mark, as against 92 for the runner-up.

London Run Arranged for Marion Davies Picture

Cosmopolitan has completed arrangements for the London premiere of "Yolanda" at the Oxford theater, April 15, and the presentation will include a special musical program and other features.

It is announced that notables of public life in England have already prepared to be present at tthe opening performance of the Marion Davies picture.



Grantland Rice's current one-reel Sportlight through Pathe is "The Swift and Strong."



Action stills from the Vitagraph pictures, "Between Friends."

Four Universal Features for April

Popular Stars in Productions Included in Release Schedule This Month

ONE Jewel and three feature productions with Baby Peggy, Hoot Gibson, Laura La Plante and Herbert Rawlinson in the star roles are on the release schedule of Universal for the month of April.

The Jewel release is "The Law Forbids," with Baby Peggy in the featured role. Jesse Robbins directed the picture from a story by Bernard McConville. The script was scenarized by Lois Zellner and Ford I. Beebe. In the cast are Robert Ellis, Elinor Faire, Winifred Bryson, Hayden Stevenson, Joseph Dowling, William Welsh, William E. Lawrence, Robert Bolder and Ned Sparks. The picture is set for release April 7th.

Herbert Rawlinson's feature, "The Dancing Cheat," will be released the same day. Alice Lake plays opposite Rawlinson. This was adapted by Calvin Johnson from the Saturday Evening Post story, "Clay of Ca'lina." The adaptation was by Raymond L. Schrock and L. C. Rigby. In the cast are Robert Walker, Jim Blackwell, Edwin Brady and Harmon MacGregor.

The release for April 14th is "Excitement," Laura La Plante's first individual starring vehicle. It was directed by Robert F. Hill. The adaptation was from a story by Crosby George. In the cast are Edward Hearn, William Welsh, Frances Raymond, Albert Hart, Bert Roach, Fay Tincher, Rolfe Sedan, Margaret Cullington, Fred De Silva, Lon Poff, George Fisher and Stanley Blystone.

Hoot Gibson's comedy western, "Forty Horse Hawkins," will be released April 21st. The story was written by Edward Sedgwick and Raymond L. Schrock. Sedgwick directed. Anne Cornwall plays opposite Gibson. Others in the cast are Helen Holmes, Richard Tucker, Jack Gordon, Ed Burns, John Judd, George Connors, Edward Sedgwick, Carl Moehring and Grace Marvin.

"King of Wild Horses" to Have N. Y. Premiere

Pathe's "The King of Wild Horses" will have its Broadway premiere in the nature of a pre-release presentation at the Rialto theater, New York, April 6. It will be available generally a week later.

The featured player is a registered Morgan stallion which is said to have been bought by Hal Roach and trained specially for this role.

Vitagraph Starts Shooting "The Range Boss"

David Smith has started shooting "The Range Boss" for Vitagraph. This is a story of ranch life from the novel by Charles Alden Seltzer. John Bowers and Alice Calhoun have the leading roles. Others prominently cast are Alan Hale, Catherine Charlotte Merriam, Otis Harlan, Kitty Bradbury, Joseph Rickson and Cliff Davidson.

Ralph Ince Chosen To Direct Ray

Brother of Producer to Make Star's First Under His Renewed Affiliation

THE first Charles Ray picture under the arrangement by which he returns to the Thomas H. Ince banner will be directed by Ralph Ince from a C. Gardner Sullivan story, it is announced this week.

In connection with this, Thomas H. Ince issued a statement in which he expressed gratification over the fact that he had been able to induce his brother, Ralph Ince, to direct in California, adding that "under his direction I am definitely certain that the success of Charles Ray's return to my organization, and to the type of picture which first gained prominence for him, will be made under the best auspices."

The Charles Ray studios in Los Angeles have been permanently closed, so far as Ray is concerned, and the star will transfer his activities at once to the Ince plant at Culver City, where he will once more work under the guidance of the producer who discovered him and developed him as an outstanding star.

Details as to the new Charles Ray features have not been definitely shaped up, but both Ray and his producer agree in declaring that they will be made along the line demanded by the public, with Ray as the happy, wholesome American youth which created his popularity.

Eleven years ago Charles Ray entered pictures as one of a mob at Inceville in Santa Monica Canyon, while still attending Los Angeles high school. He continued under the Ince banner uninterruptedly for eight years.

The picture which brought him prominence practically overnight was "The Coward," an early Ince-Triangle picture in which he appeared with Frank Keenan, and one which is still remembered as an outstanding picture of that day. Ray was then given an opportunity to create other characters of a similar sort, and his pictures came to stand for a definite type of human, homely entertainment, featuring the bashful, awkward American youth. Among the pictures made in association with Ince were "The Clod Hopper," "The Pinch Hitter," "His Own Home Town," "The Hired Man," "Alarm Clock Andy," "String Beans" and others.

Ray then went on his own as an independent producer, and released through First National a number of pictures, including "Gas, Oil and Water," "Smudge," and others. He then changed to a more elaborate type of production, bringing out "The Girl I Loved," "A Tailor Made Man," and "The Courtship of Miles Standish."

Parisian Danseuse For Valentino Picture

Paramount's production of Booth Tarkington's story, "Monsieur Beaucaire," starring Rudolph Valentino, will witness the debut of Paulette Duval, Parisian danseuse, in pictures.

"La Belle Duval" came to America five months ago and danced with Ziegfeld's Follies for three months.

Distinctive Cameraman Gets Ship Arrival

Chartering a tug and meeting the incoming steamship "Paris," members of the producing staff of Distinctive Pictures managed to secure several scenes for the forthcoming photoplay, "The Rejected Woman," starring Alma Reubens and Conrad Nagel.



Views from "The Masked Dancer," a Principal Pictures Release.

"Girl Shy" Premiere Set for N. Y. Strand

HAROLD LLOYD'S "Girl Shy" will have its Broadway premiere at the Strand Theatre Easter Sunday, April 20th. Simultaneously premieres will be held at the Fenway in Boston, the State and Blackstone Theatres in Pittsburgh and the Strand in Dayton, Ohio.

An elaborate program is being arranged by Joseph Plunkett, managing director of the New York Strand for the opening there. Many first run bookings provide for the presentation of the picture in the near future.

The Hattons Wrote New Tom Mix Feature

Tom Mix will appear in what is termed a new type of romantic screen story written by Frederic and Fanny Hatton, and a new comer to the Fox lot, Jack Conway, will direct, "The Trouble Shooter."

Kathleen Kay, Earle Fox, Frank Currier, Mike Donlin, Howard Truesdale and J. Cunnis Davis, support the star.

Mix appears as the lookout man for a big power plant whose job is to see that the wires and cables are kept in perfect condition. The romance enters when the hero rescues a girl about to be crushed by an avalanche on the mountainside.

Biblical Photoplay Given Boston Premiere

Weiss Brothers "After Six Days," the Biblical photoplay spectacle had its New England premiere at the Tremont Temple in Boston March 10th and was warmly received by both press and public. The Governor of Massachusetts and his staff, and Mayor Curley of Boston and his staff were in the capacity audience, which also included churchmen of all creeds.

Because of the enthusiasm displayed over the picture the Boston run will be continued indefinitely.

M. J. Mintz To Establish European Office

A testimonial dinner is being arranged in honor of M. J. Mintz before he sails for Europe to establish branch offices of his "Thematic Music Cue" sheet business in London, Paris and Berlin.

Roamax Starts Production For Lee-Bradford

Production has been started by the Roamax Film Corporation on the third of a series of pictures starring Dorothy Chappell. The entire series will be released on the state right market by the Lee-Bradford Corporation.

William Fairbanks Joins Waldorf Productions

Waldorf Productions of Los Angeles has signed William Fairbanks for a proposed series of twelve melodramas.

Atlas Educational Now Making Features

The Atlas Educational Film Company, Oak Park, Illinois, has entered the field of feature picture production. For ten years Atlas has been actively engaged in making commercial motion pictures and it is the belief of officials of this company that features can be produced in Chicago.

"Blind Virtue," a five reel feature will be the first theatrical picture to be made by Atlas. It is already in production with a cast which includes several well known players, among them being Mahlon Hamilton, Gladys Leslie, Bur McIntosh, Charles Delaney, Jane Jennings and Jack Drumier. Arthur Berthelet is handling the megaphone.

The exteriors are being shot in Oak Park, Chicago, Forest Park, Pullman, Roseland, Glen Ellyn and other nearby points, while the interiors are being filmed in the well equipped Atlas studios.

Warners Acquire Rights to Two Popular Novels

Warner Brothers acquired rights to two popular novels during the week. They are Edna Ferber's "So Big" and Conningsby Dawson's "Vanishing Point." These will be added to the 1924-25 production schedule which already numbers twenty.

"So Big" is one of the late novels that has sprung into recent popularity. A popular priced edition of the "Vanishing Point" is to be placed on the market in May by Grossett and Dunlap.

Universal Changes Title on Cummings Picture

Irving Cummings directed and completed "When Johnny Comes Marching Home" at Universal City and the title has been changed for release to "Riders Up." Creighton Hale and Ethel Shannon head the large cast and the story is by Gerald Beaumont from a group of short stories dealing with the race track adventures of "The Information Kid."

No Contract With Lloyd Emphatically Stated

J. D. WILLIAMS, President of Ritz Carlton Pictures, again takes the opportunity of emphatically denying the rumor that recently bobbed up again in Los Angeles anent Mr. Williams having Harold Lloyd under contract as soon as Mr. Lloyd completes his existing contract with Pathe.

At a luncheon given last week at the Ritz to the trade paper representatives Mr. Williams stated most vigorously, in answer to a direct question, that he positively had no contract with Harold Lloyd.

In order that this persistent rumor may be throttled Mr. Williams concludes with the following in his statement to the trade press:

"In view of the fact that it is very unfair to Harold Lloyd and Pathe, as well as to myself, to print such rumors when there is no truth whatever in them, I sincerely trust that you will co-operate in putting an end to same by publishing this."

Barker Cast Complete in "Broken Barriers"

Several changes in the cast are shown from what was originally announced for Reginald Barker's production of "Broken Barriers" under Metro-Louis B. Mayer auspices.

Those who will play the big roles now are James Kirkwood, Adolphe Menjou, Norma Shearer, Mae Busch, Robert Frazer, George Fawcett, Margaret McWade, Robert Agnew, Ruth Stonehouse, Winifred Bryson, Walter Hiers, Edith Chapman and Vera Reynolds.

Wanda Wiley to Appear in "Water Waves"

After seeing her work in several of the Leather Pushers series, Stern Brothers engaged Wanda Wiley for the leading ingenue role in Al. Herman's "Water Waves," in which Joe Bonner, William Irving and Betty Young play the featured roles.

"Janice Meredith" Battle Scenes Are Finished

Filming of the Battle of Trenton and the scene showing Washington crossing the Delaware are completed by Cosmopolitan for "Janice Meredith" with Marion Davies in the star role.

The company has returned from Plattsburg where the battles were portrayed by soldiers of the 26th infantry and cavalry from Fort Ethan Allen.

This is one of the biggest scenes which the company has so far taken in connection with the production and every item, action and scene was carefully checked by research experts so as to be historically correct in detail.

"Rejected Woman" Soon to Be Released

Goldwyn-Cosmopolitan will soon announce the release date of Distinctive Pictures Corporation's production of "The Rejected Woman," as the cutting and editing is now complete and prints are being made.

Alma Rubens and Conrad Nagel, are said to have acting opportunities in this drama of modern society life such as they have not had in any other vehicle. Wyndham Standing is also featured in this production as the "heavy."

Premiere of "Which Shall It Be" at Cameo

Renaud Hoffman's "Which Shall It Be," for Hodkinson release, will be given its premier presentation at the Cameo Theatre, New York, this Sunday.

This is a picturization of the sentimental poem, "Not One to Spare," by Mrs. E. L. Beers, which was first published in the fourth readers of the public schools a quarter century ago.



Highlights from the latest Norma Talmadge vehicle "Secrets" which will be released through First Natio nal.

Paramount Plans Production Drive

Eighteen Units Will Be Actively at Work Within the Next Two Months

PARAMOUNT is planning the most extensive production drive in its history, according to a statement given out by Jesse L. Lasky at Hollywood on his arrival there following a series of conferences with Adolph Zuker and S. R. Kent in New York.

It is planned to have 18 production units at work within the next two months. Thirteen of these companies will be engaged at the Lasky studio in Hollywood and the other five at the Long Island studio. Early in the Summer three additional units will be added at the Long Island studio. These will provide the Paramount releases for the coming Fall and Winter.

Mr. Lasky said: "We are launching this tremendous drive, entirely unprecedented in the history of Famous Players-Lasky Corporation, in order to properly prepare for what we confidently believe will be the greatest season ever enjoyed by the motion picture industry. Never since the day when I first decided to cast my lot with the pioneers of the photoplay have I been so enthusiastic as today, not only over the healthy prosperity facing the industry as a whole but also over the high standard and large number of pictures scheduled for production and release by this corporation.

"A large part of my time in New York City was spent with Adolph Zukor and Sidney R. Kent working out the details of the most elaborate program we ever have attempted. We set about carrying out a determination to give exhibitors the greatest product in our history and my enthusiasm is engendered by my confidence that he have succeeded. We have marshalled new stars of undisputed popularity, new directors of ability, new authors and scenario writers and additional supporting artists, and I may say that our good fortune in obtaining all these has exceeded even our expectations."

Katherine Lee Returns in "The Mountebank"

Katherine Lee, of the Lee sister team will return to the screen after an absence of four years, in Herbert Brenon's production of "The Mountebank" for Paramount. Miss Lee, with her sister, Jane, has been in vaudeville for the last four years.

Ernest Torrence and Anna Q. Nilsson have the feature roles in "The Mountebank."

Vitagraph Gets Tank for Under Water Scenes

Vitagraph has just purchased what is said to be the largest and thickest plate glass tank ever used for under water shots in pictures. The glass is one and three-quarters inches thick, with an area 10 by 12 feet.

A special filtering plant to clarify the water has also been installed. The new tank will be available to other producers when Vitagraph directors are not using it.

Doris Kenyon Replaces Helene Chadwick

Doris Kenyon has replaced Helene Chadwick in the cast of "Monsieur Beaucaire" at the Paramount Long Island studio. Miss Chadwick had to give up the role of Lady Mary because of a delay in the production. She had previously contracted to star in two pictures to be made with Henry Hobert. It was necessary for her to start work on the first of these at once.



Action stills from "The White Moth" a First National release co-starring Barbara La Marr and Conway Tearle

William Fairbanks Signs for C. B. C. Features

TWELVE feature productions will be made for C. B. C. Film Sales Corporation by William Fairbanks, according to word received from the West Coast by Harry Cohn.

These pictures will not be Western stories but society dramas with action, mystery and thrills promised by the producer.

Mr. Cohn states that although Mr. Fairbanks has been very successful in Westerns he showed in his last four pictures playing opposite Doria Rovier, that he is better adapted to the society type of drama.

"The Beauty Prize" After "Along Came Ruth"

Viola Dana is now engaged in the production of "Along Came Ruth" and when this is finished she will start immediately on the filming of "The Beauty Prize" which Metro has just purchased.

Nina Wilcox Putnam wrote "The Beauty Prize" which appeared in the Saturday Evening Post and Lloyd Ingram will direct Miss Dana in the screen version.

"Along Came Ruth" is from Henry Savage's Broadway stage production which presented Irene Fenwick in the title role and is being directed by Eddie Cline with Walter Hiers, Tully Marshall, Raymond McKee, Victor Potel, Gale Henry, Nelson McDowell, De Witt Jennings, Adele Farrington and Brenda Lane in support of the star.

Special Musical Score for "Sea Hawk"

Modest Altschuler is writing the special musical score for Frank Lloyd's "The Sea Hawk" set for release by Associated First National in the early fall.

According to the conductor-composer "The Sea Hawk" score will contain a number of old English selections over 400 years old, and also a special love theme which will be later placed on the music stands as both a waltz and a fox trot.

Jack Grier Joins Lowell Productions Staff

Announcement is made by Lowell Productions, Inc., who are distributing their latest production "Floodgates" on the Independent market, that they have appointed Jack Grier, formerly with Famous Players-Lasky, as a special representative.

Big Cast Supported Lila Lee and Kirkwood

Margaret Livingston, Eugene Pallette, Muriel Frances Dana, Turner Savage, George Pearce and George French appeared in the support of Lila Lee and James Kirkwood in their recently completed Hodkinson picture, "Wandering Husbands."

Additional Players for "Mary the Third"

King Vidor has added the following players to the cast of his Goldwyn picture "Mary The Third," which will be released under another title: Virginia Lee Corbin, ZaSu Pitts, Eulalie Jensen, Gertrude Claire and E. J. Ratcliffe.

Five More Standards Are Ready for Selznick

SHORT subjects listed for almost immediate release by Standard Cinema Corporation through Selznick Exchanges are as follows:

April 1—Colonel Heeza Liar's Knighthood, a one reel cartoon from the Bray Studios.

April 1—"The Mechanic" a Jimmy Aubrey comedy.

April 15—"One Day in Hollywood," a two-reel comedy with Alice Howell and Chester Conklin.

May 1—"The Sky Pilot," a Col. Heeza Liar cartoon.

May 1—"A Scarey Night," a Jimmy Aubrey comedy.

Mabel Normand Tour Will Be Extended

Mable Normand who has been making personal appearances in Newark will continue her tour in the middle west. She left this week for St. Louis to be present at the opening of the New Grand Central Theatre for the run of "The Extra Girl." From there she will go to Detroit and make personal appearances at the Broadway Strand where the picture is booked the week of April 13. Following that showing she will appear in Cleveland and Philadelphia.

"Bedroom Window" Chosen as de Mille Title

William de Mille and Clara Beranger have decided upon a title for the latter's original story for Paramount. Temporarily titled "The Inside Story," it will be released under the title of "The Bedroom Window."

Mr. de Mille has just begun filming this production with May McAvoy and Malcolm McGregor in the leading roles. Others in the cast are Ethel Wales, Robert Edeson, Ricardo Cortez, George Fawcett, Guy Oliver, Charles Ogle, Medea Radzina, George Caliga and Mattie Peters.

Selco Pictures, Inc., New Corporation Formed

ORGANIZED for the purpose of acquiring product for distribution through Selznick Distributing Corporation is Selco Pictures, Inc., with W. C. J. Doolittle, President; Ralph B. Ittelson, Vice President; Walter Jerome Green, Treasurer and L. J. Darmour, Secretary.

The Board of Directors are Charles E. Pain, Walter Jerome Green, Ralph B. Ittelson and Motley H. Flint.

Many "Floodgates" Deals Closed by Lowell

A number of important deals have been closed on "Floodgates," which Lowell Productions, Inc., are distributing on the independent market. J. Charles Davis, 2nd, just back from a trip reports that he has closed a contract with Ascher Brothers in Chicago for an extended engagement of the picture at their Merrill theatre in Milwaukee. Arrangements were made also for the showing of the picture in one of the most important Loop theatres in Chicago.

A contract was closed with Lee Goldberg of the Big Feature Rights Corporation, Louisville, Ky., for the distribution of "Floodgates" in Kentucky and at the same time the picture was screened for and sold to Fred J. Dolle, President of the Fourth Amusement Company operating ten theatres in Louisville. "Floodgates" will receive its premier showing in the Blue Grass State in the Strand theatre operated by Mr. Dolle, after which it will play his other houses. The picture was also booked to Sam Switow for the Kentucky theatre, Lexington, Ky.

New German Production Breaks Records

Germany has produced a picture, which from all accounts surpasses in popularity any ever made in that country. It is titled "Siegfried" and is the first of two productions of the Nibelungen series produced for the Ula-Decla concern in Berlin by Fritz Lang, who was responsible for "Dr. Mabuse" and "Destiny."

It is claimed that every performance during the first four weeks of "Siegfried" at the Ufa-Palast was sold out three and four days in advance, despite the fact that the house seats 2,000.

Joe Plunkett Arranging Lloyd Presentation

When Harold Lloyd's "Girl Shy" opens at the Strand in New York City Easter Sunday April 20, it will be treated to a special elaborate presentation as Joseph Plunkett, Managing Director of The Strand is busy on preparing something unusual for the Broadway premiere.

Arrow Has First of the Pinto Pete Series

"The Lash of the Whip" has been received by Arrow Film Corporation and is the first of the Arrow-Great Western "Pinto Pete" series featuring Ashton Dearholt.

Francis Ford directed and the balance of the series will arrive on schedule time.

McDonald Completes Cast for "The Goof"

J. K. McDonald has completed the cast for his present production for First National temporarily titled "The Goof." Lloyd Hamilton has one of the leading roles, as have Ben Alexander and Patsy Ruth Miller.

Others who are prominently cast are Mary Carr, Sam De Grasse, Victor Potel, Dan Mason, Dot Farley, Joe McCray, and Cameo, the fox terrier.

"The Goof," which is to be a seven-reel farce comedy will be directed by William Beaudine.

Brazil Premiere Planned for "Covered Wagon"

John L. Day, South American representative for Famous Players-Lasky is preparing for the Brazilian premiere of "The Covered Wagon" at Rio de Janeiro.

Showings also are to be held in the next few months in Mexico City and Kobe and Tokyo, Japan; Stockholm, Sweden; Copenhagen, Denmark, and Christiania, Norway.

In London "The Covered Wagon" has just completed a run of six months at the London Pavilion, and in Australia it has just completed a tour of the larger cities in that country and also in New Zealand.

Famous Police Dog Will Appear in "Miami"

Egon Von Grimnitz is the latest dog star in pictures. This famous show dog of the Berlin Police kennels will play a prominent part with Betty Compson in the forthcoming Alan Crosland production, "Miami."

Egon was purchased by Benjamin Finney, who plays the leading role opposite Miss Compson. It is said to be an animal of extraordinary intelligence and to have done exceptionally good work in the coming production.

Exploitation Drive Being Planned on "Secrets"

FOLLOWING the successful opening of "Secrets," Norma Talmadge's latest picture, at the Astor theatre, New York City, Joseph M. Schenck has decided upon an intensive exploitation drive in every key city in the country, and with that in view has retained Marc Lachmann to put over a strong campaign in New York. This Manhattan campaign will be used as the basis of the other campaigns about the country.

Lachmann will commence his work on the Astor showing at once. Meanwhile, plans are being discussed for roadshowing "Secrets" in the key cities.



Action stills from the fifth Emory Johnson production for F. B. O. tentatively titl ed "Swords and Plowshares," co-starring Mary Carr and Johnnie Walker.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.						
Paddy the Next Best Thing	—	—	7	5	83	6,553 ft.
ASSOC. EXHIBITORS						
Alice Adams	—	3	21	4	71	6,361 ft.
Destroying Angel, The	—	3	8	2	68	5,640 ft.
Going Up	—	3	17	15	81	5 reels
Tea With a Kick	4	5	8	1	52	7,747 ft.
FAMOUS PLAYERS						
Big Brother	—	—	15	8	80	7 reels
Bluebeard's Eighth Wife	2	—	34	31	82	6 reels
Call of the Canyon, The	—	3	10	6	75	6,993 ft.
Cheat, The	—	2	19	26	85	7,323 ft.
Children of Jazz	6	9	37	1	59	6 reels
Covered Wagon, The	—	—	1	23	98	10,000 ft.
Don't Call it Love	—	2	7	1	67	6,457 ft.
Exciters, The	—	10	44	19	74	5,939 ft.
Fog Bound	1	11	39	8	68	5,692 ft.
Gentleman of Leisure, A	—	9	33	2	66	6 reels
Heart Raider, The	2	10	35	6	66	5 reels
Heritage of the Desert, The	—	1	7	2	73	6 reels
His Children's Children	—	4	11	5	72	8,338 ft.
Hollywood	3	7	37	18	73	8 reels
Homeward Bound	—	1	28	29	85	7 reels
Humming Bird, The	—	—	2	14	96	7 reels
Lawful Larceny	—	2	20	15	81	6 reels
Lght That Failed, The	—	4	11	1	64	7,013 ft.
Marriage Maker, The	10	5	10	—	44	6,295 ft.
Ne'er Do Well, The	4	9	66	33	75	7,414 ft.
Only 38	1	5	50	19	75	6,175 ft.
Pied Piper Malone	—	1	7	6	81	7,264 ft.
Purple Highway, The	2	3	22	4	67	7 reels
Ruggles of Red Gap	1	3	24	18	81	7,590 ft.
Rustle of Silk, The	2	18	46	13	67	6,947 ft.
Salomy Jane	1	7	30	1	64	7 reels
Shadows of Paris	—	2	3	5	79	6,549 ft.
Silent Partner, The	—	6	19	1	64	5,866 ft.
Sixty Cents an Hour	11	11	33	2	54	5,632 ft.
Spanish Dancer, The	1	2	13	14	81	9 reels
Stephen Steps Out	2	5	11	—	56	5,652 ft.
To the Ladies	2	4	8	3	62	6 reels
To the Last	1	1	27	14	78	6,965 ft.
West of the Water Tower	1	1	10	2	68	7 reels
Wild Bill Hickok	1	5	10	9	73	6 reels
Woman Proof	—	1	24	19	83	7,687 ft.
Woman With Four Faces, The	—	2	45	13	76	6 reels
Zaza	1	4	20	11	75	7,076 ft.
FILM BOOKING OFFICE						
Blow Your Horn	—	3	5	2	67	6,207 ft.
Breaking Into Society	5	1	2	4	57	5 reels
Crashing Thru	3	14	30	10	65	5,047 ft.
Daytime Wives	—	3	19	5	72	6 reels
Desert Driven	—	7	23	6	69	5 reels
Divorce	—	4	32	9	74	6 reels
Fair Cheat, The	—	5	10	—	60	6 reels
Human Wreckage	—	3	32	74	90	7,215 ft.
Itching Palms	—	2	1	7	85	5,000 ft.
Judgment of the Storm	—	1	8	5	79	7 reels
Lights Out	—	1	11	12	84	6,938 ft.
Mailman, The	1	—	5	11	87	7,160 ft.
Mary of the Movies	3	7	22	3	62	6,500 ft.
Miracle Baby, The	1	3	18	5	71	5,624 ft.
Mysterious Witness, The	—	2	8	1	67	4,822 ft.
Remittance Woman, The	2	2	6	3	65	6,500 ft.
Westbound Limited	—	4	59	47	82	6,529 ft.
FIRST NATIONAL						
Age of Desire, The	—	7	6	—	54	5 reels
Anna Christie	1	1	11	11	81	7,631 ft.
Ashes of Vengeance	—	1	5	30	94	9,893 ft.
Bad Man, The	—	5	20	15	78	6,404 ft.
Black Oxen	—	2	15	23	85	8 reels
Boy of Mine	—	—	5	9	89	6 reels
Brass Bottle, The	12	1	13	5	55	6,000 ft.
Bright Shawl, The	—	4	40	37	82	7,503 ft.
Children of Dust	—	5	28	10	74	6 reels
Circus Days	—	2	22	25	84	5,163 ft.
Dangerous Maid	2	5	10	1	56	7,337 ft.
Dulcy	8	10	8	12	61	6,859 ft.
Eternal City, The	—	2	5	6	76	7,929 ft.
Fighting Blade, The	1	1	14	12	80	8,729 ft.
Flaming Youth	—	—	20	20	80	8,434 ft.
Girl o the Golden West, The	—	6	47	22	80	7 reels
Her Reputation	—	4	28	8	73	6,450 ft.
Her Temporary Husband	—	1	7	8	83	7 reels
Huntress, The	—	3	12	7	76	6,236 ft.
Hurricane's Gal	—	4	87	31	77	7,944 ft.
Jealous Husbands	1	4	6	2	62	6,500 ft.
Lonely Road, The	4	4	9	—	51	6,086 ft.
Man of Action, A	1	5	35	7	71	6 reels
Meanest Man in the World, The	—	2	15	6	75	5,600 ft.
Painted People	—	1	8	3	75	7 reels
Penrod and Sam	—	2	34	44	86	6,275 ft.
Ponjola	—	1	12	18	86	6,960 ft.
Potash and Perlmutter	—	—	15	31	91	7,700 ft.
Scarlet Lily, The	5	5	4	—	41	6,229 ft.
Song of Love, The	3	1	8	6	70	8 reels
Thundergate	—	2	9	—	61	6,565 ft.
Trilby	3	4	15	12	73	7 reels
Twenty-One	—	1	13	2	72	7 reels
Wandering Daughters	—	8	27	4	67	6 reels
Wanters, The	—	2	10	5	75	5,174 ft.
Within the Law	—	1	33	57	89	8,034 ft.
FOX						
Alias the Night Wind	—	4	12	4	70	4,145 ft.
Big Dan	4	4	13	2	59	5 reels
Boston Blackie	—	12	29	9	68	4,522 ft.
Cameo Kirby	—	5	11	5	70	7 reels
Cupid's Fireman	—	4	10	—	61	5 reels
Does It Pay?	3	5	6	3	58	6,652 ft.
Eleventh Hour, The	—	4	18	14	79	6,820 ft.
Exiles	1	2	14	5	72	5 reels
Eyes of the Forest	—	—	7	6	85	4,408 ft.
Governor's Lady, The	1	3	7	2	64	8 reels
Grail, The	1	2	8	1	63	4,617 ft.
Gun Fighter, The	2	4	17	5	64	4,222 ft.
Hell's Hole	—	1	11	5	77	5,488 ft.
If Winter Comes	—	1	15	29	89	11,200 ft.
Lone Star Ranger, The	—	1	19	23	85	5,259 ft.
Lovebound	1	3	26	3	68	4,407 ft.
Madness of Youth	3	2	20	1	58	5,000 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Man Who Won, The	—	3	11	4	72	5,050 ft.
Mile a Minute Romeo	—	—	12	9	83	5,306 ft.
Monna Vanna	7	2	4	4	53	8,648 ft.
No Mother To Guide Her	1	5	4	3	62	6,650 ft.
North of Hudson Bay	—	2	9	5	76	6 reels
St. Elmo	—	3	10	15	83	5,778 ft.
Second Hand Love	5	2	15	1	58	5,000 ft.
Silent Command, The	—	1	13	20	87	7,809 ft.
Six Cylinder Love	4	2	5	2	55	7 reels
Skid Proof	—	3	31	29	83	5,000 ft.
Soft Boiled	1	—	32	20	81	7,054 ft.
South Sea Love	1	5	10	1	60	5 reels
Stepping Fast	2	2	37	11	73	4,608 ft.
Times Have Changed	1	2	12	1	65	5,082 ft.
GOLDWYN						
Backbone	6	16	21	3	55	6,821 ft.
Day of Faith, The	8	3	4	3	48	6,557 ft.
Enemies of Women	—	1	20	57	92	10,501 ft.
Eternal Three, The	—	3	14	6	74	6 reels
Green Goddess, The	2	1	10	20	84	9,100 ft.
In the Palace of the King	1	3	4	7	75	8,657 ft.
Last Moment, The	3	12	20	6	62	5,442 ft.
Little Old New York	—	—	8	30	94	10,366 ft.
Love Piker, The	—	6	26	10	73	6,237 ft.
Ragged Edge, The	2	8	17	1	59	7 reels
Red Lights	—	2	15	22	85	7 reels
Reno	1	4	5	—	53	6,612 ft.
Six Days	1	2	23	25	83	9 reels
Slave of Desire	3	7	12	4	61	7 reels
Souls For Sale	2	12	48	40	78	8 reels
Spoilers, The	—	—	16	31	90	8,028 ft.
Steadfast Heart, The	2	3	4	1	54	7,012 ft.
Three Wise Fools	—	4	16	17	81	6,946 ft.
HODKINSON						
Critical Age, The	1	1	11	3	71	4,500 ft.
Drivin' Fool, The	—	3	13	10	78	6 reels
Man From Glengarry, The	—	4	22	12	76	5,200 ft.
Mark of the Beast, The	—	1	8	1	70	5 reels
Michael O'Halloran	1	3	14	4	69	6,800 ft.
Rapids, The	3	2	10	3	63	5,700 ft.
Youthful Cheaters	3	2	6	—	51	5,700 ft.
METRO						
An Old Sweetheart of Mine	—	9	12	—	57	6 reels
Desire	—	5	6	6	72	7 reels
Eagle's Feather, The	—	2	17	3	71	7 reels
Eternal Struggle, The	1	3	17	9	75	7,374 ft.
Fashion Row	—	2	5	8	82	7 reels
Fog, The	2	3	11	1	61	7 reels
French Doll, The	3	2	20	6	69	7,028 ft.
Held to Answer	2	4	4	—	48	6 reels
In Search of a Thrill	3	3	7	1	55	6 reels
Long Live the King	—	2	19	12	79	10 reels
Our Hospitality	1	1	11	8	78	7 reels
Pleasure Mad	—	2	14	9	78	8 reels
Rouged Lips	2	1	13	—	62	5,150 ft.
Scaramouche	—	—	4	21	95	14 reels.
Social Code, The	—	3	9	62	62	5 reels
Soul of the Beast, The	3	11	40	15	68	5 reels
Strangers of the Night	—	1	17	12	81	8,059 ft.
Three Ages	2	9	17	9	67	5,251 ft.
PATHE						
Call of the Wild, The	—	3	20	16	80	8 reels
Safety Last	—	2	33	145	94	7 reels
Why Worry	1	3	15	47	89	6 reels
Counterfeit Love	1	8	5	—	49	5 reels
PREFERRED PICT.						
April Showers	—	1	9	—	67	6,350 ft.
Broken Wing, The	1	2	18	2	68	6,216 ft.
Daughters of the Rich	6	5	15	4	59	6,073 ft.
Girl Who Came Back, The	1	6	27	8	71	5 reels
Maytime	—	1	6	4	78	7,500 ft.
Mothers In Law	—	2	11	5	75	6,725 ft
Virginian, The	—	—	19	13	83	7 reels
SELZNICK						
Common Law, The	—	1	18	8	78	8 reels
Modern Marriage	1	2	11	1	65	6,000 ft.
Rupert of Hentzau	—	1	6	15	90	9,717 ft.
Woman to Woman	—	—	9	1	73	6,994 ft.
STATE RIGHTS						
Bright Lights of B'way	—	6	12	1	62	5 reels
Broadway Gold	1	2	15	3	69	6,779 ft.
Gold Madness	2	4	3	1	51	6 reels
Jacqueline or the Blazing Barriers	1	3	6	1	60	6,400 ft.
Temporary Marriage, A	—	4	17	3	69	6,000 ft.
Women Men Marry	—	4	9	—	61	5,400 ft.
UNITED ARTISTS						
Rosita	—	1	7	15	88	9 reels
White Rose	—	1	11	16	86	10 reels
Woman of Paris, A	—	—	7	6	84	8 reels
UNIVERSAL						
Acquittal, The	1	1	14	13	81	7 reels
Bavu	6	6	27	7	64	8 reels
Blinky	9	2	20	4	59	6 reels
Burning Words	2	6	32	3	66	5 reels
Chapter in Her Life	1	1	11	2	69	6 reels
Clean Up	—	3	10	1	66	5 reels
Crooked Alley	—	2	8	1	67	5 reels
Crossed Wires	2	4	37	6	67	5 reels
Darling of New York	—	2	11	13	83	6 reels
Don Quickshot of the Rio Grande	—	4	47	7	72	5 reels
Double Dealing	3	8	15	4	61	5 reels
Drifting	—	5	10	7	73	7 reels
Fools and Riches	2	1	29	6	71	5 reels
Fool's Highway	1	4	3	2	59	8 reels
His Mystery Girl	—	3	9	—	62	5 reels
Hook and Ladder	1	—	10	4	75	6 reels
Hunchback of Notre Dame	—	—	2	26	98	12 reels
Jack O'Clubs	—	—	8	2	76	5 reels
Lady of Quality, A	3	1	9	4	67	8 reels
Legally Dead	2	2	25	8	72	5 reels
Love Brand	2	8	13	2	59	5 reels
McGuire of the Mounted	—	5	20	3	68	5 reels
Men in the Raw	8	2	10	1	49	5 reels
Merry Go Round	1	2	27	53	87	10 reels
Million to Burn, A	3	2	7	—	53	5 reels
Near Lady, The	—	2	17	2	70	5 reels
Out of Luck	—	6	44	21	74	5 reels
Pure Grit	—	4	8	2	66	5 reels
Railroaded	4	11	11	1	52	5 reels
Ramblin' Kid, The	—	1	21	15	81	6 reels
Red Warning, The	—	1	14	5	76	5 reels
Sawdust	1	3	47	5	70	5 reels
Self Made Wife, A	—	5	12	4	68	5 reels
Shadows of the North	—	8	9	2	61	5 reels
Shock, The	1	5	37	15	74	7 reels
Shootin' for Love	2	7	26	2	63	5 reels
Six Fifty, The	1	5	6	—	53	5 reels
Sporting Youth	—	—	5	7	88	7 reels
Thrill Chaser, The	3	6	13	—	55	6 reels
Thundering Dawn	1	4	18	10	74	7 reels
Town Scandal, The	—	—	37	11	77	5 reels
Trifling With Honor	1	2	46	19	77	8 reels
Untameable, The	9	1	8	—	43	5 reels
Victor, The	1	1	24	13	78	5 reels
Where is This West	2	2	15	1	64	5 reels
White Tiger, The	—	6	7	1	59	7 reels
Wild Party, The	—	7	16	5	68	5 reels
VITAGRAPH						
Leavenworth Case, The	—	5	7	3	66	6,000 ft.
Loyal Lives	4	13	27	3	60	6 reels
Man From Brodney's The	—	—	7	8	86	7,100 ft.
Man Next Door, The	1	5	36	22	77	6,901 ft.
Man of Might, A	1	1	19	2	69	6 reels
Masters of Men	—	1	80	58	82	6,740 ft.
Midnight Alarm, The	—	3	27	30	34	6,000 ft.
Ninety and Nine, The	1	6	79	98	84	7 reels
On the Banks of the Wabash	2	2	13	13	78	7,000 ft.
One Stolen Night	—	11	6	—	51	5 reels
Pioneer Trails	—	—	11	51	95	6 reels
Playing it Wild	1	1	26	5	72	5,479 ft.
Smashing Barriers	1	3	17	5	71	6 reels
WARNER BROS.						
Conductor 1492	—	—	5	6	86	7 reels
Country Kid	—	3	13	9	77	6 reels
Gold Diggers	—	2	15	14	81	7,996 ft.
Little Johnny Jones	—	4	16	11	77	7,165 ft.
Lucretia Lombard	—	—	11	9	84	7,500 ft.
Main Street	—	1	45	33	82	8 reels
Printer's Devils	2	7	8	1	55	6 reels
Tiger Rose	—	1	11	10	82	8 reels
Where the North Begins	1	1	12	32	89	6 reels

YOUR IDEA

TAKING advantage of an apparent handicap, Capt. Frank Goodale, manager of Loew's theatre, Ottawa, capitalized on the final play-off in the National Hockey league, the major league of professional hockey in Canada.

This was obviously strong competition, but Manager Goodale arranged with the local telegraph office to have a running report of the game dispatched to the theatre by special messenger service, and advertised this heavily in the newspapers and at the theatre.

Thousands of persons came from the surrounding country, and many of these could not gain admittance. These, together with disappointed local fans, naturally went to Loew's, where they could see a show and get the returns on the game.

* * *

Remember that motion is the most arresting angle you can give a display—and a small electric motor for this purpose is a good investment.

* * *

OUT in Denver is an organization called The Film Writers' Guild of Denver which is promoting a good bit of healthy interest in the screen and its ways. Every third Wednesday morning this organization, composed of photodramatists and those who would be, meets at the Ogden theatre for a pre-view. Manager Weisbaum of the local F. B. O. exchange furnishes a picture. Other meetings are held regularly, at which talks are given and stories talked over.



This stunt brought great publicity to the run of "Where the North Begins" (Warner Bros.) at the Marble Arch Pavilion, London, when police dogs were guests at a showing.

Recently the organization has started its own publication, The Inspiration, which is to be gradually enlarged, and will ultimately be used as a section of several newspapers in that part of the country.

This sort of constructive work, which promotes an intelligent understanding of the problems of the film producer, is a healthy sign for the future. If it is purused consistently, Denver theatre managers will profit by it.

* * *

THE showing of "Yolanda" at the Cosmopolitan theatre, New York City, is being preceded by an elaborate prologue conceived and produced by Joseph Urban, who also did the settings for the picture itself.

More than 25 persons appear in the presentation, headed by Frederick Wheeler, concert baritone. He appears in the guise of a ballad singer of the XVth century who tells a story of medieval romance to a group of children.

The story, of course, is that of Yolanda, in which a beautiful princess masquerades as a burglar maid to test the love of the prince. At the climax of the ballad, the curtain rises upon a tableau showing the princess on horseback, with a group of loyal knights and children of the realm about her. The song is titled "Yolanda."

Decorated in dark green, the Urban setting depicts a massive foyer in a XVth century Gothic castle. It is illuminated by soft lights reflected through narrow windows.

IN connection with the recent showing at Loew's Palace theatre, Washington, D. C., of "In Search of a Thrill," an elaborate spring fashion show was staged, which had several unusual features. Trained dancers were used for the models, which obviated one difficulty often met with.

The show was described as follows by Marjorie A. Kennedy, feature writer on The Washington Times:

"Ever since Eve conceived the idea of using fig leaves to enhance her charms, clothes have been the paramount issue in woman's mind, and since quite the most interesting thing to man is said to be woman, the place for both of them this week is Loew's Palace, where the Hecht Company is putting on a spring fashion show with a score of beautiful girls selected from the Pemberton Dancers as the models. Three times daily at 3:35, 7:25 and 9:25—for the ladies—beautiful clothes on women; for the men—beautiful women in clothes.

"And here's a word to the wise—gentlemen, if you are really serious in your desire to pay off the mortgage this spring, keep your wife away from this fashion display; and ladies, for love of your children don't take your husband—but don't either one of you miss it.



"The offering ranges from simple chic morning wear through chic street wear, afternoon gowns, sport costumes of every description and dinner dresses to a gorgeous display of evening wear. From sweet girlishness to a display that is daring and exotic the presentation wanders. The display is said to represent $50,000 in gowns, and where is the mere woman who would deny it?

"There is only one trouble—their stay is too short—especially for the women who are trying to see how the darn things are made, which I suppose is the same trouble the men found with it—especially when the bathing girls came out.

"The presentation is graceful and well worked up—the first scene, one of sheer beauty, is a glance backward at the crinoline gowns of long ago—from then on the action is forward—the climax is a breath-taking vision of June and wedding bells."

One noteworthy feature of the show was the high class advertising used—distinctly out of the beaten track for this sort of thing. One of the series of ads is here reproduced.

* * *

EVEN the banks—once regarded as the most conservative of institutions—are coming in on motion picture exploitation, having found it worth while to utilize the personal popularity of movie stars. All of which is suggested by a savings bank tie-up just made by Goldwyn-Cosmopolitan, whereby through Elliott Service company, a window card publicizing Conrad Nagel will be sent out to banks everywhere.

The window card bears a photo of Nagel at the top and beneath it an appeal to the public to save its money. The copy reads: "What could you buy if you had all the dollars you spent foolishly last year? Will you let money drip through your fingers this year, or will you save all you possibly can and buy something really worth while? Make friends with the savings bank."

AND OURS

WITH the advent of the national exploitation tie-up, in an organized way, on motion pictures comes what is virtually a new era in photoplay promotion. No longer is it necessary for the local exhibitor to go out and find a merchant to co-operate with him on a picture tie-up—in fact, in many cases the merchant will now come to the theatre to find out the play dates on a given picture.

The quality of window displays, too, will improve as the manufacturer issues special material to the dealer for the express purpose of picture exploitation.

These tie-ups are not entirely new, but they are just beginning to come into their own. First National made exploitation history with its Penrod suit tie-up, as well as many others. Famous Players is getting great results just now from the Humming Bird hosiery hook-up.

An impressive exhibit just what is being done in this direction, however, is contained in a chart just issued by Metro, detailing the tie-ups made by the organization on current and forthcoming releases, credit for which is given to Bert B. Perkins, Metro manager of exploitation, working under the supervision of J. E. D. Meador.



One of the dolls gotten out by Metro, and described in the accompanying article.

On five releases, Metro has made 24 national tie-ups, each a completely planned campaign. Popular Science Monthly has been hooked up on the volcano scenes in "The White Sister." The Vivaudou toilet preparations tie-up was described in this department recently.

One of the most interesting is the series of movie celebrity dolls, one of which is shown here. These will be issued on each Metro star and featured player, the Jackie Coogan and Laurette Taylor dolls being now ready.

And biggest of all, of course, is the arrangement calling Jackie Coogan's nominal leadership of the Near East Relief Drive for one million cans of milk for the destitute children of Syria, Greece and Armenia, at the end of which he will embark on the milk ship to personally present the gift to the orphan children in the stricken area.

* * *

AMONG prominent managers who have learned the value of local news specials is Frank Steffy, manager of the Coliseum theatre, Seattle. Whenever a big news event comes off in Seattle, or nearby, Steffy sees to it that the Coliseum is provided with the film while it is still "hot."

Just the other day, when the U. S. Army around-the-world fliers landed in Seattle, preparatory to shoving off, pictures of them were on the screen of the Coliseum just four hours and thirty minutes later.

The pictures were taken at Sand Point Field, the official landing place, and rushed to the theatre, via the laboratory, by Charles R. Perryman, retained as the official Kinograms representative by Manager J. A. Gage of the local Educational exchange.

The astounding success of the pictorial newspaper has shown that people like to SEE current events, as well as read about them, and the exhibitor who offers live local news on the screen will find plenty of patrons for it.

ANOTHER house organ makes its appearance this week with the advent of The Bell Ringer, a publication designed to go to all the employes of the Schine Theatrical Co., Inc., of Gloversville, N. Y.

As set forth in a letter from the Home Office, the purpose is as follows: "This is a modest attempt in bringing about closer contact between employes throughout the chain and the Home Office. The first number being introductory, it was impossible to bring out all the features intended. The subsequent issues will have special departments for discussing exploitation of pictures, house management, comparative standings of the various theatres from an angle of quota and business done, suggestions for house betterment, suggestions for eliminating waste, exploitation suggestions on coming pictures, projection troubles and cures, question box, and general theatre news and good will building."

If the employes of an organization can be made to feel that such a publication is really their own, and will take a genuine interest in it, the benefits are tremendous. A good start has been made in this instance, and the organ promises much of interest.

Some excellent Spring suggestions, well worth quoting here, are printed in the first issue:

"Watch your electric light bills. See that all unnecessary lights are eliminated. Check up your meter to see if it creeps.

"You invite the public to leave their nice clean, comfortable, warm homes to come to your theatre. Is your theatre attractive, clean, comfortable and inviting so as to entice the public to leave their firesides?

"Be courteous in handling your public. Courtesy, patience, and cleanliness go a long way towards building up good-will.

"Do you feel that you make a nice appearance when meeting your public? This is a wonderful asset.

"Spring is here. Your florists have Spring flowers. Give your theatre a touch of the season. Have some cut flowers in your box office. Have your ushers wear a flower in their coat lapels. Have some potted plants in your lobby. These should cost you nothing. Exchange courtesies with your local florist by giving him a slide on the screen in return for a supply of fresh cut flowers daily, and potted plants in fresh bloom.

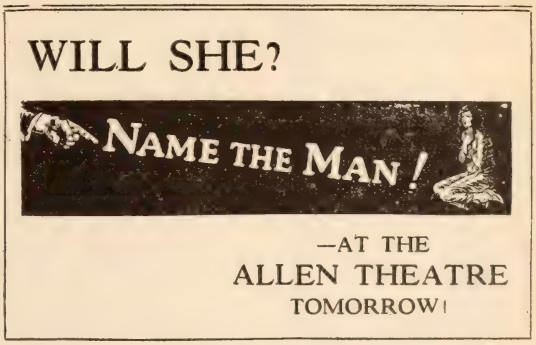
"Arrange with your florist for a Spring Flower Show by banking potted plants on your stage and in your lobby.

"Now is the time to give your lobby your best and greatest attention.

"Cleanliness and artistic displays are great assets.

"Avoid making of your lobby bill-board fences.

"Now is the time for your musical director to pull out his snappy, jazzy Spring Songs for use for overtures, and music with the pictures."



One of the series of teaser ads on "Name the Man" (Goldwyn) at the Allen theatre, Cleveland.

EXPLOITATION in the Dominion of Canada was given an added stimulus recently through a tie-up made on "Boy of Mine" with the McCormick Company, candy manufacturers. Through this hookup, a new candy bar will be placed on the Canadian market, to be called "Boy of Mine."

A strong advertising campaign accompanies the tie-up. Reduced stills from the photoplay are being enclosed in each bar. Arrangements have been made so that theatres holding children's matinees on the picture can obtain the bar at cost for free distribution.

Exhibitors Box-Office Reports

PARAMOUNT

Bella Donna—

The second run showing did fairly well. Not above the average. (Middle West).

The Fighting Coward—

Fairly well produced picture drawing fair crowd because of special advertising and musical program. (West).

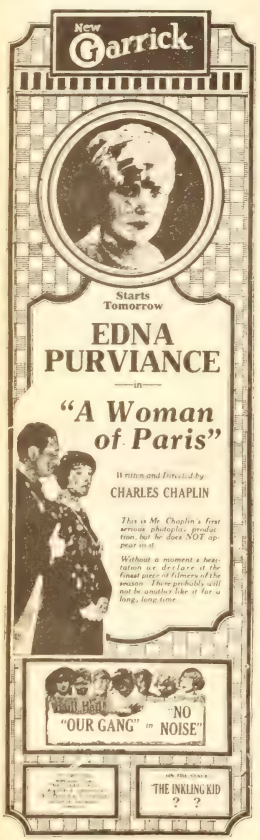
Heritage of the Desert—

Story is poor but scenery and direction splendid. It didn't do any business for us. (Middle West).

Singer Jim McKee—

Old style melodrama of the William S. Hart type. A little out of tune to present tastes but we did a fair business with it. (Middle West).

Bill Hart has apparently lost his power here, and in addition this picture was in the wrong house. The result was quite poor business, and the picture was pulled after three days of the week. (West).



Ad on "A Woman of Paris" (United Artists) by H. W. Lawrence, of the New Garrick, Duluth.

Shadows of Paris—

With sufficient seating capacity could have accommodated twice the crowd that greeted Pola Negr. (East).

Strong and well acted dramatic picture. Held up well all week. (Middle West).

A Society Scandal—

Played to good business and pleased large audience in spite of panning by some press critics. (Middle West).

Played to a good weekly attendance, Gloria Swanson being a favorite here. (Middle West).

Mighty good value. Played to good returns. (East).

Very good. It averaged with former Swanson pictures which is good business here. A sure thing at this house. (Middle West).

Women like it because of gown displays. Not up to star's past efforts. Receipts held up very good. (Middle West).

Business close to record breaking because of fashion show put on at same time. (East).

FIRST NATIONAL

The Dangerous Maid—

Constance Talmadge is no longer a big attraction here, and the patrons considered her present vehicle mediocre. Business was only fair, despite strong advertising. (West).

The Eternal City—

Good picture and good acting but many were disappointed, expecting plot with some moral attached to it. Crowds drawn by name and special features. (West).

Flowing Gold—

Good picture; business good. (Middle West).

Audiences considered this fair entertainment. Business was fair. (Middle West).

Galloping Fish—

Heavy advertising and the title drew good houses the first of the week, but audiences for the most part have not cared for the picture and business fell off the last of the week. (West).

Lilies of the Field—

Entertaining feature with strong cast. Pleased large audiences. (Middle West).

Very pleasing audience picture. Did well with it. (Middle West).

Painted People—

A good picture that will do business for any exhibitor if properly exploited. We did well with it. (Middle West).

When a Man's a Man

A knock out. Did very fine business. The men liked it and the women talked it to their friends. (Middle West).

Playing up Harold Bell Wright's name with the picture, it drew good. (Middle West).

Backed by generous advertising went over big. Patrons uniformly pleased. (Middle West).

Why Men Leave Home—

Struck a popular chord. (East).

FOX

Big Dan—

Patrons of this house like this sort of material and consequently it did a nice business for four days. (West).

Eyes of the Forest—

Good picture; business good. (Middle West).

The Governor's Lady—

A good presentation of a famous success. Business good. (East).

A picture rich in heart appeal. Well liked by audiences. Business capacity for week run. (East).

The Net—

Dyed-in-the wool melodrama, with all of its faults and few of its virtues. Our patrons like highly colored stuff and we did average business with it. (Middle West).

The Wolf Man—

An excellent picture of its type. Plenty of action. Attendance fair. (Middle West).

GOLDWYN-COSMO.

Three Weeks—

Very well produced picture. Acting and scenery both good. Drew big crowds because of name and special advertising. (West).

Under the Red Robe—

A very good picture, coming a little closely upon the heels of other French Revolution pictures in this city, however. Business, for that reason, was not as strong as it might have been, although it was satisfactory. (West).

ALLIED

The Hill Billy—

The attendance for the week with this one was about the usual average. (Middle West).

Loving Lies—

Fair picture but considered not strong enough by management. Crowds drawn by special advertising and musical program. (West).

Suzanna—

Attracted fair business because of publicity given Mabel Normand and the fine exploitation given picture. (East).

VITAGRAPH

The Man from Brodney's—

A fairly entertaining picture and it registered as a fair box office attraction. (Middle West).

Fair picture; business fair. (Middle West).

This one has been quite pleasing to most of the patrons, and business has been good. (West).

WARNER BROS.

Little Johnny Jones —

Star pleasing and production nicely done but it only played to fair houses. (Middle West).

HODKINSON

Love's Whirlpool—

Story lacks interest but good acting helps this feature. Played to fair business. (Middle West).

Fair picture. Average receipts. (Middle West).

UNIVERSAL

Hunchback of Notre Dame—

Wonderful picture, but fell off during last week of a four weeks run. (Middle West).

The Law Forbids—

One of the best drawing cards in several weeks. (Middle West).

The Night Message—

Average program picture that did as well as could be expected. (Middle West).

METRO

Happiness—

Too much Pollyanna stuff, and not enough thrills. Well acted and well produced. Did only moderate business. (Middle West).

Went over well. (Middle West).

A delightful bit of screen entertainment that was well received by overflow audiences. (East).

Scaramouche—

This one made money for a week's run. (Middle West).

The White Sister—

A beautiful production of broad appeal. It proved a first rate drawing card and returns were very good. (Middle West).

All that has been claimed for it. Did very good business at advance prices. (Middle West).

ASSOC. EXHIBS.

The Extra Girl—

Mabel Normand has lost none of her charm and drawing power. It is a very clever comedy that has been doing a very pleasing business here, and is being held over for a second week. (West).

Going Up—

Went pretty well. Just fair week on second run showing. (Middle West).



The Madison, Detroit, used this on "A Society Scandal" (Paramount).

HAL ROACH

presents

Our Gang Comedies

Two Reels



Countless Times They've Saved the Show!

Hal Roach's little rascals are actually bigger box-office attractions today than nine-tenths of the feature stars.

The kids are wild over them; older persons chuckle, giggle and roar at them; and exhibitors are sending in more favorable reports on them to the trade papers than are received on any other two reel comedies.

Time and again they have saved the show for exhibitors. They'll do the same for you.



BOYS TO BOARD (Pathe), (two reels). Although this is a good comedy, it is not as good as **GIANTS VERSUS YANKS** or **CHAMPEEN.** If they see Our Gang once, you can't pay them to stay away. Try it and see. The film was in good condition.—H. B. Lindblad, Grand, McIntosh, Minn.

CHAMPEEN (Pathe), (two reels). We will recommend these Our Gang comedies as 100 per cent to any showman. The film was in good condition.—Noreen & Fried, Rex, Hutchinson, Minn.

COBBLER (Pathe), (two reels). This one is no different from the rest of the Our Gang comedies. They are all good. The film was in good condition.—H. B. Smoots, Lowell, Little Falls, Minn.

DERBY DAY (Pathe), (two reels). Our patrons are asking for more Our Gang comedies. They are wonderful. The film was in good condition.—M. D. Gowan, Orpheum, Ortonville, Minn.

FIRE FIGHTERS (Pathe), (two reels). This is a very good comedy which pleased our patrons 100 per cent. Our Gang comedies are all good. The film was in good condition.—K. Raddatz, Opera House, Drake, N. D.

FIRE FIGHTERS (Pathe), (two reels). This Our Gang comedy absolutely is a knockout. They can't make them better. These comedies are the best on the market. —M. D. Gowan, Orpheum, Ortonville, Minn.

OUR GANG COMEDIES (Pathe), (two reels). These comedies are always good and can't be beat. They get many good comments from patrons. The film was in good condition.—N. Fisher, University, Minneapolis.

OUR GANG COMEDIES (Pathe), (two reels). These are the best two reelers on the market. Every one is good. The film was in good condition.—Fred Beecher, Orpheum, Sioux Falls, S. D.

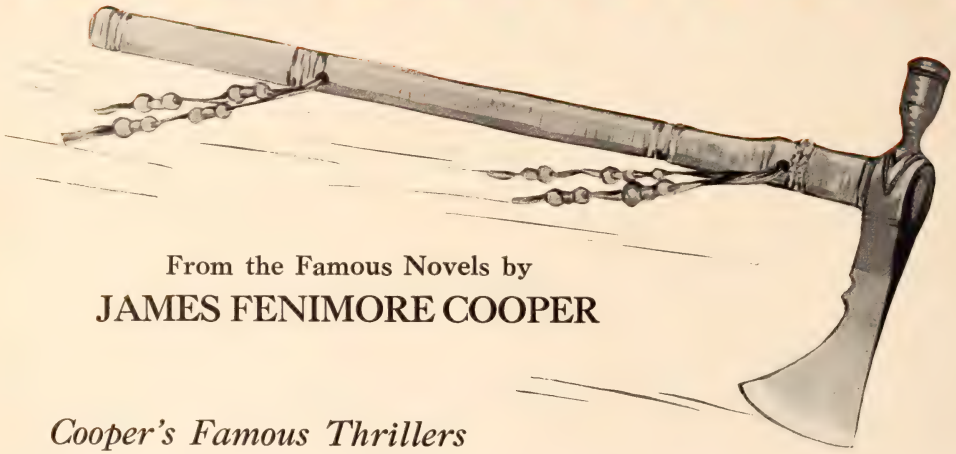
OUR GANG COMEDIES (Pathe), (two reels). We have used about a dozen of these to date and haven't had a bad one. They will hold up a poor feature, for they've done it for us.—C. N. Bontecou, Grand, Howard, S. D.

From just one issue of "Amusements"

Pathécomedy

TRADE MARK

Leather



From the Famous Novels by
JAMES FENIMORE COOPER

Cooper's Famous Thrillers
at Last Brought to Life!

Every chapter of Cooper's famous romances was filled with the warwhoop, the sound of rifle shots, the delightful tremors of narrow escapes.

No more exciting stories of the old frontier were ever written.

Now you may see in a splendid Patheserial all those well-loved characters of Hawkeye, Uncas, and all the rest; now you may see all those wonderful adventures!

A Serial Made to Order for Audiences Ready to See!

Produced by
C. W. PATTON

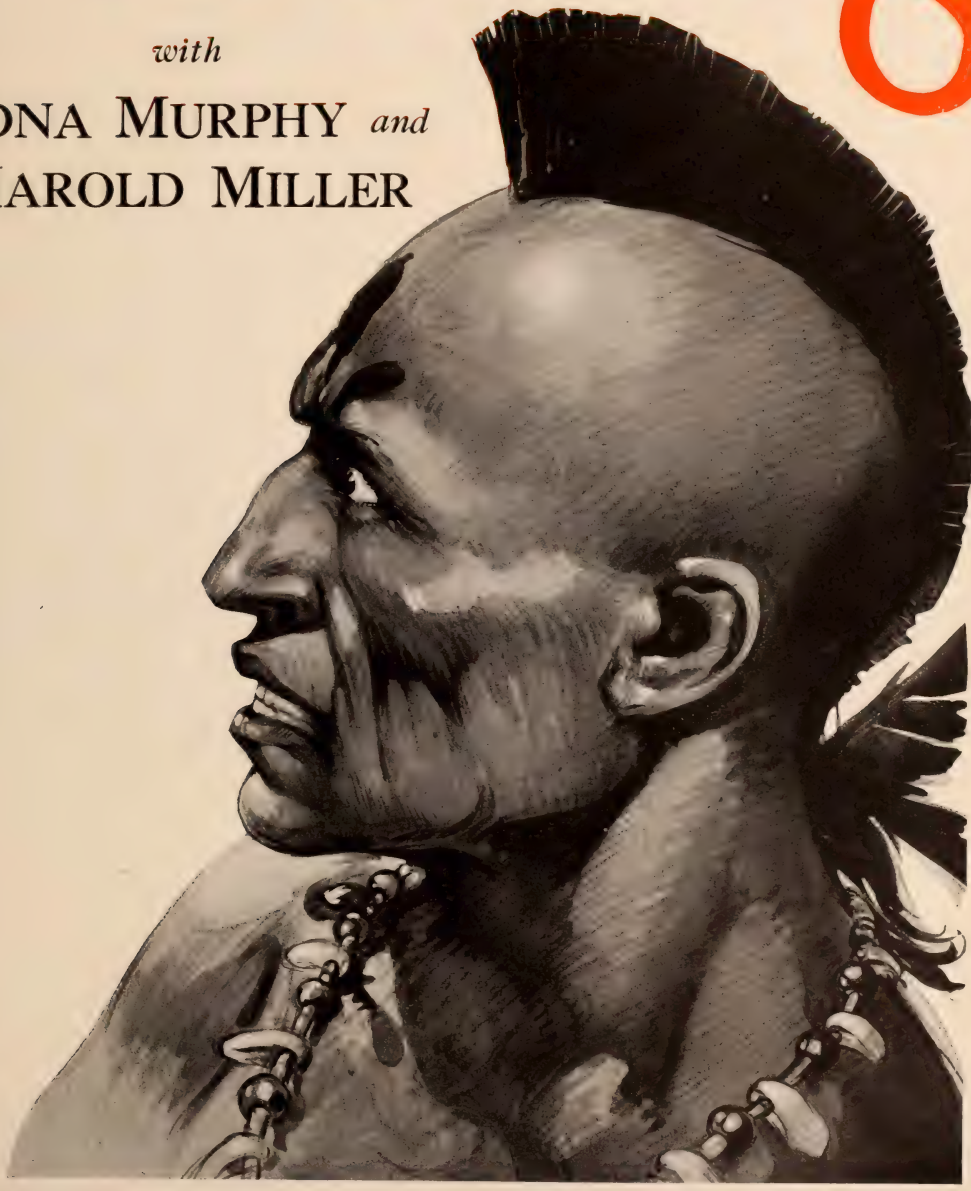
Directed by
GEO. B. SEITZ

Pathéserial
TRADE MARK

stocking

with

EDNA MURPHY *and*
HAROLD MILLER



HAL ROACH *presents*

THE SPAT FAMILY

Two Reel Comedies



The Beautiful and Dumb

J. Tewksbury Spat married her because he thought her beautiful.

She married him because he had such a lovely mustache, wore English sport clothes and said "hahlf" for half and "ahnt" for aunt.

She may have been beautiful but she is very, very dumb; and as for J. Tewksbury,—well, he has to use a soft rubber comb for fear of the splinters.

When the Spats and brother Ambrose get to talking, they can start a fight on the weather. They are thick, and they are very funny.

Introduce the Spats to your audiences for more laughter and happier hours.

Pathécomedy

TRADE MARK

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers — Three Weeks (Goldwyn), Hodge Podge (Educational), Capitol Magazine (Selected).
Musical Program—"Capriccio Italien" (Overture), "Polka Reconciliation" (Ballet), "Bird Song" from "Violin Maker of Cremona" (Soprano Solo), "Barcarolles" from "Tales of Hoffman" (Vocal Sextette), Recessional (Organ).

Rivoli Theatre—
Film Numbers — Woman to Woman (Selznick), Rivoli Pictorial (Selected), Flying Finance (Educational).
Musical Program — "First Hungarian Rhapsody" (Overture), Roger Wolfe's Symphony Jazz Orchestra (Novelty), "Flirtation Dance" (Divertissement).

Rialto Theatre—
Film Numbers — Virtuous Liars (Vitagraph), Rialto Magazine (Selected), The Old Country Fiddler (Phonofilm), Big Moments from Little Pictures (Pathe).
Musical Program — "Der Freischutz" (Overture), Riesenfeld's Classical Jazz (Orchestra), Aria from "The Pearl Fisher" (Vocal Duet).

Mark Strand Theatre—
Film Numbers—Beau Brummel (Warner Bros.), Mark Strand Topical Review (Selected).
Musical Program—Overture (Orchestra), Recessional (Organ).

Cameo Theatre—
Film Numbers—Try and Get It (Hodkinson), Cameo Pictorial Review (Pathe and Kinograms), Aesop's Fables (Pathe), The Bee (Educational), Great Moments of Great Battles (Special).
Musical Program—Selections from "Mlle. Modiste" (Overture), "Moonbeams" (Volcal Solo), Recessional (Organ).

Astor Theatre—
Film Numbers — Secrets (First Nat'l).

Liberty Theatre—
Film Numbers—Thief of Bagdad (Fairbanks), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.



Attention compelling art ad on "Shadows of Paris" (Paramount) at the Des Moines theatre, Des Moines.

WASHINGTON

Metropolitan Theatre—
Film Numbers—The Eternal City (First National) Reno or Bust (Educational) Current Events (Pathe).
Musical Program — "Pilgrim's Chorus" (prelude to picture).

Columbia Theatre—
Film Numbers—A Society Scandal (Paramount) cont'd.

Rialto Theatre—
Film Numbers—The Great White Way (Cosmo) Current Events (Fox).

Palace Theatre—
Film Numbers—When a Man's a Man (First National) Current Events (Pathe) Topics of the Day (Pathe), Hodge Podge (Educational).

Strand Theatre—
Film Numbers—The Governor's Lady (Fox).

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers — The Breaking Point (Paramount) The Hollywood Kid (Pathe) Plastigrams (Educational).
Musical Program — "Aida" (Overture) Southern syncopation by Louisiana Five.

Grauman's Rialto Theatre—
Film Numbers—Poisoned Paradise (Preferred) Buddies (Educational).
Musical Program—Musical numbers compiled by management, Flesh and Gold (Specialty).

Loew's State Theatre—
Film Numbers—Why Men Leave Home (First National) Bargain Day (Educational). Pictorial Review.
Musical Program—"The Beautiful Galathea" (Overture) A Jazzy Day at the Divorce Court (Musical Review with special orchestra).

California Theatre—
Film Numbers—Nellie the Beautiful Cloak Model (Goldwyn) Going to Congress (Pathe).
Musical Program — "Way Down Upon The Swanee River, (International Transcription-orchestra) Indian songs (Chief Eagle Horse —Baritone).

Miller's Theatre—
Film Numbers — Beau Brummel (Warner Bros.).
Musical Program—Musical numbers compiled by management for prologue to feature.

Hillstreet Theatre—
Film Numbers—The Exile (Fox) Cap'n Kidd (Serial) The Picnick (F.B.O.) Aesop Fable (Pathe) International News.
Musical Program—Vaudeville.

Tally's Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—Hook and Ladder (Universal).
Musical Program—Vaudeville.

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Grauman's Million Dollar Theatre—
Film Numbers—Dorothy Vernon of Haddon Hall (United Artists) continued.
Musical Program — Medley of operatic gems (prologue for feature).

Mission Theatre—
Film Numbers—The White Sister (Metro), continued.
Musical Program—"Kamenoi Ostrow" (Orchestra).

Criterion Theatre—
Film Numbers—Secrets (First National).
Musical Program—Stage presentation of act from "Music Box Review."

Clune's Theatre—
Film Numbers—The Darling of New York (Universal), A Society Sensation (Universal).

CHICAGO

Chicago Theatre—
Film Numbers—Flaming Passion (S. R.) Weekly, Neck and Neck. (Educational) Fun From the Press (Hodkinson).
Musical Program—Selections from "The Fire Fly," and Miss Marjorie Dodge, Singing "Gramna Mia," (Overture), "Pierrot and the Dancer" (Specialty), "The Angel's Serenade," (Organ Solo), "Forget Me Not," (Presentation).

Tivoli Theatre—
Film Numbers—The Greatest Love of All, (George Beban's Picture), Weekly, Wide Open (Educational), Fun From the Press, (Hodkinson).
Musical Program—"Beautiful Galatea," (Overture) "Sleep," (Organ Solo) 'Musical Moments," (Specialty) George Beban and company of twenty in person (Presentation in connection with feature picture).

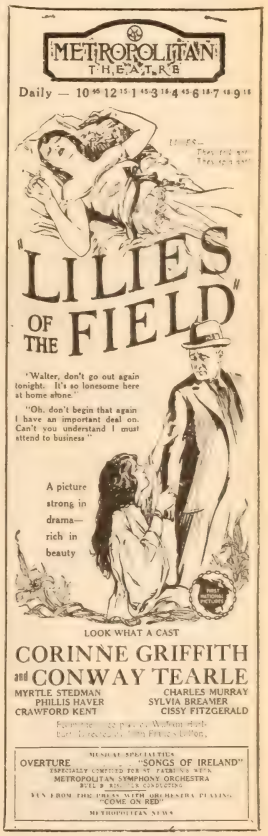
Riviera Theatre—
Film Numbers—Painted People (First National) weekly, cartoon. Fun from the press (Hodkinson).
Musical Program—Selections from "Sweethearts," (Overture) "California Here I Come," (Presentation) "A Little Bit Of Erin," (Specialty).

Roosevelt Theatre—
Film Numbers—The Great White Way (Cosmopolitan).

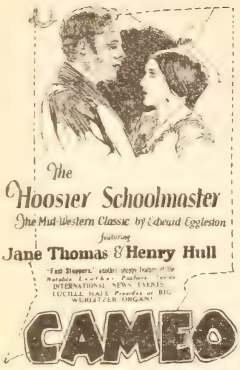
Randolph Theatre—
Film Numbers—The Law Forbids. (Universal) A Society Sensation (Universal) International News (Universal).

Monroe Theatre—
Film Numbers — Powder River (Fox).

Woodlawn Theatre—
Film Numbers — A Woman Of Paris (United Artists) News Weekly, (Pathe) Fun From the Press (Hodkinson) Review (Pathe) Bargain Day (Educational).
Musical Program—"H. M. S. Pinafore," (Overture) Violin Solo.



Ad prepared from stock cuts on "Lilies of the Field" (First Nat'l) at the Metropolitan theatre, Atlanta



Unusual ad on "The Hoosier School master" (Hodkinson) at the Cameo theatre, Pittsburgh.

Stratford Theatre—
Film Numbers—A Woman Of Paris (United Artists) News Weeklies, Bargain Hunting (Educational).
Musical Program—"Popular Songs of the Day," (Overture) "Help Wanted" (Organ) Cambridge Sisters (Specialty).

McVicker's Theatre—
Film Numbers — The Fighting Coward (Paramount) News Weekly (Pathe) Fun From the Press (Hodkinson), McVicker's Laughograph.
Musical Program—"A Bouquet Of Massenett's Favorites," (Overture) Organ Solo. A Thirty Minuted Jazz Frolic On An Ocean Liner (Presentation).

KANSAS CITY

Newman Theatre
Film Numbers—The Stranger (Paramount), My Friend (Educational), Newman News and Views (Pathe and Kinograms).
Musical Program—"Hungarian Rhapsody No. 13" (Overture), "When Lights Are Low" (A musical novelty), Novelty Singing Orchestra, Helen Yorke (Soprano), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—The Courtship of Myles Standish (Asso. Exhib.), Nobody to Love (Universal), International News Pictorial.
Musical Program—Program of American and Indian Airs, specially arranged (Overture), "The Land of the Sky Blue Waters" (Vocal Specialty), "Where the Lazy Daisies Grow" (Orchestral Specialty), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Nearly a Sinner (Paramount), Our Gang Comedy (Pathe), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—"Arcady" Overture), Recessional (Organ Solos).

Main Street Theatre—
Film Numbers—Why Men Leave Home (First National), Pathe News.
Musical Program — Selections (Overture), Recessional (Organ etta" (Overture), Yerkes Jazz-Solos).

Pantages Theatre—
Film Numbers—Desire (Metro), Pathe and Fox News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

SEATTLE

Blue Mouse Theatre—
Film Numbers—The White Sister (Metro).
Musical Program—Vocal and speaking prologue including "Ave Maria," "Angels," "Serenade," "Old Love Song."

Coliseum Theatre—
Film Numbers—The Hill Billy (United Artists), Fun From the Press (Hodkinson), Family Life (Educational) Kinograms, Pathe News.
Musical Program—"William Tell" (Overture).

Columbia Theatre—
Film Numbers—The Law Forbids



Four-column ad on "Happiness" (Metro) at Loew's Valentine theatre, Toledo.

(Universal), Swing Bad the Sailor (Universal), International News.
Musical Program—Selections from "Sari" (Overture), "Gianinna Mia" (Vocal).

Heilig Theatre—
Film Numbers—Stephens Steps Out (Paramount), Topics of the Day (Pathe), Pathe Review, Pretty Plungers (Universal), International News.
Musical Program—"You" (Overture), "O Solo Mio" (Vocal).

Liberty Theatre—
Film Numbers—Why Men Leave Home (First National), Haunted Hills (Educational), International and Liberty News.
Musical Program—"Twelve O'clock at Night" (Overture).

Strand Theatre—
Film Numbers—The Stranger (Paramount), The Call of the Game (Pathe), Picking Peaches (Pathe), Kinograms.
Musical Program—"Carnival of Venice" (Overture), "Sweet Memories" (Specialty).

Winter Garden Theatre—
Film Numbers—Broken Blossoms (United Artists), return engagement, Urban Classic (Vitagraph), Father's Hero (Comedy), Fox News.

SAN FRANCISCO

California Theatre—
Film Numbers—Let Not Man Put Asunder (Vitagraph), Paris Lights (Educational), International News.
Musical Program—A Day at Monte Carlo (Prologue including singing, dancing and violin solo).

Loew's Warfield Theatre—
Film Numbers—Women Who Give (Metro), Reno or Bust (Educational), Kinograms, Topics of the Day (Pathe), Pathe News.
Musical Program—"To a Wild Rose" (Overture), "Serenade" (Violin Solo), Ideas (Specialty), Special Selections (Jazz Orchestra).

Granada Theatre—
Film Numbers—Sporting Youth (Universal), Felix Loses Out (S. R.), Fox News.
Musical Program—Sporting Youth at Delmonte (Prologue including singing, and dancing in sport costumes).

Cameo Theatre—
Film Numbers—The Phantom Horseman (Universal), Little Miss Hollywood (Universal), Marry When Young (Universal).
Musical Program—"Song of Songs" (Overture), Medley of George M. Cohan successes.

Strand Theatre—
Film Numbers—Three Weeks (Goldwyn), continued.

ROCHESTER

Eastman Theatre—
Film Numbers—The White Sister (Metro), Eastman Theatre Current Events (Selected).
Musical Program—"Festival" at Bagdad (Overture), Introduction to Act Three from "Lohengrin" Barcarole from "Tales of Hoffman," selections from "Babes in Toyland" (Organ Recital) and Prologue to feature.



The Rialto, Waterbury, Conn., used this ad on "This Freedom" (Fox).

ST. PAUL

Capitol Theatre—
Film Numbers—Conductor 1492 (Warner Bros.), Capitol Snickers (management), Capitol Digest (Selected), Felix Tries to Rest (S. R.), Screen Snapshots (S R).
Musical Program—Marimba Band (Special Orchestra with singers and dancers), "Adoration" (Organ Solo).

CINCINNATI

Capitol Theatre—
Film Numbers—A Society Scandal (Paramount), Capitol News (Selected).
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Forgive and Forget (S. R.), Sheik of Hollywood (Selznick), Fun From the Press (Hodkinson).
Musical Program—Virginia Entertainers.

Walnut Theatre—
Film Numbers—The White Sister (Metro) continued, Pathe News.
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—The Love Master (First National), Pathe News, Aesop Fable (Pathe).

Lyric Theatre—
Film Numbers—The Country Kid (Warner Bros.), International News.

OMAHA

Rialto Theatre—
Film Numbers—When a Man's a Man (First National), Monkey Farm (Fox), Current Events (Kinograms).
Musical Program—"Robespierre" and "Chansonette," (Overtures), "Arcady" (Organ Solo), "Oh, Sister, Ain't That Hot!" (Exit March).

Strand Theatre—
Film Numbers—Shadows of Paris (Paramount), Barnum, Jr., (Educational), Current Events (Fox News).
Musical Program—"Black Cavalry," (Overture).

World Theatre—
Film Numbers — The Marriage Market (S. R.).
Musical Program—"I Wonder Who Is Dancing With Her Tonight" (Organ Solo), Six acts of vaudeville.

Empress Theatre—
Film Number—Forgive and Forget (S. R.) Own a Lot (Universal).

Sun Theatre—
Film Numbers—Fashion Row (Metro), Hit 'Em Hard (Universal), Current Events (International News). Local Lafs.



Distinctive ad on "The Marriage Circle" (Warner Bros.) at the Orpheum, Chicago.



The Adams theatre, Detroit, used this newspaper ad on "The White Sister" (Metro).

DES MOINES

Des Moines Theatre—
Film Numbers—West of the Water Tower (Paramount), Killing Time (Educational), News (International).
Musical Program—"Music With Your Meals," (Organ Overture), "Merry Wives of Windsor" (Orchestra).

Strand Theatre—
Film Numbers—Flowing Gold (First National), Here and There (Educational), Kinograms (Educational).
Musical Program—"Mr. Radio Man" (Piano and Vocalist).

Rialto Theatre—
Film Numbers—Half a Dollar Bill (Metro), Let's Build (Pathe).

CLEVELAND

Stillman Theatre—
Film Numbers—Secrets (First National).
Musical Program—"Second Hungarian Rhapsody" (Overture).

Allen Theatre—
Film Numbers—A Society Scandal (Paramount), Half Back of Notre Dame (Pathe), Fun From the Press (Hodkinson), Pathe News.
Musical Program—"Peer Gunt Suite" (Overture).

State Theatre—
Film Numbers—The Boy of Flanders (Metro), Columbus (Pathe), Family Life (Educational), Jumping Jack (Educational), International News (Universal).
Musical Program—"Swanee River Rose" (Song and dance novelty), Jack in the Box (dancing novelty), Cuni (trained dog act).

Park Theatre—
Film Numbers—Wild Oranges (Goldwyn), Hollywood Bound (S. R.), Fun From the Press (Hodkinson), Kinograms.
Musical Program—"14th Rhapsody" (Overture), "Where the Lazy Daisies Grow," "Home in Pasadena," "Sunflower Maid" (Jazz), "Luigini," Egyptian Ballet (Novelty).

Reade's Hippodrome—
Film Numbers—Daughters of the Rich (Preferred), Pathe Review.
Musical Program—Jazz Medley (Overture), Jazz with three complete jazz bands. Jazz Week Novelties, including balloons, and special favors for the ladies. Vaudeville.

Standard Theatre—
Film Numbers—Sporting Youth (Universal), The Young Tender Foot (Universal), International News.

ST. LOUIS

Grand Central and West End Lyric Theatres—
Film Numbers—Tiger Rose (Warner Brothers), Lonesome (Educational), Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestral overture and popular numbers. Organ accompainment, Caesar Nesi (Tenor).

William Goldman's Kings Theatre—
Film Numbers—The Great White Way (Cosmopolitan) News, Aesop Fable (Pathe), Felix Cat Cartoon (S. R.)
Musical Program—Orchestral overture and popular numbers.

Missouri Theatre—
Film Numbers—The Fighting Coward (Paramount) Pathe comedy. Missouri Magazine.
Music Program—"Tale of Hoffman" (Symphony orchestra) "My Sweetheart" (Organ Solo) Jerry and Her Piano Girls (Piano quartette)

American Theatre—
Film Number—The White Sister (Metro)
Music Program—Special music score.

Delmonte Theatre—
Film Numbers—Women Who Give (Metro) Pathe comedy. International News Fun from the Press (Hodkinson).
Musical Program—Orchestral overture and popular numbers. Lyrique singers and dancers.

Capitol Theatre—
Film Numbers—Women Who Give (Metro) Lonesome (Educational) Pathe News Topics of the Day (Pathe) Aesop Fable (Pathe).
Musical Program—Billy Kitt's orchestra. Organ accompaniments.

Liberty Theatre—
Film Numbers—Harbor Lights (Asso. Exhib.) Pathe comedy. News.
Musical Program—Golden Gate jazz band. La Belle Sena (Interpretive dancer) Alburtus The Miracle Man (Minding reading act).

BROOKLYN

Mark Strand Theatre—
Film Numbers—"Sporting Youth" (Universal) "Big Moments from Little Pictures" (Pathe) Tropical Review (Selected).
Musical Program—"Oberon" (overture) "Love's a Merchant", (soprano solo) "Beethoven's Sonata," (tableau and musical number posed from painting) Gems from "Caroline," (introducing six selections, special staging and costuming) "Coronation March," (organ recessional).

OKLAHOMA CITY

Criterion Theatre—
Film Numbers—The Marriage Circle (Warner Bros.) Sporting Youth (Universal). Pathe News. Aesop's Fables (Pathe). Topics Of The Day (Pathe).
Musical Program—Overture, orchestra. Selections. Organ.

Empress Theatre—
Film Numbers—Reno (Goldwyn), Hold Tight (Educational).
Musical Program—Selections. Organ.

INDIANAPOLIS

Circle Theatre—
Film Numbers—Flowing Gold (First National); Plastigrams (Educational); Bargain Day (Educational); International News.
Musical Program—"Slavonic Overture" (overture).

Apollo Theatre—
Film Numbers—Eyes of the Forest (Fox); Tire Trouble (Pathe); Fox News Weekly.
Musical Program—"Dirty Hands, Dirty Face" (vocal).

Colonial Theatre—
Film Numbers—The Man From Brodney's (Vitagraph); Pathe News; The Champion (Pathe).
Musical Program—American Harmonists and Melody Sextette playing popular selections.

BUFFALO

Shea's Hippodrome—
Film Numbers—Fashion Row (Metro) Neck and Neck (Educational) Current Events (Pathe and International News).
Musical Program—Selections by Russian orchestra. "Pique Dame" (orchestra).

LaFayette Square Theatre—
Film Numbers—After the Ball (F. B. O.) Pathe comedy. Current Events (Fox News). Personal appearance of Gaston Glass, star of "After the Ball."
Musical Program—Selections from "Blossom Time" (orchestra). "Linger Awhile" (organ solo).

Loew's State Theatre—
Film Numbers—A Lady of Quality (Universal) The Busher (comedy) Current Events (Pathe News).
Musical Program—Emmett Luedeke's Harmonists playing Bits of International Hits.

New Olympic Theatre—
Film Numbers—To the Ladies (Paramount) The Leather Pushers (Universal). Current Events (International News).
Musical Program—"Lollypop" selections (organ overture). Vocal selections by Miss Turner.

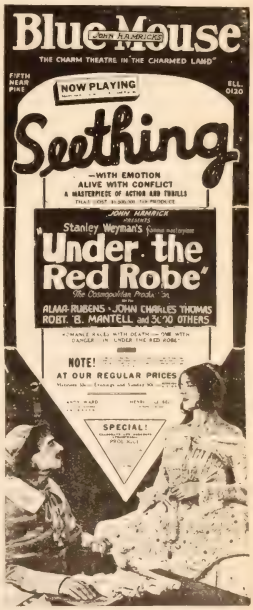
Palace Theatre—
Film Numbers—Kentucky Days (Fox) Universal comedy. Current Events (International News).

Shea's North Park Theatre—
Film Numbers—A Society Scandal (Paramount) The Dare Devil (Pathe) Current Events (Pathe and International News).

NEWARK

Branford Theatre—
Film Numbers—Why Men Leave Home (First National), Smile, Please (Pathe), Branford Review of Events (Selected), Topics of the Day (Pathe).
Musical Program — "Pagliacci" (Overture), ending with the Prologue "Il Presento" (Baritone solo), "Kathleen Mavourneen" "Way Down in My Heart" (Tenor Solos).

Rialto Theatre—
The Great White Way (Cosmo), The Nine of Spades (Pathe), Rialto World Visions (S. R.), Fun From the Press (Hodkinson).
Musical Program—"The Gingham Girl" (Overture), "Scenes from Broadway" (Soprano Duet).



Effective half-page ad on "Under the Red Robe" (Cosmopolitan) at the Blue Mouse theatre, Seattle.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

WANTED

MOVIES WANTED—Can use several movies and leases. W. J. Miller—Theatre Broker, 427 Good Block, Des Moines, Ia.

ORGANIST WANTED; Experienced on Hope Jones Wurlitzer. Good on solos and pictures, three two hour shows daily. Salary $75.00. Must be good. Ready for work April 20th. State experience and references. Address Williams, Stanley Theatre, West Palm Beach, Fla. Year round position.

WILL LEASE first class theatre, over 800 seating capacity in city from 50,000 to quarter million people. To be considered, must be well equipped and in good state of repair. Write fully describing location, equipment and terms to to K. W. M., c/o Motion Picture News, 752 S. Wabash, Chicago.

WANTED, black plush cyclorama suitable for use on average size stage. Must be in good condition and at reasonable price. Will also consider other drapes and such items. Also lighting equipment. Address Box 1820, Motion Picture News, N. Y. C.

WILL BUY projection machine in good condition, any make. Must be cheap. Address Box 1821, Motion Picture News, N. Y. C.

OPENING in Southern industrial city for a live theatre man. Town now without adequate theatre. Population 18,000 and growing all the time. Big payroll. Several locations available. Proposition probably could be financed locally by a man with the right record, who has proved that he can get results. Address Box 1830, Motion Picture News, N. Y. C.

WANT pictures with French and English titles for Canadian showing. Need not be new. Must have plenty of action. Address Box 1839, Motion Picture News, N. Y. C.

FOR SALE

BARGAIN; Used equipment. Theatre specialties. Lists free. Tampa Mart, 1155, Tampa, Florida.

$3,500. Wurlitzer Orchestrian. For quick sale, only $1,200, cash. Good condition guaranteed. Address, Tampa Mart, Box 1155, Tampa, Florida.

Show me a house

that is losing money and I will make it pay. This is not a boast but is a frank statement of confidence in my ability to [illegible] a house that should be a money maker but which don't quite make the grade. Plans will be fully discussed with live wires or [illegible] who can offer a worthwhile location in a city of moderate size. I am a responsible person with real experience in winning over the Public to a sound idea. I own the equipment I will use and expect no further investment than the usual terms of employment. Address, A. B. M., care of Motion Picture News, 762 S. Wabash, Chicago, Ill.

Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Offiice, at 729 Seventh Avenue, New York City

FOR SALE; Theatre building and equipment including pipe organ. Town 8,000. Railroad division and offices. Large payroll. Theatre has large stage. Will handle any road show. Powers picture equipment. Good location. Built three years, $35,000, $15,000 cash. Terms on balance. Building alone worth more than price asked. An excellent investment from every angle. Full particulars on request, but don't waste time unless you are able to handle. Address Box 495, Motion Picture News, New York City.

FOR SALE: Buffalo wolf cubs, tame as kittens $50.00 each, either sex. Straight from dens $25.00. Reservations made when money is received. Shipped weaned May 7th. Adult males 100 lbs., females 80 lbs. Affectionate as dogs. Handsome and strong. Robert Jones, Mgr. of McCleery Wolf Park, Kane, Pa.

MAZDA projection equipment for sale. Our throw is too long. A good buy for a small theatre. Good as new. Address Box 1823, Motion Picture News, N. Y. C.

THEATRE for sale. Owner retiring. Real money maker. No competition to speak of. Location good. Prefer to sell outright for cash. $12,000. No agents. Address Box 1842, Motion Picture News, N. Y. C.

FOR SALE, the only two moving picture theatres in town of five thousand. Reason for selling, dissolving partnership. Pellettieri & Foote, Oconto, Wisconsin.

FOR SALE—Assorted equipment, including Gold Fibre screen, one Powers and one Simplex, 240 seats, leather upholstered and miscellaneous items. Available at once. List on request. Make offer. Address Box 1817, Motion Picture News, N. Y. C

THEATRE for sale in Newark; business clearing $100 a week; will sell complete for $2,500; 5-year lease. Address S. P. Box 1623, Motion Picture News, New York.

FOR SALE, motion picture theatre. Modern, first class, 2 Simplex machines, Westinghouse motor generator; 1065 seats, pipe organ; large city in New York State. Cash, $50,000; balance terms. Address N. R., Box 1626, Motion Picture News, New York.

EMPLOYMENT WANTED

MOTION PICTURE OPERATOR wants position. Experienced and reliable. Will go anywhere. Ivan Fry, Box 382, Minerva, Ohio.

ORGANIST, spotlight performer, open for engagement about May 1st, Wurlitzer preferred. George Latsch, Proctor's Hall, Albany, N. Y.

THEATRE MANAGER and ADVERTISING MAN with four years' experience, wishes connection with reliable company. A hustler and can deliver the goods. Address Ed J. Haas, Manager Midland Theatre, Hutchinson, Kansas.

SOMEWHERE there is a theatre in need of an A-1 live wire manager. The position is one that will make exacting demands and will pay in proportion. I want to talk to the owners of that theatre. I have a clean record and have done the trick elsewhere. Thoroughly familiar with advertising. Can stage presentations. Prefer east of the Mississippi, but if proposition warrants I will go elsewhere. Address Box 1835, Motion Picture News, N. Y. C.

ADVERTISING man and publicity director seeks connection with highest type of house. Long newspaper, advertising and theatre experience. Now with distributing organization, but prefer to return to theatre end. Can get results. Address Box 1832, Motion Picture News, N. Y. C.

POSITION wanted by experienced man as assistant to manager in first run house. Thoroughly familiar with all details, advertising, bill posting, handling crowds, etc. Best of references. Address Box 1827, Motion Picture News, N. Y. C.

ORGANIST, large library and repertoire, wants position in theatre with good instrument. Has played pictures for five years. Thorough musician and knows what the public likes in the musical line. Give full particulars. Address, Box 1836, Motion Picture News, N. Y. C.

My publicity, stunts, original exploitation always gets money. Don't fear competition. Am managing and booking in locality I don't like —yet am making money. Want to change. Wire or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

FOR SALE AT ONCE

ENTIRE THEATRE EQUIPMENT of RIALTO THEATRE, Rochester, N.Y.

Which ceases operation May 3, 1924, owing to expiration of lease and razing of building

The following items, in first class condition: Eight hundred theatre chairs; magnificent marble and plate glass ticket booth; complete operating room including two Powers 6B machines; electric sign, "Rialto"; Marr and Colton New Era organ; Upright piano, complete stage equipment and scenery; asbestos fire curtain, electric fixtures, stage switchboard, brass railings, drapes, floor coverings, lobby display frames, complete Typhoon ventilating system, and other theatre equipment of every nature.

A RARE OPPORTUNITY IF YOU ACT QUICKLY EVERYTHING MUST BE REMOVED BEFORE MAY 15

Address CHESTER FENYVESSY
Rialto Theatre Rochester, N.Y.

Shows 24-Sheet on Stage to Aid "Tiger Rose"

During the short intermission between shows, E. D. Turner, manager of the Imperial, Asheville, N. C., announced his coming attraction, "Tiger Rose" by mounting a twenty-four sheet cut-out behind a gauze scrim and exhibiting it from the stage illuminated by flashes of lightning.

Turner's big stunt, however, was his lobby display, but the photographs aren't quite distinct enough for publication.

Together with his art director, Fred Tipton, Turner built a real cataract in the lobby. He used a small tank and pump which required only one filling of water. The sides of the waterfall which was made of canvas were masked off with spruce boughs and leaves. Over the top of the falls a stuffed cougar was perched in a realistic attitude.

The display was balanced by smaller exhibits on the sides of the lobby consisting of three-sheet cut-outs framed in front of foliage and flowers. It was a one hundred per cent display, and while inexpensive, it required no little work. The work was well repaid by the attention that it brought.

Here's the 2nd PALMER Photodrama that will make big dough for you



EVERY poster, every lobby photo, every newspaper ad, every accessory shrieks ticket sales for you on "THE WHITE SIN." A great cast enacts this second big PALMER photoplay. Bank on it getting the dough for you. Take a slant at the press book.

FILM BOOKING OFFICES

723 Seventh Avenue, New York, N. Y.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. I. England



To make it clear that it was not a western story, Manager H. B. Clarke of the Garing theatre, Greenville, S. C., used this display on "West of the Water Tower" (Paramount).

Advanced "Brummel" Campiagn

Valuable Hook-ups Are Made Prior to Showing of Picture in San Francisco

WHEN "Beau Brummel" comes to the Imperial theatre, San Francisco, shortly, it will have the benefit of an unusually through advance campaign, embracing city officials, clubs, business associations and department stores.

Last week, George A. Oppenheimer, Inc., fired the opening shots of the campaign by showing the picture to the president, general manager, chief publicist and chief window trimmer of the Emporium, City of Paris, the White House, Liebes & Co., Livingston's and O'Conner-Moffatt, who are the biggest and finest stores in San Francisco. The picture is also to be shown to the President of the Chamber of Commerce, the President and Secretary of each of the following clubs: Downtown Association, Retail Men's Association, Lions, Retail Clothing Men's Association, Chief of Police and the Mayor.

The purpose of the above is to institute a voting contest in each one of the clubs so that they may elect one of their members as the Beau Brummel of their club. Then prizes will be given to the champion Beau Brummel of the various clubs. All the big department stores and retail clothiers have agreed to cooperate by window displays and special advertising for the Beau Brummel week.

The Emporium has agreed to put on a Men's Fashion Show, at which they will display golf clothes, tennis clothes, hunting clothes, camping clothes, evening clothes, business clothes—in fact, every type and kind of clothing worn by men.

The mayor is expected to declare a Dress-Up Week or Beau Brummel week during the opening week of the picture. The Police Department will also hold a contest for the Beau Brummel of the San Francisco Police Department.

Further, arrangements have been entered with one newspaper to carry a series of sketches of several prominent men in San Francisco, showing them as they are today and as they would have looked during the period of George the Third, when Beau reigned supreme.

Couldn't Get 10 Steers—But It Was a Good Idea

When George Schade of the Schade theatre, Sandusky, O., came to play First National's "Black Oxen" he had a great idea. He would get ten steers or oxen and parade them in single file down the main streets. Each one would have one of the letters of the title painted on his sides. There were only nine letters but an extra steer would be necessary for the spacing between the two words.

The slip-up in the stunt was the fact that ten steers were not obtainable.

Schade finally managed, after much bargaining, to get two steers from a neighboring packing house and he made these do for ten. They were appropriately bannered and had a boy announcer with them. With his public trained to expect something new from the enterprising manager of the Schade treatre, it was a simple matter to connect the phenomenal street sight with a coming picture.

Real "Big Top" Exploitation for "Circus Days" Show

For its engagement of "Circus Days" the Hippodrome, York, Pa., sought every form of co-operation and was successful to the point of making the campaign almost a town celebration.

At a moderate expense the house built a circus front with tent awning. It featured the line "The Greatest Show on Earth," and also advertised as a side show, a dancing dog and a victrola. Witnesses testified that the victrola positively was there. The stunt which captured the imagination of the town, however, was a circus parade, which enlisted the services of 298 kids, the majority of them wearing Jackie Coogan costumes.

Silhouetted Shadow Box on "Her Temporary Husband"

One of the latest houses to employ the silhouetted shadow box effectively is the Coliseum theater, Seattle, Wash., which used it on "Her Temporary Husband" on the outside entrance of the theater. A hand drawing of the invalid and his supporting leading man and woman were put in the center of the square box. They were used in cutout effect, a slight variation from former methods. This box could be illuminated at night and furnished an interesting and certain guide light to pedestrians.

"Her Temporary Husband" was advertised along comedy lines by the Coliseum. Emphasizing the fact that feature length comedies are rare and the hardest things to produce in the picture world, it promised its patrons that it had a real one.

Town Hunts While Little Brother Dozes in Dark

The fickle dame who governs events played one of her unusual tricks, with the result of first page publicity for William M. James, owner of five theaters in Columbus, O. The story was given special treatment in papers of the city.

The State theater, owned by Mr. James, [illegible] located in the Ohio State University district. A family nearby attended the last show. The daughter took charge of her seven-year-old brother and told him to wait while she entered the rest room to powder her nose and put on a hat.

The little brother waited. He decided to find a seat and watch the last few flickers. The sister came out later and found no brother. She believed that he had gone home, and she went there also.

No brother at home. A nervous family. The police were called. Visions of an accident. University students of many fraternities and sororities enlisted in the hunt. A party passed the lobby of the theater. Cries issued from there. Behold, there was the little fellow locked behind the glass doors of the foyer, raising Ned. Joseph Wilson, manager, had locked the theater for the night.

The lad explained when rescued that he had grown tired of waiting for his sister, seated himself and when he awoke the theater was dark.



A three-story cut-out with a special background was used in the lobby of the Mc-Jeska, Augusta, Ga., by Manager I. L. Shields on "Tiger Rose" (Warner Bros.)

Animated Lobby Display Made From Poster

Inspiration for a unique lobby for "Conductor 1492," at the Strand, Knoxville, was supplied W. F. Brock by the stock 24-sheet on this picture.

This piece of paper has a large reproduction of a trolley car with the heads of passengers in the windows. Brock cut the heads off, mounted them individually and then collectively on little rockers which were belted to a motor. When the motor turned over the faces in the windows of the trolley car bobbed back and forward. It made one of the best displays that Brock has ever installed in the Strand.

Names Stars as Rivals in Newspaper Contest

Fred Jackson, manager of Loew's theatre, London, Ontario, drew himself into an interesting controversy in offering a prize of $10 for the best essay which told of the preference by a picture fan for either Rodolph Valentino or Ramon Novarro, the offer being made under the question, "Which do you prefer, Rodolph or Ramon?" Complimentary tickets were given to the writers of the next 12 best essays of 300 words. The competition was arranged as a stunt for "Thy Name Is Woman," starring Novarro, at Loew's London house.

Fay Tries Radio Publicity for "By Divine Right"

Radio publicity was used for "By Divine Right," at Fay's theatre, Providence, R. I.

Edward Fay had the announcer for station WJAR, Providence, appear at each performance the week prior to the showing of "By Divine Right." In a three minute talk, Whalen told those present of the "Unusual Picture" that was coming the following week. This was followed by a short synopsis of the story. The same speaker was heard over the radio each night from station WJAR, where he repeated his talk between announcements.



Two of the many handsome window displays obtained for the showing of "Flaming Youth" (First Nat'l) at Loew's State theatre, Los Angeles, recently

"Reward" Poster Issued on "The Humming Bird"

The "Reward" poster was used appropriately and effectively on "The Humming Bird" recently by Raymond B. Jones, of the Howard theatre, Atlanta.

Across the top, in big letters, was the single word Reward! This copy followed:

Description — A beautiful and dangerous woman. Prepossessing in appearance with a distinct personal charm. Equally at home in highest and lowest society. Height, 5 ft. 2 in. Hair, black. Eyes, dark blue, with a gold sparkle when excited. Teeth, even and pearly white. Complexion, fair. Figure, slender but well rounded. Last seen — January 21, leaving Pier 54 as passenger on Aquitania arriving from France. Entered cab for Waldorf-Astoria with tall, well-built, handsome and well-dressed man, who was booked as Randall Carey with the ship's purser. Later reported at real estate office when pair inquired rental of exclusive Fifth Avenue house, furnished. $1,000 will be paid for the capture of beautiful Gloria Swanson, alias Mlle. Toinette, alias "The Humming Bird." Last seen New York. Reported to appear at Howard, week Jan. 28.

What was this beautiful girl's story?



see

Madge Bellamy

in

"THE WHITE SIN"

It's the 2nd Big

PALMER PHOTO PLAY

If you played the 1st PALMER picture it isn't necessary to tell you to play this 2nd picture—"THE WHITE SIN." It's a box office attraction with a crashing title that gets 'em in and once in you can bank on the picture going over great. See it at your nearest F. B. O. exchange.

FILM BOOKING OFFICES

723 SEVENTH AVENUE, NEW YORK, N. Y.
Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. I. England



One of the three window displays gotten up by Exploiteer Sharick of Universal for "The Hunchback of Notre Dame" at the Strand theatre, Asbury Park, N. J.

Airplane Stunt Used on "Mailman"

Extensive Publicity Gotten Through Special Flight Made at Santa Rosa

THE management of the Strand Theatre Santa Rosa, California, not only secured front page publicity in the local papers, but in all the San Francisco papers as well, and at the same time helped to create postal history, as he arranged to have an airoplane deliver a bag of mail to the San Francisco post office, and return with another bag of mail and the film can containing "The Mailman."

Moving pictures were taken of the plane and the pilot, George Powers, and the departure of the big machine. These pictures were developed at once and shown during the run of "The Mailman."

Miss Corinne Fristram, organist of the Strand Theatre, made the flight in the mail plane and was known as "Miss Santa Rosa." She personally delivered letters to Mayor James E. Rolph and Postmaster James E. Power of San Francisco and received letters in reply from them. Mayor Newton B. Kinley of Santa Rosa, wrote to Mayor Rolph, extending his greetings by the first airplane mail to be conducted in the state of California outside of San Francisco. The trip was first authorized by C. F. Egge, General Superintendent of Air Mail, at Washington.

Passengers Sworn In

Postmaster Mobley swore in Pilot Powers and Miss Fristram as postal employees, this being an absolute necessity, no one being permitted to handle Uncle Sam's mail without first having become a postal employee.

Henry Engel of the Middlesex theatre, Middletown, Conn., grabbed off a great deal of free publicity in the newspapers when he arranged a social in the "swing room" of the post office. Whist favors were awarded to mail carriers and luncheon served after the card playing.

Frank Parmelee, state president of the clerks' association, Andrew A. McConochie, president of the Middletown Association of Letter Carriers, and Clark Dickinson, secretary of the rural carriers' association, gave addresses. Letters from Senators McLean and Brandegee and Congressman Freeman, pledging their support for the betterment of conditions for postal employees, were read. "The Mailman" was then shown, supplemented by a radio program received on a set furnished by a local merchant, who tied up with the theatre on the publicity and advertising.

Double Campaign is Staged on "When a Man's a Man"

"When a Man's a Man" was played and advertised day and date alike by the Regent and Blackstone theatres, Pittsburg. With simultaneous play dates there was no reason why the advertising expenses should not be distributed two ways and the theatres cooperated on their exploitation. The sign painted street car ballyhoo was used to advertise the joint run and millinery window displays gave each theatre an even break.

The Blackstone theatre had an original idea for its lobby magnet. Above the front entrance it hung its chief display, an open book above which was a three-sided panel. Written prominently across the center was the title while the scene above showed a Westerner, reclining on the edge of a cliff and looking meditatively over the distant valley.

Vivid colors and sharply outlined drawings helped to intensify the display.

Pleasing Lobby and Stage Art on "Song of Love"

Artistic displays both in the outside lobby and the stage prologue marked the presentation of "Song of Love" at the Rex theatre, Eugene, Ore.

The outside lobby was decorated with a painting of the desert in three panels. The center one, which was three times as large as the other two, showed the approach to an Arabian city. Underneath the painting hung a sign advertising the star and title.

In the center of the lobby a huge cutout of lovers in embrace, showed Norma Talmadge and Joseph Schildraut, her leading man.

The desert atmosphere was carried out in the prologue staging. A night background of a shadow tent and a shining moon were used for the soloist who followed a vocal number with "The Song of Love," from "Blossom Time" as an encore.

Newspapers Co-operate on "When a Man's a Man"

For the opening of "When a Man's a Man" at the Palace theatre, Wichita, Kans., a strong exploitation campaign was put over with the assistance of Al Sobler, First National exploitation man in that part of the country.

The Wichita Beacon hesitatingly consented to co-operate in an "ideal man" competition. Under the heading of "When a Man's a Man," essays were asked for describing the ideal type of man. The replies came in in bales and the result was that when the competition ended the Beacon, which heretofore had never co-operated in motion picture exploitation of this nature, left no doubt as to what its future policy would be when it was asked to tie up with a suitable picture.

The Wichita Eagle handled its "When a Man's a Man" column along slightly different lines. It ran a series of brief biographical sketches of leading men of the city. The First National publicity man got the photographs and interviews and the paper stretched the special biography section out for ten days.

With a special stock and cattle show in town the theatre seized the opportunity of selling the show officials the idea of a float announcing the coming of "When a Man's a Man." The tie-up of the common idea of cattle raising and manhood raising furnished the sympathetic bond between theatre and show. The stunt furnished a free band and parade for the theatre which only had to stand the comparatively small cost of the float.

Another parade was insured by a Saturday morning showing for boy scouts. Four bookstores gave windows to a Harold Bell Wright display.



Lobby display at the B. S. Moss Franklin theatre, New York City, on "In the Palace of the King" (Goldwyn)

Local Choir Enlisted for "The Hunchback" Showing

When "The Hunchback of Notre Dame" showed at the Rialto theatre in Charleston, W. Va., Louis R. Brager, Universal exploiteer, worked with the management in putting over a number of effective stunts.

Among these the most notable were the securing of the mixed choir of St. Ferdinand's Church for the rendering of the prologue, and the endorsement of the chief executive of West Virginia.

St. Ferdinand's Choir is a group of singers well known throughout the South and their presence proved a strong drawing card. Brager arranged a special showing for Governor McCorkle and his staff. His excellency was so favorably impressed with the production that he wrote an open letter advising the entire community to see it. So too, did Father Ferdinand, and the result of these letters, in conjunction with the other efforts exerted in the picture's behalf, was widespread interest.

Teaser Ads In Campaign On "The Bad Man" Showing

Prior to the opening of "The Bad Man" at the Knickerbocker theatre, Nashville, Tenn., Manager Dewey Mousson aroused interest by a series of teaser ads defining a bad man.

"If you can give the woman you love to a friend and still smile——"

"If you can ride a horse much better than this (illustration)——"

"If nothing can stop you when you're rarin' to go——"

"If you could kill and never fear the blame——"

"If you could love a woman be she married or no——"

No theatre was mentioned. The public was simply admonished to look out for the bad man, that he was heading towards Nashville.

The idea, taken from the press sheet, was adroitly executed.



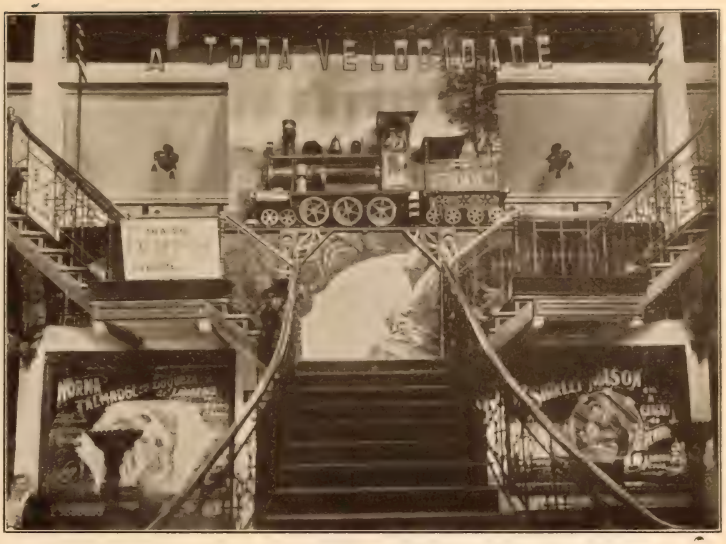
Striking department store window, based on the gowns worn in "Black Oxen" (First Nat'l), obtained during the run of the picture at Loew's State theatre, Los Angeles.

Puppies Perform in "White Tiger" Window Stunt

A variation of the "trained turtles" which supplied window displays for "Tol'able David" was responsible for some exceptionally successful exploitation on "The White Tiger" on the part of Loew's Ottawa Theatre, Ottowa, Canada. Puppies wearing blankets each sporting a letter in the title of the picture were displayed in a drug store window, and the challenge "what do the puppies say" is reported to have had crowds about the window all day. A prize was offered to those solving the question.

The stunt was started a week in advance and the following week a full announcement of the show at the Ottawa occupied the space. The doggies were supplied by a dog fancier, whose reward was a credit line for furnishing the talent which appeared in the circus.

A shadow box lobby display also drew attention to "The White Tiger." This was constructed of a cutout arrangement of the stock six-sheet, some flashy paste jewelry, a broken mirror and a black cat in cutout form. The display was illuminated by a baby spot, which threw a beam of light resembling the illumination from a burglar's lantern.



Lobby display on "The Fast Mail" (Fox) at the Isis theatre, Rio de Janiero, Brazil, when that picture was recently shown in the South American City.

Many Tie-Ups in Campaign on "When a Man's a Man"

Several excellent mercantile tie-ups were obtained for the showing of "When a Man's a Man," at Loew's Victoria theater, New York City. The Harlem and Bronx section of the New York Evening Journal was used as the medium for an essay contest, the subject being "When Is a Man a Man," open to all residents of Harlem with cash and theater tickets as prizes. Several stories were hooked up for the Harlem Home News, the best one being a story of Harlem girls who described their "ideal man." Photos of the girls were used for what brought a three-column layout.

Another good tie-up which attracted attention was one with the Harlem Board of Commerce which is making a drive for new members. A banner, 40x5 feet, in front of the Board of Commerce offices at 125th street and Lenox avenue, read: "When a Man's a Man" he takes pride in his community. Join the Harlem Chamber of Commerce. See Harold Bell Wright's "When a Man's a Man," at Loew's Victoria theater.

Cards, stressing community spirit as denoting "When a Man's a Man" were also sent to the most prominent business men of Harlem. Among other tie-ups were those on window displays, about fifteen merchants on 125th street using such hook-ups. Liggett's stores at 125th street and Lenox avenue, and 125th street and Eighth avenue, and Koch & Co. used window displays on the book "When a Man's a Man."

Original Designs Feature Lobby Displays at Rex

Lobby displays for "The Wanters" and "Where the North Begins" recently used by Oscar White at the Rex, Sumter, S. C., have been given a high place among the unusual frontal decorations for which this house is gaining a wide reputation.

In his display for "The Wanters," White had two ladders, built of compo board, which he stood on either side of the lobby. On each rung of the ladders was a different sign such as "Some want beautiful clothes," "Some want society," "Some want pleasure," "Some want money." Between the ladders he suspended a sign announcing "The Wanters" with the invitation to "Come inside and see what you want."

To feature "Where the North Begins" White built a pine slab cabin, allowing one of the windows for the box-office, and balanced the sides of the display with pine trees covered with cotton for snow. The floor of the lobby was covered ankle deep with pine needles, and a ragged pine board bearing the title of the picture was hung in the front of the lobby.

Reproductions of "Magic Skin" Feature Displays

Several painted reproductions of "The Magic Skin" formed the lobby display designed by Fred Normand for the Circle theatre, Portland, Ore., during the presentation of "Slave of Desire," screen version of Balzac's "The Magic Skin."

The focal point of the display was a large painting of the skin suspended over the entrance. This was illuminated by indirect lights from above, while immediately below it were cutout figures of characters in the play. The line "are you a slave for love, pleasure, fame, money, youth?" was featured in a strip placed near the display. The same idea was carried out in panels on three of the four doors leading into the auditorium.



IT'S A
PALMER
PHOTOPLAY

Millions of people will want to know this beautiful girl's story when they see the posters, lobbies, newspaper ads and other material. This is the second PALMER photoplay. It is as good, some say better, than "JUDGMENT OF THE STORM." Ask the manager of your nearest F. B. O. exchange to screen it for you, then pass your own opinion. Get busy NOW!

FILM BOOKING OFFICES
723 SEVENTH AVENUE, NEW YORK, N. Y.
Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

Short Subjects and Serials

Plan New Two-Reel Western Series

Universal Will Resume the Making of This Type of Short Subject Film Entertainment

ALTHOUGH production on two-reel Westerns stopped last season at Universal City, it was later resumed at the request of the sales force and on May 10th the first of a new series will be released with one each week to be distributed thereafter.

A tentative schedule for the first six weeks' supply of two-reel Westerns has been arranged. Several of them already are nearing completion.

In the order of their release, they will be "The Bull Tower," starring Pete Morrison; "Love's Round-Up," starring Jack Daugherty; "The Honor of Men," starring Neal Hart; "Boss of Bar 20," starring William E. Lawrence; "Blue Wing's Revenge," an Indian picture and "Winning a Bride," starring.

Among the well-known Western stars who have graduated from these pictures into features the names of Hoot Gibson and Harry Carey are most prominent. Mary Philbin, Laura La Plante, Gladys Walton, and many other actresses got their early screen training playing the feminine leads in Universal Westerns.

Jack Daugherty, who is to be starred in a number of the forthcoming Westerns, is the husband of Barbara LaMarr. He played in several two-reel Westerns last fall, but left Universal City to accompany his wife to Europe. He has just returned to the Universal lot.

Pete Morrison, also slated as a Universal Western star, was recently starred in a Universal serial "The Ghost City." Before that he made a number of two-reel Westerns for Universal release last fall.

Curran to Direct Gribbon in Slang Classics

William Hughes Curran has been engaged by Glavey-Dunaway Productions, Inc., to direct Eddie Cribbon in a series of twelve two-reelers they will produce for Grand-Asher relase on H. G. Witwer's "Classics in Slang."

Edward J. Montagne will adapt and write the scripts of these Witwer stories which are being syndicated in the daily press. Mildred June will be leading woman, William Daniels is cameraman and John J. Glavey director-general. Work on the first of the series started this week.

Eighth "Telephone Girl" Episode Started

The eighth episode of the H. C. Witwer "Telephone Girl" series for F. B. O. has been started under the direction of May St. Clair. Alberta Vaughan is again featured as the switchboard queen, Gladys Murgatroyd. Al. Cooke, Kid Guard and Gertie Short remain in the cast.

There are to be 12 episodes in the series based on the Cosmopolitan Magazine stories.



"Friend Husband" is Snub Pollard's Pathe Comedy of married life.

Will Rogers in Series of Political Satires

"Congressman" Will Rogers, elected on a fourth party ticket will be featured in a series of three two-reel comedies which will be screen satires on the political situation. This is the decision of Hal Roach, who feels that with presidential campaigns imminent, the subject is a timely one.

The first of these comedies has been completed and resulted in the election of Rogers to Congress. The second, it is said, will show him as a lion in Washington's social set and the third at the court of St. James. Political partisanship will be eliminated in all of the pictures.

Gertie Short Returns to "Telephone Girl" Cast

Gertie Short, comedienne, is back in the cast of "The Telephone Girl" series which Mal St. Clair is making for F. B. O. from the H. G. Witwar stories. Miss Short recently suffered a broken nose as the result of being kicked by a horse while filming a scene in this series.



Mack Sennett Launches New Comedy Unit

PATHE finds it necessary to launch another two-reel comedy unit to those already functioning at the Mack Sennett studios. Sid Smith and Vernon Dent will be co-featured under the direction of Harry Edwards. Charlotte Mineau will have the leading feminine role.

Camera work has already started on the first production, titled "The Lion and the Souse."

Barney Oldfield's Debut in Roach Comedy

Barney Oldfield, once speed champion of the auto racers is to make his screen debut in a new Hal Roach comedy for Pathe, in which Charley Chase plays the featured role.

Just what Barney's role will be is not yet divulged, but the comedy is built about Chase's exploits as an auto racing driver. Leo McCarey is the director. Aside from the news weeklies, this will be Oldfield's first appearance on the screen.

C. B. C. Closes Deal With Boston Concern

C.B.C. Film Sales Corporation has concluded a deal with Certified Screen Attractions of Boston whereby that concern will handle the distribution of "Pal O'Mine" and "Discontented Husbands" in that territory. The pictures will be shown in Boston in the near future.



GRAB THIS PICTURE

—and boost it to the skies. Here's one that will make 'em want to see more of your theatre and your pictures. This second big PALMER PHOTOPLAY, following, as it does, on the heels of the first big Palmer Picture, "JUDGMENT OF THE STORM," makes more fans for you. With beautiful MADGE BELLAMY and big cast, you've got a genuine attraction that you can shout about. Take a slant at the press book. Ask your nearest F. B. O. exchange manager for play dates and DO IT NOW!

FILM BOOKING OFFICES

723 SEVENTH AVENUE, NEW YORK, N. Y.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. I. England



The first Century comedy released by Universal in April is "Hit Him Hard," with Jack Earle and Harry McCoy

Seven Educational Comedies Listed

April Releases of Educational Also Provides Many Novelty Offerings

WITH a Hamilton comedy, two Christies and a Mermaid comedy, all in two reels each, and with two single reel Cameo comedies, all to be released during April, Educational Film Exchanges, Inc., provides a selection where comedy predominates.

The novelty films such as Bruce Wilderness Tales, "Sing Them Again" series and the "Secrets of Life" series and the twice-a-week Kinograms, complete the program for the month.

Under a contract negotiated last year the first of the Jack White comedies will be released in April. It features Lige Conley in a two-reeler entitled "Midnight Blues" and Mr. White declares that his first offering under his own brand is exceptional slapstick comedy and will surpass any of his previous efforts.

Lloyd Hamilton's "Killing Time," with Christie's "Safe and Sane" comprise the releases for the opening week of the month. Hamilton is supported by a large cast, with Dick Sutherland in a prominent role. Ruth Hiatt is the feminine lead.

Jimmie Adams is starred in "Safe and Sane," a "crook" story with several angles, one of them being a college of burglary where ambitious safe-crackers are taught the finer points of their trade, the etiquette of the blackjack, and how to handle nitroglycerine "soup" without spilling it on the vest.

The Cameo Comedy "Dusty Dollars" with Sid Smith, Cliff Bowes and Virginia Vance and Louis Tolhurst's microscopic motion picture study of "The Fly," one of the "Secrets of Life" series, with "Midnight Blues" complete the releases of the second week of the month.

Three single reel subjects and one two-reel comedy are released during the week starting April 20. The two reel subject will be "Dandy Lions," a Christie Comedy with Neal Burns. This is a "Lion" comedy.

"The Trader Keeps Moving," Bruce's "Wilderness Tale," the Hodge-Podge "Realm or Sport" and "Heart Throbs" of the "Sing Them Again" series round out the week.

The Mermaid Comedy, "There He Goes" will be released the last week of the month. Lige Conley, Lillian Hackett and Otto Fries have the leading roles. "Fold Up" the second Cameo of the month features Cliff Bowes, Sid Smith and Virginia Vance.

Successor to Bernard Being Discussed

Since the return to New York from Hollywood of Samuel Goldwyn he has been in conference with Al Woods and Montague Glass discussing the possible successor of the late Barney Bernard for the role of Potash in Mr. Goldwyn's forthcoming production, "Potash and Perlmutter In Hollywood."

Mid-West of Milwaukee Buys Eight Pictures

A. J. McAllister of Lee-Bradford Corporation has sold eight productions to the Mid-West Distributing Co., of Milwaukee, Wis. and is returning to New York, with stops at Cleveland and Pittsburgh, after placing the Lee-Bradford product in many of the leading state right exchanges of the country.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
THE NEWS REEL
BUILT LIKE A NEWSPAPER
Distributed by Educational

Resume of Current News Weeklies

FOX NEWS VOL. 5, NO. 51—Central America's worst earthquake in 25 years takes heavy toll of life and property in San Jose; Boston—Dr. Chas. W. Eliot celebrates 90th birthday; Marino, Italy—Peasants and villagers join in gay celebration as carnival season ends; Washington, D. C.—Col. Theodore Roosevelt gives Teddy 2d, a lesson with the boxing gloves; Barre, Vt.—A day with those who toil deep down in the granite heart of the mountains; Cambridge, Mass.—Harvard rowing crews train in empire "crew" seating 20 oarsmen; Bridgeport, Conn.—Circus ends its winter nap and takes the road; Washington, D. C.—50,000,000 baby shad are released in Potomac; U. S. A.—Call of spring on the back lots is "Batter up"; San Francisco, Cal.—Cameramen loops the loop over city and harbor.

PATHE NEWS NO. 25: Washington, D. C.—United States Attorney-General Daugherty resigns; Genoa, Italy—Heavyweight Italian football champions in action; In the Limelight, Paris, France—Poincare. French Premier resigns; Washington, D. C.—Appoint commission to conserve oil resources; New York City—William H. Anderson Anti-Saloon League official goes to jail; Washington, D. C.—Tige, White House cat, recovered after being lost several days; New York City—Hairdressers meet at Annual Convention; El Paso, Texas—United States Soldiers build bridge across Rio Grande, in 10 minutes; Athens, Greece—Greek Assembly proclaims Republic and deposes King.

PATHE NEWS NO. 28: Fiume, Italy—King Victor Emanuel officiates at annexation ceremonies of Fiume to Italy; Munich, Bavaria—Bavarians aid inhabitants expelled from Ruhr by French; Washington, D. C., William J. Burns, head of United States Bureau of Investigation and ex-Attorney-General H. M. Daugherty; New York City—John Ford, negro Pullman porter delivers address to students of Dartmouth College; Rome, Italy—Premier Mussolini on riding jaunt; Peru, Ind.—Intimate "shots" inside circus preparing for spring exhibitions; Plymouth, Vt.—John C. Coolidge, father of President posing for camera on his 79th birthday; Rome, Italy—Crowds at Italian capital welcome Archbishops Hayes and Mundelein on way to Vatican; Charlettonburg, Germany—New airplane can be folded up and sent C. O. D.; San Antonio, Texas—Corporal Conrad of Kelly Field makes parachute leap of 4 miles from aeroplane.



Scenes from "The Dirty Little Half-breed," Pathe's current Indian Frontier Story.

INTERNATIONAL NEWS NO. 29: Cumberland, Md.—Disastrous floods. Rome—American Cardinals see the sights. Seattle—American Round-the-world flyers. Plattsburgh, N. Y.—Marion Davies made honorary Colonel of 26th Infantry. Brooklyn—Spring lambs in park. Los Angeles—Jack Dempsey and kiddies at circus. Nome, Alaska—Arctic patrol. Weiman, Germany—Reischwehr on parade. Fiume, Italy—Annexation ceremonies. Long Island, N. Y.—Easter chicks and bunnies. Miami—Liner on reef. Capetown, South Africa—Natives welcome new ruler. Peru, Ind.—The Circus starts tour.

KINOGRAMS NO. 2341: At Sea—Break in Atlantic Cable is repaired; Washington—Attorney General Daugherty resigns; Arborfield, England—Prince of Wales gets spill in race; Liverpool—Princess Mary makes public appearance; New York—Cardinal O'Connell returns from Rome; San Francisco—Train cops to baffle gunmen; Dover, England—Return bodies of French war dead; San Francisco—Sixth U. S. Engineers blast foundations of cantonment; Tampa, Fla.—St. Louis and Washington in practice; New York—Painting radio towers.

KINOGRAMS NO. 2342: Pittsburgh—Floods inundate streets; Altcar, England—Cushey Job wins Waterloo cup; Fort Valley, Ga.—Peach Paradise joines in big festival; Plymouth Notch, Vt.—President's Father, John C. Coolidge celebrates 79th birthday; Aiken, S. C.—Millionaire colony out for fox hunt; Putney, England—Oxford and Cambridge prepare for race; Peru, Ind.—Circus gets ready to go on road.

Sweet to Direct Langdon in Pathe Special

Harry Sweet has transferred his screen activities from featured comedian to director and will direct Harry Langdon in a comedy special for Pathe distribution. Richard Jones, supervising director for Mack Sennett is responsible for this move. He feels that with the experience Sweet has had as a comedian he should get good results with the direction of another comedian.

The title of the new subject has not yet been determined, but prominent among the cast supporting Langdon will be Alice Day, Madeline Hurlock and Andy Cylde.

Newspaper Critic Lauds Short Subject

Grace Kingsley of Los Angeles Times witnessed a program at the Metropolitan in that city and after expressing dissatisfaction with the feature length production she stated that the educational short subject saved the show in the following paragraph:

"Thank the heavens, there is Dorothy Devore in a Christie Comedy! She refreshes one's joy in life, this elf of comedy; she makes it possible to sit through such painful wearinesses."



Jimmie Adams in the current Educational-Christie Comedy, "Safe and Sane."

Smith's Century Comedy Now "Lost Control"

Although "The Runaway Car" was the working title of Noel Smith's latest Century Comedy for Universal release it has finally been named, "Lost Control."

Three Century stars appear in the leading roles, Jack Earle, Harry McCoy and Hilliard Karr. Each one of them had been appearing in featured roles in their own comedies up to the time Smith commenced "shooting" the fun-film.

Jimmy Kelly, Bartine Burkett, Marjorie Marcel and Bessie Welsh, well-known comedy folk, appear in important parts in the comedy.

Colored Comedy Child Is Signed by Century

AFTER appearing in two Century comedies released by Universal, James Berry, five year old colored comedian has been signed by the Sterns for ten two-reel comedies.

Before little Berry joined the Stern Brothers outfit, he had appeared in comedies for many of the producers on the coast.

In a recent Buddy Messinger subject a little colored boy was needed and the casting department sent for Berry. His work won for him a part in another Century, and following his part in this Century's president Julius Stern requested that Berry's parents allow the boy to appear in more comedies.

Pathe Offers Evenly Balanced Bill

Two Dramas and Two Comedies Head Regular Release List for April 13

SIX subjects are offered by Pathe for week beginning April 13 in addition to the regular weekly releases of two news reels, Topics of the Day, Pathe Review and the fourth episode of the current serial, "Leatherstocking."

Heading the six additional subjects is "The King of Wild Horses," described by Pathe as the love story of an untamed stallion, featuring Rex, an equestrian find of the producer, Hal Roach.

The story is built around the efforts of a ranchman to capture and domesticate the leader of a band of wild horses. The great black stallion remains unresponsive to the friendly approaches of the man until the roaring flames of a forest fire encompass them both.

Leon Barry, Edna Murphy, Frank Butler, Charles Chase and Sidney de Grey are presented in the cast. Fred Jackman directed.

"Brothers Under the Chin" presents Stan Laurel and Jim Finlayson in a comedy of the sea with the action starting in an orphanage and the two principal players in the role of twin babies.

"The Medicine Hat" visualizes an incident in the life of an Arapahoe medicine man, Long Hair, who was chosen to act for his people at the first great conference held in Washington between United States Government officials and representatives of Indian tribes from all sections of the country.

"Our Little Nell" is another of the Hal Roach "Dippy Doo Dads" series, in which an all-animal cast portray various types of conventional roles. The present subject burlesques the traditional plot of the philanderer who turns out to be a crook. A pool tournament with two monkeys handling the cues is among the features of this comedy.

"If Noah Lived Today" is an Aesop's Fable and portrays with highly imaginative touches how Noah and his complement of animals might have provided for the flood with such modern inventions as airships and the radio to assist them.



Pathe's current Dippy Doo Dad comedy is "Our Little Nell," portrayed by members of Hal Roach's Zoo.

Indian Stories Filmed by Universal

William H. Craft is directing a series of historic plays for Universal based upon the adventures of early settlers and old Indian legends.

The first of the series of short subjects will be "Blue Wing's Revenge," with Ruth Royce playing the lead. Lola Todd, William E. Lawrence and Albert J. Smith appear in her support as she portrays the role of an Indian heroine.

Gallagher in Series for Grand-Asher

After moving the home office to larger quarters at 1650 Broadway, Mr. Grand of Grand-Asher leaves for the West Coast to start the studios working on twelve new features to be supervised by Roy N. Neal.

Richard Skeets Gallagher will be featured in a series of two-reelers after he finishes his present contract with William A. Brady. The new Gallagher series will be based on stories taken from interesting newspaper scoops.

Gus Edwards' "Proteges" in the Films

Century Comedies has Harry McCoy, Hilliard Karr and Al Alt in its studios producing regularly and these players all formerly appeared in Gus Edwards' shows.

Sadie Campbell appeared opposite Buddy Messinger for a year and also had her schooling with Gus Edwards. She will return as Buddy Messinger's leading lady again in May.

"Camping Out" Next Film for Buddy Messinger

Arvid Gillstrom will direct Buddy Messinger in his next Century comedy for Universal release and the title is "Camping Out."

Martha Sleeper again appears opposite Buddy as his leading lady, while James Berry, the colored boy-comedian, is cast for an important part.

Donald Hughes and Tommy Hicks also appear in the cast.

Three Title Changes on F. B. O. Picture

Originally known as "Born of the Cyclone" and later as "Beware the Woman," a picture in which Derelys Perdue, Lloyd Hughes, Ralph Lewis, Emily Fitzroy and Joseph Swickard will appear in under F. B. O. auspices will finally be known as "Untamed Youth."



"The Medicine Hat" is one of the Indian Frontier series being distributed by Pathe.

London Sees Demonstration of Colour Process

A demonstration of the new British Colour Film Process invented by Claude Friese-Green was given in films taken by this process at the Holbron Empire in London recently by Spectrum Films, Inc. It is said the films are taken in pleasing colors at a price only slightly advanced over the ordinary black and white.

Considerable interest was evidenced in the showing. Among the notables present were the Prime Minister, Minister of Labour, Sir Joseph Cook, High Commissioner for Australia and many others.

Hodkinson Appoints New Western Manager

To fill the vacancy caused by the recent resignation of S. J. Vogel, the Hodkinson Corporation announces the appointment of L. W. Weir as their Western Division manager, effective March 29th.

Mr. Weir is well known in the western territory as the former personal representative of Al. Lichtman and the Universal Film Company.

KINOGRAMS
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Newspaper Opinions on New Pictures

"Three Weeks"—Goldwyn, Capitol, New York

Louella Parsons, American:—"From a technical standpoint, 'Three Weeks' leaves little to be desired in the way of photography or direction. The sets are beautiful and so is the scenery; as for the romance, it is there, all right. 'Three Weeks' is going to have its followers."

Rose Pelswick, Evening Journal:—"Elinor Glyn's best seller of thirteen years ago is a sensational affair on the screen. It will undoubtedly have a tremendous box office pull. The settings by Cedric Gibbons are very beautiful.

Don Allen, Evening World:—"A beautifully mounted picture, very well acted by Conrad Nagel and Aileen Pringle. Goldwyn, who produced it and Alan Crosland, who directed, have cause to be right proud of their efforts and work."

Evening Post:—"The superabundance of present day sex novels doesn't seem to have dimmed the popularity of Elinor Glyn's 'Three Weeks,' judging by the crowds that flocked to the Capitol yesterday to see the screen version of it. It has been dressed up in glittering garments and given an elaborate screening. The people in the large cast handle their parts very capably."

The Times:—"Has all the flavor of the book. It is well produced and the acting suits the narrative."

Dorothy Day, Telegraph:—"This photoplay may look forward to a prosperous career, for there are many that will be pleased and entertained with the proceedings."

The Times Square Daily:—"Goldwyn's 'Three Weeks' jammed the Capitol all day yesterday. The sets are gorgeous, especially the palace and the hotel. 'Three Weeks' is a good picture and will stand the scrutiny of those who come there panting and hungry for the famed spice of the story. A box office winner."

"The Extra Girl"—Associated Ex. Ideal, Winston-Salem

Sentinel:—"'The Extra Girl,' starring Mabel Normand, is a winner. It is proving one of the most enjoyable features seen in a long, long time, and Mack Sennett and Miss Normand deserve unstinted praise."

"The Extra Girl"—Associated Ex. Columbia, Portland, Ore.

Oregonian:—"Back again with her old-time vivacity and her particular brand of spontaneous humor that usually sparkles through her pantomime, Mabel Normand is winning the plaudits of the Columbia theatre's patronage this week. 'The Extra Girl' is a distinctive Normand picture. It has the true Mack Sennett touch, not to the point of slapstick, but carefully emphasizing the situations which Sennett's years have taught him are the effective short cuts to laughs."

"Beau Brummel"—Warners Strand, New York

Times:—"One of those artistic celluloid efforts that come along none too frequently is to be seen this week at the Strand. . . . .John Barrymore, who is singularly well suited to the role of the dignified, blase, bumptious dandy, delivers a performance that is a delight to the eye. . .Barrymore's acting as the Beau, is the best thing he has ever done for the screen."

Daily News:—"Devastating is the proper word for Mr. Barrymore's Beau Brummel, bowing himself gracefully through life at the Strand this week. . . . It is a polished and a flawless performance.'

Herald Tribune:—"And now comes something pleasant to record 'Beau Brummel' at the Strand. . 'Peter Ibbetson' is the only other love story we know which is so beautiful, and we enjoyed "Beau Brummel" much more."

Thomas B. Hanly, Telegraph:—"From expressions and comment caught as the audiences changed, it may be given as the opinion of the vast majority of those who were present that Mr. Barrymore has given to the screen a picture worthy to stand at the side of the classic Richard Mansfield first gave to the stage."

Louella Parsons, in American:—"If Richard Mansfield had lived to see 'Beau Brummel' put into motion pictures, I feel sure that he would have nominated John Barrymore for the engaging role that he himself created on the stage."

"Woman To Woman"—Selznick, Rivoli, New York

Telegraph:—"The story is a melodrama that provides good entertainment and marks the return of Betty Compson to her rightful heritage, that niche in the film hall of fame reserved for real troupers."

World:—"Betty Compson, who plays the part of the dancer, is an alluring bit who gives a winsome performance."

Louella O. Parsons, American:—"Miss Compson justifies the faith in her, for not since the day when she gave everyone a surprise in 'The Miracle Man' has she had the situation so well in hand."

"Courtship of Myles Standish"—Associated Ex., Merrill, Milwaukee

On the contrary, it is filled with fighting, excitement, thrills, elaborate sets—everything that the moving picture fan of today requires."

Leader:—"The Courtship of Myles Standish" is the finest picture in which Ray has appeared. A thrilling historical narrative filled with fighting and excitement."

"Unknown Purple"—Truart, Leland, Albany

Times:—"It has been a long time since such a gripping picture has held the Leland screen or any other screen in this section of the state. From the very first shot the audience is held like in a trance until the mysterv unfolds itself near the end of the film."

News:—"Several reels of effective melodrama that are calculated to give the creeps to anyone."

Journal:—"The Leland audience was held spellbound during the showing of the picture, as the interesting story unfolded itself. There is not a dull moment in the entire picture."

Knickerbocker Press:—"Henry B. Walthall acts Peter Marchmont and the rich Victor Cromport, in his quiet forceful way. 'The Unknown Purple' is good movie shiver stuff."

"Unknown Purple"—Truart Capitol, New York

Journal:—"The element of mystery is smoothly sustained and action, which means everything to a theme of this type, moves rapidly."

Telegram:—"Keeps the onlooker at a high pitch of excitement."

Times Square Daily:—"It has been excellently handled, and so far as that goes is definitely favorable to the author-director. Henry B. Walthall is the central figure and has turned in a performance equalling the responsibility. The picture is among the best of its type."

American:—"I want to say those of us who remember the Henry Walthall of 'The Avenging Conscience' and other Griffith productions are going to be greatly pleased with him as Peter Marchmont. It is by far the best thing he has made since those early Griffith days when he undeniably was considered the greatest male star."

"After Six Days"—Weiss Bros. Tremont Temple, Boston

Ed. H. Packard, Cambridge Tribune:—"A picture that ranks high in solidity and trustworthiness of settings, costuming and historical delineation, and which exhibits an art, culture, refinement and dramatic power apparently unknown in the American motion picture business. It might pay American movie producers to sit at the feet of this production and learn from it."

"Thief of Bagdad"—United Artists, Liberty, New York

"Of The Thief of Bagdad, the Fairbanks' picture which Gest sponsored at the Liberty Theatre last night, we venture the opinion that it is the greatest picture we have ever seen or ever expect to see."

Brooklyn Times—"It is needless for the reviewer over whom a magic spell has been cast to try to devote a lot of space to Mr. Fairbanks' new film, "The Thief of Bagdad." Here is the best picture in which the prince of American film actors has ever appeared, and here also is one of the best ever filmed."

(*Continued on page 1663*)

STATEMENT of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Motion Picture News, published weekly at Albany, N. Y., for April, 1, 1924.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh avenue, N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc., 729 Seventh avenue, New York City; Editor, Wm. A. Johnston, 729 Seventh avenue, New York City; Managing Editor, J. S. Dickerson, 729 Seventh avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh avenue, New York City.

2. That the owners are: (Gives names and addresses of individual owners, or if a corporation, give its name, and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Motion Picture News, Inc., 729 Seventh avenue, N. Y. C.; Wm. A. Johnston, 729 Seventh avenue, N. Y. C.; E. Kendall Gillett, 729 Seventh avenue, N. Y. C.; Isabel G. Gillett, 729 Seventh avenue, N. Y. C.; Percy S. Alden, 729 Seventh avenue, N. Y. C.; Carli Tucker, 729 Seventh avenue, N. Y. C.; Dorothy Orens Johnston, 729 Seventh avenue, N. Y. C.

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5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 24th day of March, 1924.

(Seal) R. G. GEORGE.

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Norman Kerry In First National's "Cytherea"

New York Commercial:—"The world's greatest 'movie' arrived at the Liberty Theatre last evening * * * 'The Thief of Bagdad' challenges description."

Times:—"It is a picture which reminds one of Barrie, of Kipling; of Hans Anderson, and for the time that one is beholding the miraculous feats of the photographer, the remarkable sets and costumes that are a feast for the eye, one forgets all about the humming, buzzing, brillantly lighted Broadway, and for the time being, if you will, becomes a child again."

New York Post:—"Once again Douglas Fairbanks—for it is his new production—has taken a decided step forward in showing what can be done with intelligence and a camera."

American:—"Mr. Fairbanks has given us his finest picture and his finest work in "The Thief of Bagdad." To miss seeing it will be to miss a chance to renew your youth and to take a journey into a land that heretofore no one has brought to the screen."

Journal:—"A fantastic screen symphony—fifteen reels of rhapsodic rhythem. Fairbanks is superb in his characterization."

New York Journal of Commerce—"Douglas Fairbanks and his newest feature photoplay 'The Thief of Bagdad' actually took New York by storm last evening.

World:—"It is from its opening scene to the final second finely woven fantasy of a grade so far superior to anything of its general character ever done before that comparison is rendered impossible."

Some of the "beauty and amazement of 'The Thief of Bagdad' there is no possible doubt whatever. Gloriously built and peopled scenes march down the evening, as incitive of thrill and imagination as they are deferential to artistic sense."

Daily News:—"The Thief of Bagdad" is a film which will exhaust fans' superlatives for some time to come."

Herald & Tribune—"The Thief of Bagdad" is indeed a glorious fantasy."

Telegraph:—"As if by the waving of some magic wand or the scattering of the magic powder he used in his play, Douglas Fairbanks, at the Liberty Theatre last night, transported a blase first night audience of New York back to the wonderful days of Scheherazade and the Arabian Nights."

"Poisoned Paradise"—Preferred, Garden, Milwaukee

News:—"The most interesting thing about the picture is the adorable Clara Bow's advent as a star. Carmel Myers in a set of stunning new gowns brings in the vamp element in such a way as to proclaim her queen of seduction.

Sentinel:—"It is more comedy drama than melodrama. There is a good cast of seasoned players, most interesting among them being Clara Bow."

"The Virginian"—Preferred Grand, Pittsburgh.

Chronicle-Telegraph:—"'The Virginian' is possibly one of the best loved characters ever created by fiction and the photoplay presents him just as he lived in the reader's mind. Kenneth Harlan lives the part anew."



Constance Bennett who has a leading role in First National's "Cytherea."

"Dorothy Vernon of Haddon Hall"—United Artists, Million Dollar, Los Angeles

Examiner:—"Mary Pickford as 'Dorothy Vernon' is delicious with all her traits matured. Those certain Mary Pickford mannerisms which endear this lovely young star to her public are all in this picture. There's comedy, there's temper, and tears and a clandestine love affair, too. There's sparkling action, there's plot and counterplot, deception and intrigue."

Herald:—"You heard naught but praise, and fulsome praise at that, for 'Robin Hood' and two or three other recent pictures for the reason that these photodramas bespoke the last word in costume play expression; and now we have another equally great as those mentioned—and which many will say is even greater—Mary Pickford's 'Dorothy Vernon of Haddon Hall.'"

Times:—"Miss Pickford has not made a picture as diverting as this for a long time and it is sure to prove one of her most magnificent triumphs."

Daily News:—"'Dorothy Vernon of Haddon Hall' is a most distinctive contribution to the worthwhile cinematic offerings which have come to the screen so far this season, and is unusually noteworthy because it combines cleverest acting and magnificent photography."

"Dorothy Vernon of Haddon Hall"—United Artists, Mary Anderson, Louisville

Herald:—"Mary Pickford gives to the story of 'Dorothy Vernon of Haddon Hall' the zest and youthful buoyancy that the hoydenish Dorothy really had."

Post:—"Mary Pickford's 'Dorothy Vernon of Haddon Hall' brings to the screen a vivid and distinct personality from the pages of fiction."

Times:—"The delightful Mary Pickford will long be remembered for her part in 'Dorothy Vernon of Haddon Hall.' Miss Pickford is at her very best."

Courier-Journal:—"Mary Pickford never was more beautiful, never more clever, than in her new film offering, 'Dorothy Vernon of Haddon Hall."

"His Darker Self"—Hodkinson Cameo, New York

American:—"To judge by the chuckles of laughter that greeted Lloyd Hamilton, who substituted for the missing Mr. Jolson, the motion picture patrons have no grievance against the famous comedian for his desertion."

Evening World:—"If you enjoy an evening of good fun, and most of us do, don't fail to take a dash up to the Cameo. You won't regret it."

Telegraph:—"A good series of fights between the bootleggers and the revenue officers take place."

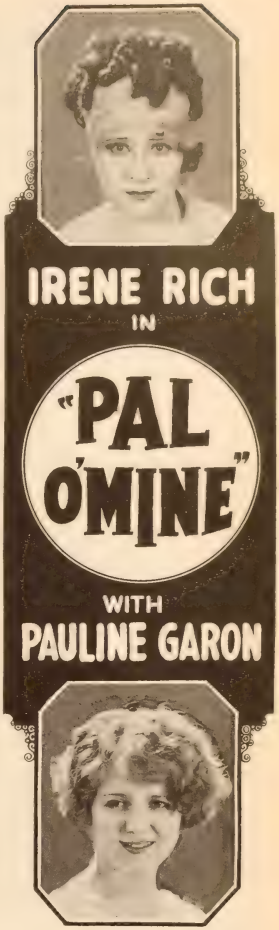
Times Square Daily:—"Lloyd Hamilton, in 'His Darker Self,' his first full feature length comedy, gives a lot of laughs."

Post:—"The story is about negroes, bootlegging, and an amateur detective, all of which supply material for hearty laughs and an accompanying staff of chuckles, enlivened by some of the funniest and cleverest titles seen in many a day."

Tribune and Herald:—"The producers have done an excellent piece of work and must be credited with being the sponsors of one of the most amusing comedies of the season."



M. J. Mintz, originator and patentee of Thematic Music cue sheet.



Supported by a splendid cast.

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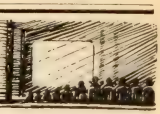
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Pre-release Reviews of Features



The Galloping Ace

(Universal—4561 Feet)

(Reviewed by Laurence Reid)

BILL HART started the fashion several years ago of giving his horse a prominent place in his stories. His pinto pony was given several sequences of his own so that the patrons looked forward to seeing the painted steed in every picture of Hart's. Now most every star of westerns has a "hoss" which is featured. Tom Mix, Fred Thomson — and Jack Hoxie are but a few of the cowboy actors who have capitalized their mounts.

The last-mentioned employs his steed for the expression of his daring horsemanship — and truly the animal saves the story from becoming just another western. Its plot is old and the incident has been used a score of times. Boasting of no originality the director has wisely featured the horse — and with Hoxie riding like the wind the picture takes on an appeal — which is summed up in its lively action.

The idea revolves around that ancient formula presenting the villain attempting to cheat the heroine out of her estate. He claims an option on her ranch and intends to seize it because of the valuable black marble deposits. The returned soldier, unable to get back his old job, takes the next best thing. He is hired by the heroine. And when he frustrates the villain and beats him up in a hand-to-hand fight, the property is restored to his fair employer. Of course getting the job entitles him to have a romance — but the love interest is really secondary to the action featuring the hero's horsemanship and the melodramatic moments involving the villain. There is some comedy relief, but it is of no great importance.

The director having an obvious plot, plays safe — and turns out a conventional western. His fight scene is overdone — so much so — that the realism, striven for, appears ridiculous. The participants grip each other like a couple of bulldogs and mill around from a hillside, jump into a stream and, after swimming about, continue the brawl until the bad man is vanquished. The mechanics of this production, lighting, photography and atmosphere — are satisfactory. And so is the acting — with the star at his best when in the saddle. The best performance? We'll hand it to the horse.

THEME. Western melodrama of a war hero who is unable to get back his old job. He hires out to heroine and saves her land from being stolen from her.

PRODUCTION HIGHLIGHTS. The lively action. The heart interest. The fight between hero and villain. The good performances by star and Robert McKim. The first rate atmosphere. The horsemanship of Hoxie—and the good work by horse.

DIRECTION. Follows conventional lines, but manages to build interest in lively action and incident pertaining to hero's horsemanship. Overdoes the fight sequence. No suspense owing to familiarity of plot and incident. Gets fine results from horse episodes.

EXPLOITATION ANGLES. Your best angle is Hoxie and his horsemanship. Play up the horse as highly trained. Exploit with a ballyhoo stunt, featuring rider in western attire. Tie up with American Legion posts—exploiting the hero as returned soldier.

DRAWING POWER. For program houses.

SUMMARY. A fairly interesting western modeled after conventional pattern. Carries some good incident, particularly in scenes featuring horse. Hero extracts sympathy and the action is quite genuine aside from over-stressed fight.

THE CAST

Jim Jordan	Jack Hoxie
Anne Morse	Margaret Morris
David Kincaid	Robert McKim
Kack Williams	Frank Rice
Louise Williams	Julia Brown
Susie Williams	Dorothea Wolbert
Fred	Fred Humes

By Jacques Jaccard. Scenario by Isadore Bernstein. Directed by Robert North Bradbury.

SYNOPSIS. War hero returns home to find his old job gone. Applies for work at neighboring ranch, owned by girl—and discovers villian is preparing to seize the property because of its value in holding rich marble deposits. He beats the villain and saves the ranch for the girl with whom he has fallen in love.

True as Steel

(Goldwyn-Cosmopolitan—Seven Reels)

(Reviewed by Frank Elliott)

ONCE more Rupert Hughes deals with a subject close to the hearts of many men and women, what to do when you lose appeal for your husband or vice versa. Mr. Hughes has taken a thred from our modern social fabric and woven it into an entertaining screen play. This time he deals with husbands who grow rich, but keep young, who neglect their wives when they are unable to keep the pace and get mixed up in affairs with young, attractive, magnetic women in the business world. We are sure Mr. Hughes' theme is going to hit a lot of folks right between the eyes.

The production has been richly mounted, its interiors being of unusual lavishness. The lighting effects are also artistic and the photography excellent. There are some interesting shots of New York's great skyscrapers and canyons and one is taken into the cabaret life with some very elaborate sets.

Dominating the entire picture, however, is the new screen beauty, Eileen Pringle, heroine of "Three Weeks." In this feature she is equally as alluring as in the Elinor Glyn work and we're sure she is going to create a following because of her excellent work. The rest of the cast is capable, especially Huntley Gordon, Eleanor Boardman, Cleo Madison, Louise Fazenda, Norma Kerry, William H. Crane and other bright luminaries.

"True as Steel," looks like a box office picture. It is decidedly "in style" these days.

THEME. Domestic drama setting forth the temptations of dealing with woman business managers especially when they are young and beautiful. Showing how a man fell, reached the abyss, but regained his feet in time to save his honor — and family.

PRODUCTION HIGHLIGHTS. The acting and personal appeal of Eileen Pringle. The love scenes between Huntley Gordon and Miss Pringle. The elaborate interior sets. The fine supporting cast. The New York cabaret interior.

DIRECTION. Has kept up the interest through snappy action and peppy situations. Has kept Eileen Pringle before the camera most of the time which is commendable. Has brought the tale to a very satisfactory close.

EXPLOITATION ANGLES. Play up the name of Eileen Pringle and don't forget the other players. Put over a steel display in your Main street hardware store, using the black and whites from the picture and appropriate cards.

DRAWING POWER. Suitable for first class downtown theatres.

SUMMARY. As soon as "Three Weeks," becomes more generally shown everyone will be wanting to see more of Miss Pringle. Well here is your chance to make good. But in addition you have a picture of the type that is in style nowadays, a feature that is distinctly high class in every way and written by an author known to everyone. There is a good moral to the tale and a highly pleasing ending.

THE CAST

Frank Parry	Huntley Gordon
Mrs. Frank Parry	Cleo Madison
Ethel Parry	Eleanor Boardman
Jake Leighton	Louis Payne
Gilbert Morse	William Haines
Mrs. Eva Boutelle	Eileen Pringle
Harry Boutelle	Norman Kerry
Commodore Fairfield	William H. Crane
Secretary	Lucien Littlefield
Stenographer	Louise Fazenda

By Rupert Hughes. Directed by Rupert Hughes. Scenario by Rupert Hughes. Photographed by John J. Mescall.

SYNOPSIS. Manufacturer has set a pace too fast for his wife. On a "business" trip to New York he meets Mrs. Eva Boutelle, manager of the Swansea cotton mills and is infatuated with her. The "business" trip lengthens until Parry, wildly in love with the beautiful woman, asks her to divorce her husband and marry him. He offers to divorce his own wife. But Mrs. Boutelle proves "true as steel," and makes Parry see the evils of his way. He returns home and his remorse brings forgiveness from his wife.

Girl Shy

(Lloyd-Roach-Pathe—7600 Feet)

(Reviewed by Laurence Reid)

CLIMAXES have come and gone — and the climax featuring the chase or pursuit of the youth who must reach his sweetheart in time to interrupt a wedding ceremony has been exploited in comedies and dramas for years. Griffith being one of its leading exploiteers — yet no picture has ever presented such a novel and exciting climax as Harold Lloyd's latest.

All the ingenuity of striving for original gags and incident is on display here. Lloyd hasn't been prodigal, but has expended his money wisely and well in creating the most rousing finish ever screened. He has distanced his rivals in dishing up spontaneous fun and excitement — with scenes which cause one to gasp with astonishment and suspense. You unconsciously shiver with suspense as you shake with laughter.

The picture offers suggestions of "Grandma's Boy," and "Safety Last." But the sky-scraping episodes of the latter do not approach the high speed action and gags involved in the grand pursuit of the meek hero who had discarded his rich sweetheart when the publishers rejected his manuscript. He is a bashful boy — is Harold — and he writes a book of his romantic conquests, which he offers as advice to young men in how to conquer certain types of women. The introduction is a trifle slow, but it soon picks up momentum and finishes at a dizzy pace. The idea — an old one, incidentally, has been treated so that it looks refreshingly new. It exploits the would-be author who has his manuscript rejected, only to have it published when the publishers appreciate its comedy merits. Pathos enters here and there — which reminds us of the incident that Charles Ray puts over.

So Lloyd uses a bit of each picture in making the best one of all. The gags are bright and new — such as the scene at the brook when Lloyd takes a ride on a turtle's back. And the business in the publishing office carries a kick. But the big kick is the finish when he would stop his sweetheart from marrying a mercenary bounder. What a mad race it is as he commandeers a trolley and dashes through the city streets, and climbs the pole — and jumps into an auto. He uses a dumping cart, a few horses, a motor-cycle — and numerous props in reaching his destination. And there is no pause in the action. One thrill is succeeded by another — and yet no opportunity is lost to keep it moving with mirth. And keeping pace with the high speed gags is a scintillating line of captions. The authors, directors, title writer and star deserve fulsome praises for hitting the bulls-eye again. Come to think of it, Lloyd always hits it. "Girl Shy" will bring out the S. R. O. sign as usual.

THEME. Romantic comedy treating of youth who overcomes his bashfulness by writing a book of his romantic conquests. When it is finally published he is determined to save the RIGHT GIRL from an unhappy marriage.

PRODUCTION HIGHLIGHTS. The thrills — the new gags, the fact action in scenes leading to the rescue of heroine. The rich humor all the way. The excellent titles. The excitement and laughs in the hero's mad race.

DIRECTION. Keeps it going at terrific pace after introductory scenes. Gets every ounce of humor from story which is rich in novel gags. Puts over the most exciting action ever recorded in hero's race to reach his sweetheart.

EXPLOITATION ANGLES. Put it over as Lloyd's best. Tell 'em that it packs the most exciting action ever recorded in latter reels. Use teasers of how the hero treats the vampire and the flapper. Go the limit.

DRAWING POWER. Dust off the S. R. O. sign. You can't keep them away.

SUMMARY. This is Lloyd's most exciting picture — the chase eclipsing anything ever done before. It has new gags and incidents, sparkles in its titles — and measures out heart interest. Carries pathos of "Grandma's Boy" — with more exciting thrills than "Safety Last."

THE CAST

Poor Boy ..... Harold Lloyd
Poor Man ..... Richard Daniels
Rich Girl ..... Jobyna Ralston
Rich Man ..... Carlton Griffin

By Sam Taylor assisted by Ted Wilde, Tim Whelan and Tommy Gray. Directed by Fred Newmeyer and Sam Taylor.

SYNOPSIS. Poor boy is afraid of girls, but assumes he is a conquering hero by writing book telling how to win a woman's love. Meets rich girl and has romance. When his book is rejected he casts the girl aside. So she becomes engaged to rich bounder. With the announcement that the book is to be published the boy is determined to win back his sweetheart—and has to commandeer trolleys, trucks, autos and horses to save her from unhappy marriage.

Virtuous Liars

(Whitman Bennett-Vitagraph—Six Reels)

(Reviewed by Laurence Reid)

THIS marital drama presents many gaps — which may be the fault of direction or poor editing. Of course the theme does not carry any invention, it being the oft-told tale of a wife who, unable to tolerate her worthless husband, goes to the city and masquerades as a widow, telling "white lies" in order to interest guileless men of wealth. In looking for entertainment one must not scrutinize this plot too closely — particularly in the matter of conveniences.

These scenes are well mounted and they carry most of the interest insofar as planting the heroine's deception. Meanwhile there are a few inserts of the intemperate husband having a gay fling in Havana where he comes under the influence of an adventuress and her associate. The action drags most all the way, but has its moments of appeal in the development of the romance between the art patron's nephew and the heroine. There is a counter romance which suggests a faint note of conflict when the youth discards New York's richest heiress for the fair artiste.

The drama enters when the husband reads of his wife's inheritance. He will come back and effect a reconciliation if possible — and his wily scheme prompts him to seek out his child. Sure enough he locates her in the park — and when she disappears a frantic search is made for her. He returns her to her mother and discovers her fiance. This is some predicament, as they are not divorced. Then comes a weak climax — a scene which defies logic and only shapes the convenience of establishing a happy ending. The Havana temptress has followed the husband right into the home of his wife—while her jealous lover awaits outside. When the husband is bought off with fifty thousand dollars and departs, a bullet from the Cuban secreted in the shadows kills him.

The next caption acquaints us with the triumph of romance — with the attending scene, a happy embrace. The wife has made a confession of her "white lies." The picture is well mounted and competently played by Edith Allen, Burr McIntosh, David Powell and Maurice Costello — with the latter giving the most natural performance.

THEME. Domestic drama revolving around forsaken wife who is encouraged to tell "white lies" in order to win fame and fortune. With the death of her benefactor his son has romance with her—and husband is killed.

PRODUCTION HIGHLIGHTS. The good mounting given picture. The natural performances by Maurice Costello. Burr McIntosh, David Powell and Edith Allen. Scene when benefactor dies. Scene when husband surprises his wife.

DIRECTION. Allows action to drag considerably. Doesn't establish break-up of home clearly enough—and introduces convenient sequence at climax in eliminating the husband. Handles players in capable manner and gives picture good mounting.

EXPLOITATION ANGLES. Here is a title to exploit with teaser campaign. Start a series of pertinent questions whether it is advantageous for one to tell "white lies," or masquerade under false colors. Mention the leading players. Bill it as a domestic drama.

DRAWING POWER. For neighborhood and community houses.

SUMMARY. This domestic drama exploits the theme of sailing under false colors by a woman who resorts to "white lies." It drags considerably — and too much latitude is allowed in captions in pointing important sequences. Has a weak climax. Adequately mounted and played in competent fashion

THE CAST

Norman Wright ..... Dav'd Powell
Josiah Wright ..... Maurice Costello
Edith Banton ..... Edith Allen
Jack Banton ..... Ralph Kellard
Julia Livingston ..... Naomi Childers
Livingston ..... Burr McIntosh
Juanita ..... Dagmar Godowsky

By E. C. Holland. Scenario by Eve Stuyvesant. Directed by Whitman Bennett.

SYNOPSIS. Married couple have quarrel and separate, the wife moving to city to pursue art, while husband flees to Havana. Wealthy art patron becomes interested in her, thinking her a widow as she has represented herself — and leaves her his fortune. His nephew falls in love with her and marries her when the husband returning home to effect a reconciliation, is killed by jealous admirer of Cuban adventuress.

The Storm Daughter

(Universal-Jewel—5303 Feet)

(Reviewed by Laurence Reid)

A MELODRAMA of the briny deep from which is projected a character study of a brutal skipper who undergoes a transformation of character when he comes under the influence of romance has its expression here — and aside from the characterization, the details of atmosphere aboard a four-master, and a storm climax it does not measure up to the usual pattern of its kind. The idea, being more or less familiar, might have had its conflict treated more briskly insofar as its romance is concerned — and the censors might have left the fight episode alone. By eliminating it they have robbed it of considerable vigor.

With Tom Santschi in the role of the brutal skipper, we expected much realism in the shape of a hefty fight. Yet it is merely suggested. The villainous first mate, determined to assume command, stages the mutiny, but when the captain attempts to suppress it we see him being carried to his cabin a helpless victim. It is suggested that he put up a good battle. Meanwhile in running down the fair skipper of a fishing smack, he places her at work — and constantly airs his opinions of his hatred for women. Here was the opportunity for the heroine to match her wits with him — but instead the majority of scenes present them venting their anger or registering retrospection.

The idea is to show the captain's transformation. And it comes when he reads over his mother's letter. The villainy is not very emphatic, the first mate showing his true colors once the skipper is overpowered. The latter has been saved a watery grave through the intervention of the heroine. The punch having been trimmed in the fight is reintroduced at the climax when the schooner, caught in a storm, strikes a reef. The survivors are the skipper and the girl.

The scenario of Edward Montagne's is compact enough and carries typical incident. And he has colored the characterization sufficiently to make it vivid. The director is at his best with the details of atmosphere — the cast and types being well selected too, aside from William Davidson who is too sleek of manner and too refined of speech for his role of first mate. Miss Dean doesn't have many emotional opportunities, so the acting honors go to Santschi.

THEME. Melodrama of the sea—with brutal skipper having transformation of character through the influence of girl—whose spirit enables her to match her wits against his brutality.

PRODUCTION HIGHLIGHTS. The atmosphere aboard the schooner. The character study by Tom Santschi. The appealing work of Priscilla Dean. The suspense of the climax showing a storm at sea. The mutiny. The romantic conflict.

DIRECTION. Handles details in good fashion, but his punch scenes in mutiny and fight have been trimmed. Provides good atmosphere. Fairly effective climag. Might have developed more conflict between central characters instead of establishing much of it in captions.

EXPLOITATION ANGLES. An elaborate campaign book has been put over for this picture. It offers punch teasers, slogans, lobby effects — such as props, signal flags, etc. Also considerable ideas offering stunts and ballyhoos.

DRAWING POWER. For action lovers. Good for average house in any locality.

SUMMARY. Characterization is vigorous enough, but plot fails to establish romantic conflict. Censors have trimmed important punch scene showing a fight—So the picture depends upon the storm for its highlights. Competently played by Santschi and the star. Atmosphere is good. Titling not always convincing.

THE CAST

Priscilla Dean ..... Kate Masterson
Tom Santschi ..... Brute Morgan
William B. Davidson ..... Rennert
J. Farrell McDonald ..... Con Mullsley
Cyril Chadwick ..... The Duke
Bert Roach ..... Olaf Swenson
Alfred Fisher ..... Hoskins
George Kuwa ..... Ah Sin

By Leet Renick Brown. Adapted by Edward J. Montagne. Directed by George Archainbaud.

SYNOPSIS. Girl sailing a fishing smack is run down by brutal skipper of schooner. She is rescued and impressed into service. Skipper is woman hater and makes life miserable for her. Meanwhile the first mate is plotting a mutiny so as to assume command. The skipper is overpowered — and the first mate is helpless when he loses control of boat during storm. The girl rescues the skipper — and they prove to be the only survivors. Love triumphs.

Why Men Leave Home

(John M. Stahl-First National—Eight Reels)

(Reviewed by Frank Elliott)

AVERY HOPWOOD and his intimate bedroom stuff have come to the screen. The public flocks to see his stage boudoir dramas; they'll probably do the same when they are shown in pictures. This is an "intimate" picture. It opens with views of a bridal chamber, showing the marked attention given a bride by the husband. In the last reel there is more bedroom "shots" showing the same husband but another wife and the end comes with some view of the first couple enjoying their second honeymoon breakfast in their Pullman berth a la pajama.

As a picture of modern married life, "Why Men Leave Home," is a credit to its producer John M. Stahl who has wisely picked a A No. 1 cast to interpret the various characters and he sure did choose two ideal players when he selected Lewis Stone for the husband and Helene Chadwick for the wife. Mr. Stone contributes some excellent acting, including a lot of subtle comedy while Miss Chadwick brings both charm and talent to the role of the "Mrs."

Rich comedy runs all through the picture and this humor is handled with clever artistry. There is drama, too, especially when hubby arrives home following a party with his "stenog," and finds his wife unexpectedly awaiting him. Embracing him she smells the ever-present perfume on the lapel and divorce is the result. There is a clever situation toward the close when the grandmother, learning of the marital troubles, lures the couple to her home, not knowing John is married again and then has the place quarantined. There are some stirring scenes when Wife No. 1 meets Wife No. 2 in the quarantined home. We believe "Why Men Leave Home," will entertain the great American motion picture audience.

THEME. A comedy drama setting forth just what the title says. Once the wife becomes "the other woman," things change. Before that condition arrives, however, the wife decides to provide her own entertainment and the hubby does likewise.

PRODUCTION HIGHLIGHTS. The wedding scene. The intimate boudoir scenes. The unexpected meeting of husband and wife as the former arrives home, perfume-laden, from a theatre party with "the other woman." The scenes showing the "quarantining" of the house and the meeting of the two wives. The subtle comedy contributed by Lewis Stone.

DIRECTION. Has put the Avery Hopwood comedy on the screen in first rate style. Has injected a number of dramatic as well as novel situations. Has been fortunate in having a fine and able cast.

EXPLOITATION ANGLES. The title. The names in the fine cast. Innumberable tie-ups with various stores.

DRAWING POWER. Will be a good box office picture if properly and widely exploited. Suitable for downtown first runs, neighborhood in some sections and the towns.

SUMMARY. A diverting comedy drama. All your patrons will enjoy the work of Lewis Stone as the wayward husband and the charm of Helene Chadwick as the patient, suffering wife. The feature is distinctly a high class one and is artistically mounted and beautifully photographed. It possesses the required snap and pep to attract the younger folks.

THE CAST

John Emerson ..... Lewis Stone
Irene Emerson ..... Helene Chadwick
Grandma Sutton ..... Mary Carr
Grandpa Sutton ..... William V. Mong
Jean Ralston ..... Alma Bennett
Nina Neilson ..... Hedda Hopper
Sam Neilson ..... Sidney Bracey
Betty Phillips ..... Lila Leslie
Arthur Phillips ..... E. H. Calvert
Dr. Bailey ..... Howard Truesdell

Adapted by A. P. Younger from the Avery Hopwood stage success. Directed by John M. Stahl. Photographed by Sol Polito.

SYNOPSIS. John Emerson starts his married life by paying every attention to his bride, but on his first anniversary he forgets to buy her present until reminded of the occasion by a gift from his wife. At the office John shows marked attention to his stenog and when his wife goes away, he takes her to the theatre. The wife, arriving home unexpectedly, discovers the affair. There is a divorce. John marries the stenog. However, Grandma Sutton gets John and his former wife into her home and then with the aid of the doctor has the place quarantined. The old love wins out. John divorces the stenog and starts on a second honeymoon with his first wife.

Why Get Married?

(Laval Photoplays-Associated Exhibitors—Six Reels)

(Reviewed by Frank Elliott)

HERE we have Mlle. Andre Lafayette who so ably portrayed the role of Trilby in the recent film of that name, interpreting the character of a young wife who cares more for the business world than the home. The French actress has a role of much heart appeal, widely different from her former screen effort, and proves that she possesses real versatility. The story seeks to show that no woman can be a success both in marriage and business. This theme is well developed by an adequate cast, including Helen Ferguson, who shares honors with the star in the character of a young wife who finds real happiness in her husband, home and baby.

The picture has several dramatic situations. The first comes when a gang of bandits seek to hold up a railroad freight office but are thwarted in their efforts by the hero who puts up a real fight with the ruffians and wins promotion as a reward. Another good fight is staged when the husband receiving an anonymous letter setting forth that his wife is untrue, senses who the sender is, and rushes forth to the apartment of the son of the manufacturer employing his wife and proceeds to wipe up said apartment with said son and his Japanese butler. There is more drama, when another family receives a similar anonymous letter declaring the husband is becoming too attentive to another woman and disaster looms but is cleared away by explanation.

"Why Get Married?" is artistically mounted, although the story does not call for elaborate settings. Jack Perrin does well in the role of Wainwright, husband of the business woman. Max Constant is satisfactory as the other husband. The picture has a good box office title for certain houses and because of Mlle. Lafayette's fame as "Trilby," will undoubtedly attract good business.

THEME. A domestic drama setting forth the efforts of a young woman to become a success both in business and marriage and failing in the former.

PRODUCTION HIGHLIGHTS. Mlle. Lafayette's work in the role of Marcia Wainwright. The fight with the railroad thieves and the battle between the hero and the villain in the final reel. The good supporting cast, especially Helen Ferguson. The attractive interiors.

DIRECTION. Has done well with the material at hand. Has kept up the interest uniformly well throughout the entire six reels. Has planted a couple of good fights. Has brought the plot to a satisfactory close.

EXPLOITATION ANGLES. The title. The star. Tell them of Mlle. Lafayette's success in "Trilby." Tie up with your local business women's clubs, which are now flourishing in most cities. Might start a newspaper campaign on the title.

DRAWING POWER. Suitable for second-class downtown houses, community theatres and the towns.

SUMMARY. Much interest will probably be aroused in this production because of the star's success in "Trilby" as it is her first work since her appearance in that feature. The story has a good box office title for certain houses and is interestingly told by an adequate cast. There are several thrilling sequences and a bang-up fight as a climax.

THE CAST

Marcia Wainwright	Andree Lafayette
Jack Wainwright	Jack Perrin
Janet Carroll	Helen Ferguson
Rodney Strong	Bernard Randall
James B. Allen	Max Constant
Mr. Carroll	William H. Turner
Mrs. Carroll	Orpha Alba
John Strong	Edwin B. Tilton

By William H. Conselman. Directed by Paul Cazeneuve. Photographed by Georges Benoit.

SYNOPSIS. Determined to rise in the business world, Marcia Wainwright under the name of Miss Heming breaks with her husband when she is promoted to business manager of a large firm. The husband, eventually, rises to a good position and is about to leave for a distant city to assume his duties when he receives an anonymous letter telling him his wife is untrue. He finds and thrashes the sender, the son of the manufacturer employing his wife. They leave for the distant city together and happy. The married life of a poor family is also portrayed, showing how the same worthless son sought to wreck their marital bliss.

The Breaking Point

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

A WELL-KNIT, tense, absorbing story; a cast that approaches perfection, a setting that is artistic, at times elaborate, at times thrilling and at all times realistic; direction that brings out heretofore unsuspected histrionic ability on the part of some of the players. These are the things that stand out in the mind after a view of this very entertaining production.

There are many points of appeal in "The Breaking Point." It is a combination of society romance, mystery and western, with a bit of the scientific interspersed through the latter reels.

The picture opens with some very fine interior theatre shots in New York and then quickly shifts to a small town in the west, where in a hotel, there is staged a mystery murder. Everyone, including the hero himself, thinks he killed the man and so he dashes into the night, fleeing through one of the best staged snow storms of the season, to a cabin, where a doctor from the East, is stopping. This doctor saves the hero's life, but not his memory, and he takes him home with him as his nephew.

There is strong drama, when ten years later, the wife of the murdered man, an actress, stages a revival of her stage success, and comes face to face with the man whom she believes to have slain her husband and whom everyone thinks was lost in the storm.

Matt Moore does some of the best work we've ever seen him register on the screen, and he is given admirable support by Nita Naldi, Patsy Ruth Miller, George Fawcett, Theodor von Eltz and others. "The Breaking Point" is very fine screen entertainment. It should find a place on every shadow stage.

THEME. A society drama, murder mystery and scientific feature all rolled in one. Dealing with the stirring adventures of a ne'er-do-well who, afflicted with amnesia, is "made over" into a new man by a skillful doctor.

PRODUCTION HIGHLIGHTS. The opening theatre scenes and the back stage shots. The shooting in the darkened inn and the escape of the supposed murderer. The scene in which the young doctor discovers the letter. The second escape from the sheriff following a series of dramatic scenes. The acting of Matt Moore and the entire cast. The well mounted production.

DIRECTION. Has sure built suspense into this picture and a series of dramatic punches that will connect with the most jaded fan. He has inspired his players to put over some real acting and has been successful in making you believe that some of the situations actually could occur.

EXPLOITATION ANGLES. Play up the name of the author and the famous stars in the cast. Get the physicians in town to indorse the possibility of the amnesia condition. Tell the folks of the great storm scenes, the gowns worn by Miss Naldi. Arrange for a book display of Mary Roberts Rinehart's work.

DRAWING POWER. Suitable for the first runs in the downtown section, the best neighborhood houses and the towns.

SUMMARY. It is a picture that holds you from first to last scene. You'll be able to create a lot of interest in the feature through exploitation. Nita Naldi and Matt Moore both do excellent work and they are given excellent support by real actors and actresses. There is something doing every minute and as a whole this is one of the best Paramount has offered this season.

THE CAST

Judson Clark	Matt Moore
Beverly Carlysle	Nita Naldi
Elizabeth Wheeler	Patsy Ruth Miller
Dr. David Livingstone	George Fawcett
William Lucas	John Merkel
Lucy Livingstone	Edythe Chapman
Fred Gregory	Theodor von Eltz
Sheriff Wilkins	W. B. Clarke
Louis Bassett	Cyril Ring

By Mary Roberts Rinehart. Directed by Herbert Brenon. Scenario by Edfrid Bingham and Julie Herne. Photographed by James Howe.

SYNOPSIS. Thinking he has killed the husband of the woman he also loves, Judson Clark flees through a terrific blizzard to a lonely cabin where he hovers between life and death for several days. When he recovers he has lost his memory. Everyone believes Judson Clark dead until an actress comes to town in a revival of her old success and recognizes the supposed young doctor in the audience. After many stirring adventures, the real slayer confesses and Clark regains his memory and wins a bride.

Rough Ridin'

(Approved Pictures—4650 Feet)

(Reviewed by Thomas C. Kennedy)

NO pretentions beyond those which have long distinguished the conventional "western" are attempted in this five-reel production offered by Lester F. Scott, Jr. All the devices and turns of plot associated with cattle rustlers, crooked ranch foremen and heroes whose eminently honest intentions are misunderstood are employed to sustain the pace and action regularly sought in these stories of the great and expansive West. "Rough Ridin'" does not attempt pictorial magnificence, unusual story values or characterization. It is content to stand or fall upon its merits as a fast-moving, melodramatic "western," its familiar plot, implausible situations and characters taking second place to action, intense heroism and deep-dyed villainy.

It was never designed for first-run presentation but particularly and specifically for the less pretentious palaces of cinema entertainment and for the audiences which have never lost their enthusiasm for cowboy melodrama. "Rough Ridin'" introduces some thrills — notably the rescue of the heroine stranded in the middle of a bridge with a fast express approaching — gun fights, fist fights and many exhibitions of daring horsemanship.

The photography is especially good. Some long shots give the required touch of atmosphere and while no extraordinary scenic effects are required for the story there is sufficient in the way of realistic backgrounds to serve the purposes of the play.

There is little or no opportunity for "characterization" and the players do not attempt any. Besides possessing a name which will probably be the subject of some big letters on certain of the much be-bannered movie house fronts, Buddy Roosevelt, the star of the picture, does some good riding and does not spare himself in the numerous fights with the villain, a role which by contrast is especially well drawn by Joe Rickson.

THEME. Western melodrama with the usual allotment of fights, gun-play, hard riding and plotting ranch foremen. The comedy relief also follows the traditional line and is provided by the bashfulness of the hero when it comes to telling the girl he would like to marry her.

PRODUCTION HIGHLIGHTS. Good photography and several exhibitions of daring horsemanship. A thrill stunt in which the hero rides his horse over a bridge and sweeps the girl into the saddle just before an express train thunders up to her.

DIRECTION. Stresses action by incessant physical movement. There is a swift shift of scene from one incident to another. This makes a sketchy story with only the characters serving as the element connecting one scene with another, but there is plenty of movement. The fights and the thrill stunts are rather well done.

EXPLOITATION. Should be billed as a western thriller dealing with cattle rustlers and revealing authentic backgrounds and ranch customs. A street worker in cowboy costume.

DRAWING POWER. Good for the subsequent run houses where there is a marked appetite for the western and enthusiasm for the serial type of melodrama.

SUMMARY. A highly conventionalized melodrama providing the familiar plot and incident in a fast-moving form. Especially well photographed for a picture of its class and played with an earnestness which gives it a certain appeal.

THE CAST

Buddy Benson	Buddy Roosevelt
Mary Ross	Elsa Benham
Dick Ross	Richard Thorpe
Nate Wells	Joe Rickson
Rosalind Nolan	Frances Beaumont
"Old Man" Nolan	Mike Ready
"Tubby"	Arthur Detloff

By Elizabeth Burbridge. Directed by Richard Thorpe.

SYNOPSIS. Fearless and courageous cowboy is in love with sister of man who owns adjoining ranch. The girl is sought by her brother's ranch foreman, who threatens his boss with exposure of a murder which is supposed to have been committed by him. The foreman is also a cattle rustler and the hero cowboy catches him practically red-handed. The foreman is mortally injured in a fight and then confesses his guilt of the shooting for which he accused the ranch owner. This clears up the atmosphere entirely and the cowboy and the girl are free to marry.

The Hoosier Schoolmaster

(Whitman Bennett-Hodkinson—5600 Feet)

(Reviewed by Laurence Reid)

THERE is material enough in Edward Eggleston's famous story to provide interesting screen entertainment and most of it is taken advantage of here. The background is a rural Indiana community of ante-bellum days and the plot takes up with creditable simplicity the efforts of the new schoolmaster to save his reputation and take a girl from bondage. As a medium of rustic drama the picture does not follow any customary standard — it being more of an exposition of native characters and customs as they flourished in 1850.

The schoolmaster, in following the system then in vogue of visiting the various homes wherein dwell his charges, meets a girl "bound out" to a harsh mistress. Because he is a stranger, it is easy for the night riders to fasten him with the guilt of being the leader of the bandits. The plot — which is really a series of episodes strung together on the romantic thread — features a colorful spelling bee in which the teacher magnaminously allows the heroine to out-spell him — and several bits of detail characteristic of the natives and their customs and habits.

The director does not forget the rural touch — and not a single scene is out of its atmosphere. He presents some good incident in the attacks made upon the schoolmaster — and balances the melodramatic moments with the romance — so that the thread of the story is always in front of us. No footage is wasted to plant irrelevant hokum. The only criticism we make of the direction is in planting the hero as too easily victorious in his single-handed fight against forty or fifty men — and allowing too many close-ups. It is well acted by Henry Hull and Jane Thomas as the central characters. A large cast supports them. A picture with a good title and carrying an audience appeal.

THEME. Homespun romance of schoolmaster who comes to Indiana community and finds himself accused of highway robbery. Tries his own case and saves sweetheart's honor.

PRODUCTION HIGHLIGHTS. The atmosphere. The spelling bee. The courtroom scene. The good performances by Henry Hull and Jane Thomas. The lighting and photography.

DIRECTION. Has taken series of episodes and built up an interesting plot which, while slight, has moments of appeal. Picture shows evidence in some scenes of poor editing. Has wasted no footage in reaching a climax. Good with his detail and his major incident. Is best with atmosphere.

EXPLOITATION ANGLES. This widely read book should present many angles of exploitation. A lively campaign can be put over with title and the period of the story—also featuring the author. Distribute teasers printed in the form of slates. Tie up with schools. Put on atmospheric prologue featuring spelling bee.

DRAWING POWER. For community and neighborhood houses.

SUMMARY. This carries slight plot—and much incident—but it holds the interest in most of its scenes because of the detail, atmosphere and romance. There are too many characters. Should be re-edited. Extracts sympathy for characters.

THE CAST

Ralph Hartsook	Henry Hull
Hannah Thompson	Jane Thomas
Dr. Small	Frank Dane
Old Mis Means	Mary Foy
Old Jack Means	Walter Palm
Bud Means	Nat Pendleton
Mirandy Means	Dorothy Allen
Bill Means	O. W. Hall
Pete Jones	Arthur Ludwig
John Parson	Frank Andrews
Walter Johnson	Harold McArthur
Shocky Thompson	Tom Brown
Dutchy Snyder	Adolf Link
Presecuting Attorney Bronson	Jerry Sinclair
Jeems Philips	Dick Lee

By Edward Eggleston. Scenario by E. Stuyvesant. Directed by Oliver Sellers.

SYNOPSIS. Features romance of ante-bellum days in Indiana — with schoolmaster arriving in community and falling in love with orphan girl bound out to harsh mistress. He goes to rescue of aged veteran accused of robbery and is himself accused of crime. Acts as his own lawyer and wins his case. Takes the girl away from bondage.

Regional News from Correspondents

Buffalo

MARTINA BROTHERS who operate theatres in Mount Morris and Dansville, N. Y., have taken over the Star theatre in Middleport. The Star was formerly owned by J. Crowell. The owners plan extensive improvements in the house which will be redecorated inside and out.

J. H. Michael, manager of the Regent theatre, and chairman of the executive committee of the M. P. T. O. of N. Y., Inc., and Morris Slotkin, president of the Monument Theatre corporation, operating the Lafayette Square theatre, who is vice-president of the state exhibitor organization, attended the conference in New York last week end at which the legislative situation in Albany was discussed.

L. G. Barger, general manager of the Border Amusement company, has resigned. There are rumors along the Film rialto that Joseph A. Schuchert is about to take over the Marlowe and Ellen Terry, now two of the houses in the Border chain. It is reported that John Maxwell, assistant general manager, has also resigned.

Catherine Campion, formerly at First Graphic, is the new biller at the Fox exchange. Frances Koch is the new bookkeeper. Johnny Bykowski and Carl H. Fahrenbolg are both dizzy putting down the many dates secured by Salesman J. Emerson Dickmon.

G. K. Rudolph, manager of the Fox exchange, put over a good publicity stunt last week when he arranged to exhibit one of Tom Mix's big sombreros in the Main street window of the Hudson clothing store and then sent stories to all the newspapers setting forth the trouble Mix went to in coming east to have his hats especially made to order by one of the big manufacturers. All the papers printed the story.

Billy West, former manager of several local picture houses, who is also a comedian of note, is now touring the community house circuit at night with a partner and putting on a comedy act which Bill admits is the greatest thing of its kind in the world. Manager George Keating presented Mr. West at the Jubilee last week. There were no casualties.

Clayton P. Sheehan, district manager for Fox, who has been in Europe on a special mission for his company for several months, is expected back in Buffalo on May 10.

G. W. Croucher has opened the new Crescent theatre in Newark, N. Y.

The Film Board of Trade of Buffalo had a radio receiving set installed in the Root building headquarters last Saturday night to "listen in" for the T. N. T. dinner in New York. All the exchange managers attended. The program came in excellent manner.

William Bernstein now operating the Strand and Majestic in Elmira, the Colonial in Albany and the Palace in Troy, has taken over the Liberty in Corning. The purchase price was $100,000. Mr. Berinstein will take possession on July 1. This brings the Schine, Dygert and Berinstein circuits all into competition in Corning.

Walter Dion, motion picture operator is passing around the cigars, It's a baby girl. Congratulations, Walter.

Funny thing. Exhibitors complain to the exchange managers about rotten business and then drive up in new automobiles. No wonder the exchange managers laugh up their sleeves. Ed. Laczynski of the Park theatre, Tonawanda; Sidney C. Allen of the Allen; Medina; George E. Williams of the Olympic, Buffalo, etc., are all sporting new gas wagons. And Frank Young, Universal booker, has a new Dodge sedan.

The radio bug has hit Film Row. Manager C. W. Anthony of Vitagraph has had a four tube set installed in his home and now sits up all night trying to get MacMillan at the North Pole. He thought he had him about 4 A. M. the other morning but it turned out to be just plain static. However C. W. did get Claysville, Pa., his home town. Now he's satisfied.

John E. Carr is sure packing 'em in these nights at Shea's North Park. If you want to park near the house it is a case of getting there right after supper or you face the necessity of leaving the old benzine buggy a mile from the box office. John gets all the Shea Hippodrome shows the following week and patrons know that they will always see a good show. And they'll also see John in the latest word in evening clothes. Which is worth something.

J. D. Parmalee has a very attractive house in his new Unity theatre at Grant street and Military road. The lighting fixtures are especially artistic. They are all in wicker work and will help to make the house look cool this summer. The Link organ is providing music.

There was a time when Syd Samson, manager of the Band Photoplays corporation bought his cigars. But them times is over, as they say, Syd finds that he can keep himself well supplied cheaper. When the cigar salesmen enter the exchange, he usually consents to take a sample. And, gosh, you'd be surprised at the number of salesmen entering the

George Hall and George Hanny will soon be forgetting about the troubles of theatre life and putting their efforts into getting Crystal Beach in shape for the season. Both are interested in the new company operating the new Canadian shore resort. In fact, Mr. Hall is no less a personage than president.

Canada

WITH the enthusiastic good wishes of over 200 friends and admirers ringing in their ears, Mr. and Mrs. Oral D. Cloakey, the former being the recent manager of the Ottawa Regent Theatre, bade a formal farewell to Ottawa, Ontario, at a good cheer party in their honor in the Elks club rooms at the Loew Theatre Building on March 26. On behalf of those present, Sam Roy, assistant manager of the Regent who acted as master of ceremonies for the lively function, presented Mr. and Mrs. Cloakey with suitable gifts, the former receiving a steamer wardrobe trunk and Mrs. Cloakey a beautiful lady's tray club bag. A great dance followed. Mr. Cloakey played the xylophone in a farewell appearance before his many friends and various acts from other theatres provided a splendid programme until an early hour. Representatives of the Elks, Rotary, Lions, Kiwanis, One Hundred and other community clubs were present as well as the staffs of all local theatres. The Regent Theatre orchestra played the music for the dancing.

Mr. and Mrs. Cloakey left the Canadian Capital on Friday evening, March 28, for Los Angeles, Cal., where he is taking the position of director of theatres and exploitation for the Universal Pictures Corporation. Their departure from the city was the occasion for another demonstration of enthusiasm on the part of local friends, the couple being given a noisy send-off at the depot.

Announcement has been made at Ottawa, Ontaria, of the appointment of Joe O'Leary as manager of the Russell Theatre, one of the long established houses of the Canadian Capital, in succession to J. T. Moxley, who, at one time, had both the Regent and Russell Theatres in Ottawa. Mr. O'Leary was manager of the Imperial Theatre under Harry Brouse for eight years but has lately been with Loew's Ottawa Theatre. The policy of the Russell is to present both legitimate attractions as well as special moving picture productions.

For the formal opening of the new broadcasting station "CKCO" at Ottawa, Ontario, under the auspices of the Ottawa Radio Association, on March 27, the orchestra of the Eden Theatre, Hull, Quebec, provided all the orchestral and instrumental numbers under the direction of M. Rene Marier, conductor of the Eden Theatre.

J. M. Franklin, proprietor of the Franklin Theatre, Ottawa, made a special trip to Hamilton, Ontario, during the week of March 31 for the purpose of looking over the Lyric Theatre at Hamilton with a view, it is understood, to taking over the house. The Lyric has a combination policy, playing a picture programme along with B. F. Keith family time.

Joe Franklin has had marked success with the Franklin at Ottawa since last September, having a standout every night.

In connection with activities around the Franklin Theatre, the interesting story is being told how Harry Brouse, who is the proprietor of the Imperial Theatre and the owner of the Franklin Theatre property as well as being one of the most wealthy business men in Ottawa, decided one evening recently that he would like to see the Franklin show. Arriving at the theatre wtih Mrs. Brouse, he was quietly ushered to the very last row in the balcony where the last two available seats remained. Thus, the owner of the theatre sat in the very back row upstairs in order to take in the performance.

The Rotary Club of Hull, Quebec, took over the Laurier Theatre, the largest moving picture theatre in Hull, for the one evening, Tuesday, March 25, for the presentation of the club's annual theatre performance. One of those appearing on the bill was Oral Cloakey, retiring manager of the Regent Theatre, Ottawa, who provided a xylophone specialty.

Considerable improvement is being effected with the Strand Theatre, Uxbridge, Ontario, in structural changes that are now under way. Manager Shulman has operated this house for some years with rather primitive facilities for the accommodation of the public. The level orchestra floor is being replaced by a sloping floor and the plain hardwood seats of the bench type are giving way to modern opera chairs. The back wall of the theatre has also been torn down to allow for an extension of the building, thus giving a much larger seating capacity. Uxbridge is some 40 miles from Toronto.

The Film Exchange Girls' Association of Winnipeg, Manitoba, conducted a special dance at the Alhambra Dance Gardens, Winnipeg, on March 25, as a benefit for members of their association who were sick or out of work temporarily. Arrangements for the dance were under the direction of Sam Swartz, manager of the Rialto Theatre. There was a large attendance.

Albany

J. H. MacINTYRE, who recently came here from Portland, Maine, to manage the Famous-Players exchange, has been elected vice-president of the Albany Film Board of Trade, to fill out the unexpired term of Frank Bruner, who recently resigned as manager of the local Pathe exchange, to become special representative for the Harold Lloyd productions. Mr. MacIntyre was also elected to the board of directors.

As busy as the proverbial bee, Ben Apple, of the American, in Troy, managed to squeeze in enough time the other night to attend the Chamber of Commerce dinner in his home city.

On orders from the state department of labor, Music Hall, in Norwood, was closed until such time as proper exits and fire escapes have been made to the building. The Hall has been used for some time past by Arthur Pearson, of Winthrop, and doing well.

Jake Rosenthal is getting ready to celebrate the first anniversary of The Rose theatre. It will occur during Easter Week, and Mr. Rosenthal will decorate the theatre and hand out souvenirs to all who attend. There will be a special program, including solo numbers. The lobby of the house has just been beautified by the addition of a cut glass chandelier and other features.

Walter Hays, of Buffalo, and Morris Scharaf, of Boston, dropped into town one day last week, for a few hours on their way to New York. They spent the greater part of the time at the Mark Strand theatre discussing business conditions with Uly S. Hill, manager of the Strand and also of the Troy.

The Leland has taken on a spring-like freshness these days through painters busily engaged in going over the electric signs, marquee, frames and the interior lobby

The Girl Scouts, of Albany, who have been doing the ushering this winter at the Mark Strand theatre, in connection with the Junior Movies are now to be tendered a benefit at the theatre on April 26.

Dr. J. Victor Wilson, manager of the Robbins theatres in Watertown, is becoming a regular orator these days, and is much in demand. On March 25, he spoke at a meeting of the Women's Club of Watertown, and



J. H. MacIntyre, new Paramount Albany Exchange Manager.

on another occasion, at the Men's Club of the First Presbyterian Church. During his active career, Doctor Wilson has been a Red Cross surgeon in the Russian War, a Rough Rider with Buffalo Bill, a member of the Royal Canadian Northwest Mounted Police, a newspaperman and theatrical manager.

John Hamil, new district manager for Paramount, was a visitor in town last week. Phil Markell, of Adams, Mass., was also in Albany.

One of the best orchestras in any of the theatres in this section is at the American, in Troy. Mr. Apple believes that there is nothing like good music with his pictures, and is leaving no stone unturned to provide an orchestra beyond criticism.

Business continues to be good in practically all of the theatres, and the effects of the Lenten season are not apparent. In fact, some of the houses report double receipts of a year ago this time.

Although Jack Perrin, son of Mr. and Mrs. Oscar Perrin, has recovered from an attack of diphtheria, Keyes Perrin, aged eight, is now down with the measles, and his father, busy with his affairs at the Leland and Clinton Square theatres, is wondering what is coming next.

That veteran, Jimmy Rose, as president of the newly organized film salesmen of this city, is planning a lot of stunts for the coming summer, and which will include baseball games and a clambake. Nat Marcus is vice-president of the society, while Dave Lake will look after the finances, and Vic Bendell will act as secretary.

With vest unbuttoned, C. W. Stombough, new manager of the Pathe exchange here, is right on the job these days. When Mr. Stombough arrived in town he found the hotels filled with plumbers and legislators, making it a rather hard matter for him to locate a room. Mr. Stombough was formerly in Omaha, but during the past seven years has been associated with Pathe product.

Shaul's theatre, in Richfield Springs, is doing well these days on a two-day-a-week policy and does not plan to operate the entire six days until the summer resort village takes on a livelier appearance. The theatre in Morris, N. Y., will open on April 26. The house in Unadilla has been closed for the last five weeks, and it now looks as though it would remain so.

Plans for a community theatre in Stamford failed to pan out last week, and the deal has apparently fallen through. William Smalley maintains a house there.

Film salesmen in town for the week end, and who travel by automobile, declare that the roads are in very poor shape.

F. L. Davie, new manager at the F. B. O. exchange, was pretty sick during the past week, from an attack of ptomaine poisoning. Mrs. Davie arrived in town from Philadelphia on Saturday. Owing to the scarcity of houses, they are having a hard time to locate an apartment.

Charles Walder, of the Goldwyn exchange, is wearing a broad grin these days and with good reason, having booked Nate Robbins for the Goldwyn product in the theatres in Syracuse, Utica and Watertown.

Sam Slotnick, who runs the Strand in Mohawk, and has another house in Syracuse, was in town the past week, his brother driving down with him.

Gilbert L. Becker, a booker in the Goldwyn exchange, is ill with the grippe.

Edward Silberstein, of the Community theatre in Catskill, was along Film Row last week.

The Sans Souci, in Watervliet, owned by Maurice Sullivan, has



Frank Borzage, who has just signed as a Metro Director.

dropped its admission price from 15 cents to five and ten cents.

Elmer Crowninshield, of Troy, a machine expert, is reported to have purchased the Independent Movie Supply House in this city, as well as the Buffalo branch.

Following the introduction of the latest censorship bill in the legislature, Samuel Suckno, of the Albany theatre left for New York to attend a conference of the board of directors of the M. P. T. O.

Ben Stern, assistant manager of the Troy theatre, received a surprise last week, when he found himself $500 over as he was making up the payroll. It turned out that the bank had given Mr. Stern $500 too much, and was overjoyed in learning that Mr. Stern had located the amount.

A Shrine Circus in Troy, last week, put the crimps in business at several of the houses.

It has been finally decided by "Doc" Hall, owner of the Strand, in Troy, to convert the former theatre, damaged by fire, into a store

Miss Proctor, cashier for Jake Rosenthal, for the last ten years or more, first at the Majestic, and later at the Rose, is back from a visit to Westport.

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Kansas City



TOPEKA, KAN., is to have a new 1,500-seat theatre, which probably will be named the National theatre, after the National Theatre Corporation, by which it is being erected. Work on the new house, which will be modern and fireproof throughout, will start immediately. The house will occupy the site now occupied by the old Grand theatre on Jackson street. The lower floor and balcony each will accommodate 700, while loges and boxes will be installed to give the house a total capacity of 1,500. Carl Boller and Brothers of Kansas City are the architects. A 75-foot front on Eighth street in Topeka also has been acquired by the corporation as a future site for a theatre when business conditions warrant it.

George W. Hinton has been succeeded as branch manager of the Kansas City Hodkinson office by Charles Knickerbocker. Mr. Knickerbocker, who formerly was affiliated with Goldwyn for five years, represented that company at St. Louis, Chicago and Salt Lake City.

Coolness on the part of F. J. Becker, manager of the Strand theatre, Kansas City, prevented what might have been a stampede Monday night when a film caught fire in the projection booth. Mr. Becker calmly warned the audience and the unconcerned note in his voice caused patrons to file out orderly. Fortunately the blaze did not spread and little damage was done, the house opening the following night as usual with a good crowd.

With the arrival in Kansas City last week of R. C. Cropper, special Pathe representative, a special meeting of the Pathe force was called. Mr. Cropper and Cecil Vaughan, local branch manager, left Wednesday for Omaha and a visit to the towns of the territory. Mr. Cropper formerly was district manager for Universal in the Kansas City territory.

Several new openings and changes in management of theatres have occurred in the Kansas City territory the last week. The Empress theatre, which formerly was the Electric, at Conway, Mo., and the Empire, Ladonnia, Mo., reopened last week, while the opening of a new house in Salina, Kas., was announced by Michael Curry. The house at Augusta, Kas., owned by Jack Johnson, has been sold, but Jack neglected to mention to whom. A new house will be opened in Independence, Mo., soon by A. E. Elliott.

As conclusive proof of good business conditions in the Kansas City territory, H. E. Corbyn, representative of the A. H. Blank Enterprises, points to the fact that the fire marshal of Topeka, Kas., was forced to stop the sale of tickets at the Crystal theatre on the second day of the presentation last week of "The Santa Fe Trail." And the Crystal theatre is no fire trap.

E. H. Griefe of the Opera House, Windsor, Mo., was one of the busiest exhibitors along movie row in Kansas City last week. He doesn't come to market very often, but when he does he hesitates not one whit about buying.

Asher Levy, general manager of the Junior Orpheum circuit, was in Kansas City last week to attend the opening of the Mainstreet theatre under its new motion picture policy, that of being a First National franchise holder exclusively on first run productions. The opening day broke the house record, according to Mr. Levy, who departed shortly afterward for Des Moines, Ia. L. Sobler, special publicity representative for First National, also was on the job.

E. A. Westcott, formerly with the Educational branch at Omaha, has been transferred to the Kansas City branch. At the Fox exchange office, Ray Houston is the new poster clerk.

Kansas City appeared to be a mecca for general sales managers, district sales managers and other officials last week. R. W. White, general sales manager for Fox, and W. J. Kupper, his assistant, visited the local Fox exchange, while Jacques Kopfstein, general manager of Bray Productions, Inc., and vice-president of Jimmy Aubrey Productions, was busy with a routine of affairs. Lewis J. Selznick of Selznick Distributing Corporation, who is making a tour of the key centers, paid the local exchange a visit. Cecil Maberry, district manager for Hodkinson, was in town for the purpose of installing the new branch manager, Charles Knickerbocker. Sam Morris, general sales manager for Warner Brothers, was here for a conference with Al Kahn of Film Classics, Inc., distributors of Warner product. Mr. Morris is making a tour in the interest of Warner Brothers' next year's product, he said.

H. J. Bailey, who is being transferred from the New Orleans Pathe branch to the Minneapolis branch, to succeed Charles Stombaugh, stopped off in Kansas City between trains last week, remaining long enough to visit the force at the local office.

John Howard, exploitation man for Mary Pickford, spent most of last week in Kansas City.

New musical numbers of Louis Forbstein, director of the orchestra at Frank L. Newman's Royal theatre, Kansas City, are being introduced by the Royal orchestra at "Nighthawk" radio programs of the Kansas City Star, the orchestra, as well as the theatre, each receiving liberal space.



St. Louis



GEORGE Sommers owner-manager of the Opera House Theatre, Green City, Mo., plans to erect a new motion picture house in that city. He has selected the southwest corner of the square as the site for the new house. Construction will start soon.

The picture theatre at Perry, Ark., conducted by Jeff Roy Holmes was destroyed by fire on March 22, with a loss estimated at $15,000. The flames spread to two adjoining residences and the power house, the total loss being approximately $25,000.

The fire started from a film igniting and exploding during a performance. About one hundred patrons were in the house at the time, but filed out in an orderly manner, no one being injured.

The volunteer fire department were unable to check the flames and the theatre building was completely destroyed.

A stock company is being organized at Rosendale, Mo., to rebuild the opera house recently destroyed by fire.

Marcus Loew, accompanied by E. A. Schiller and Thomas Lamb, prominent New York theatre architect, was in St. Louis from Sunday to Wednesday of last week. They came here to inspect the Loew State Theatre at Eighth street and Washington avenue now rapidly approaching completion.

Members of the St. Louis Film Board of Trade attended the Naked Truth dinner in a body by air on the evening of Saturday, March 29. A large radio receiving set was tuned in to get all the hot stuff put out by the New York orators and entertainers. The set was installed in the club rooms on Olive street.

Sam Werner of the United Film Service Exchange departed for New York City on March 25. He plans to announce release dates on some important product upon his return to St. Louis.

Harry Graham, manager of the local Pathe office visited Springfield, Quincy and other Illinois key towns during the week.

Tom McKean, manager for F. B. O. made a flying trip through Illinois and Eastern Missouri. He visted Cairo, Duquoin, Springfield, Quincy, Hannibal and other points.

George T. Chester who formerly operated the American and Ark Theatres in Orlando, Florida, has accepted a position in the sales organization of the local Enterprise office.

Sullivan & Gray who have been operating the Roland Theatre, Marion, Ill., at 10-cent general admission report that business has been excellent. They were in town during the week booking product for future shows. They formerly operated a house at Pittsburgh, Ill., but closed it because the mine there stopped working.

as a first run picture house.

Maurice Fox formerly with the Indiana Theatre in Terre Haute has gone back to the American Theatre and will operate it as a first run house.

Out-of-town exhibitors seen along Picture Row during the week were: Frank Leitz, Strand Theatre, Mascoutah, Ill.; S. E. Pertle, Jerseyville, Ill.; Jim Reilly, Princess, Alton, Ill.; Mike Doyle and wife, Cape Girardeau, Mo.; George Newsume, Mount Vernon, Ill.; Bob Cluster, Belleville, Ill.; C. E. Brady, Cape Girardeau, Mo.; J. W. Schuckert, Chester, Ill.; Jack Hoeffler, Quincy, Ill.; and J. Spaulding, Capital, Litchfield, Ill.

John Pratt of Fulton, Mo., and Billy Sohm of Quincy, Ill., attended the Rotarian convention held in Hannibal, Mo., last week.

Buddy Paul of Mexico, Mo., plans to open a new 800-seat combination vaudeville and motion picture house in that city shortly. He will probably call his house the Grand Theatre and expects to open the doors in about six weeks.

C. D. Hill, manager for the Hodkinson exchange made a very successful trip to Indiana during the week.

The Liberty Theatre, Terre Haute, Ind., has been sold by the Consolidated Theatre and Realty Corporation to John McFall of Terre Haute.



San Francisco

EVERY film concern in the San Francisco district, has within the past two days received wires from their salesmen that because of the rains and prospects for good fruit and vegetable crops, the motion picture theatre owners are enthused and desirious to purchase films. For a while theatre owners held back their screen purchases contemplating the closing of their houses as many farmers were pessimistic regarding the future conditions.

The movement launched by the Fire Commission, the Fire Prevention Bureau and Chief Murphy to provide maximum protection for patrons of theatres has been indorsed by prominent picture theatre owners as well as men prominent in local fire prevention work.

Charles Pincus, known as "Dr. Pincus" to many as he helped two theatres "recuperate", has left the Loew's Warfield theatre where he was managing director to become the managing director of the Imperial theatre. No successor will be appointed to Pincus at Loew's Warfield, as it has been decided by General Manager A. M. Bowles of the West Coast theatres in Northern California, that the house's policy would be directed from his office. Leo Laughlin, who has made a name for himself, will remain as house manager.

Al Oxtoby and Newt Levi were seen on the Row last week, the reason for them coming in being the regular monthly branch meeting held in First National's San Francisco office. This meeting was held in order to get an understanding of exhibitor problems and how service selling end, but in all branches of exchange work.

Among those registering at the First National office recently were: W. J. Kulan of the Strand theatre, Los Gatos, Calif.; George E. Rust, Georgetown theatre, Georgetown, Calif. and Mr. and Mrs. Leslie Mables of the Reel Joy theatre, King City, Calif.

Jack Brower, of First National, startled Film Row last week by appearing in a new coupe, Maxwell breed, four passenger capacity. He said it had to be done as the Ford was getting in the same shape as the famed "one hoss shay".

A. M. Ayre, formerly managing director of the Coliseum, has just been appointed president and manager of the Gille Show Print Co. This company was recently purchased by the Herman Wobber interests. Mr. Wobber is District Manager of the Famous-Players Lasky Corporation.

H. M. Hollinsworth, assistant manager for Hodkinson in the San Francisco office, has returned from a trip to the south coast where he closed some important deals.

James Kirkwood and Lila Lee recently were honor guests of the Press Club of Oakland.

W. J. Cross, formerly connected with the Universal exchange at Salt Lake City, is now connected with the San Francisco office of Universal and at present covering the San Joaquin Valley.

Hugh Bennett, formerly salesman with Universal at Des Moines, has been appointed special short subject salesman in the San Francisco district.

Film men and theatre owners were sorry to hear of the death of George Breck. Mr. Breck was one of the oldest and best known men on the Pacific Coast dealing in motion picture supplies. He was the founder of the well known Breck Photo Supply Company and the Vitaslide Company. He was the personal representative of the Edison Manufacturing Company on the Pacific Coast for many years.

G. K. King of the Orpheum theatre, Red Bluff was on the Row this week where he purchased films for Spring.

Gerald Hardy, Goldwyn-Cosmo salesman, has returned from a successful trip in Northern California.

George Oppenheimer, has returned from a business trip to Southern California.

M. N. Zar, one of the oldest salesmen from the point of service in California, and up to recently connected with George A. Oppenheimer, Inc., is now with F. B. O.

Charles Beal, known from Seattle to San Diego as a live salesman, and recently manager for F. B. O. in San Francisco, has been appointed serial special salesman for Pathe in the San Francisco and Los Angeles territories. His office will be in this city.

"Smiling" Bill Mead and H. L. Percy, Hodkinson salesmen, have wired to "Lighthearted" Bill Drummond, local manager that business in the San Joaquin Valley is very good.

District Manager Herman Wobber of Paramount, has made a trip to Hollywood to confer with some of the other officials of the Famous Players-Lasky Corporation.

It has just been announced that the Grandview theatre, Daly City, has ben purchased by Walter Storey from Mrs. D. Mohr, Storey intends to redecorate the house.

George Mann, owner of a few theatres in California, has announced the purchase of the Pine Tree theatre at Klamath Falls, Oregon.

John C. Ragland, personal representative of Harold Lloyd, visited San Francisco manager Walter W. Kofeldt of the Pathe last Friday and Saturday.

Edward Stark of the Opal theatre, Hollister was a recent visitor on Film Row.

Following a three months' visit in San Francisco, Jack Retlaw, special representative of the West Coast Theatres Company, returned to Los Angeles.

Fred Woldenberg of All Star Feature Distributors, Inc., has been forced to cancel his contemplated ten weeks business trip.

George Roy, salesman for All Star, expects to leave for a three weeks' trip in the San Joaquin Valley in his newly purchased Oakland machine.

Mr. Byard of Arcade, it has just been announced, is planning to open a new theatre at McGee, California.

Cleveland

J. A. KOERPEL, Goldwyn central division manager, is just back from his spring tour of exchanges covering Ohio, western Pennsylvania, Kentucky, and West Virginia. Koerpel says that business is normal for this time of the year, wherever he visited.

Norman Moray, First National Exchange manager here recuperated from an attack of grip just long enough to eke out a trip to New York. When he reached home he came down with quinsy. H. A. Bandy, division manager, is acting exchange manager until Moray gets back on the job.

T. Connors and W. C. Bachmeyer, Metro assistant general sales manager, and central division manager, respectively, paid the Cleveland Metro exchange one of their semi-annual visits last week. They are visiting all exchanges in the east and central states.

There will be a Skirboll Week in Ohio in May. It means an intensive sales drive both on the part of R. H. Skirboll, manager of the Ohio Exchange for Educational Films and for Bill Skirboll, head of the GoldsealProductions.

Changes are taking place in the Cleveland Hodkinson Exchange. Sherman S. Webster has resigned as manager of the exchange. Jack Mooney, brother of Paul Mooney, has been appointed as his successor. Jack Mooney was formerly with a local film exchange. He left the picture business to go into the garage business. But the call of the screen was too much for him, and now he's back in harness again, starting last Monday.

G. Charles Gray, general sales manager for the American Motion Picture Company, distributors of non-theatrical films, was in Cleveland last Tuesday, the result of which was the appointment of Chester J. Loewe as manager of the Cleveland branch exchange. Mrs. O. J. Curwell was appointed assistant branch manager. Both Loewe and Mrs. Curwell have been associated with the company ever since it opened its local office.

George Jacobs, personal representative for Al Lichtman, is just back from a tour of the territory.

Harry Carl, who controls the Rex theatre at Ashland, has just taken over another Ashland house, namely the Opera House.

Mrs. H. C. Horater of Toledo, wife of the manager of the Temple theatre, has joined the army of out-of-town exhibitors who pick their own pictures. Mrs. Horater came down last week to look over some of the new spring styles in pictures and sign up for them, while "Doc" stayed at home raking in the shekels.

George Shencker, manager of the Pearl theatre, Lorain, spent Friday in the various screen rooms, looking at the new pictures and signing up for the good ones.

R. C. Steuve, of the Orpheum theatre, Canton, having been on the job several weeks after a trip to Bermuda, felt that he needed a change, and came up to spend a few days with his Cleveland friends.

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Washington

CULLEN LANDIS visited Washington on Sunday, March 23, and stayed with the family of a pioneer Washington banker's son until late Thursday or Friday of the past week. During the week he dropped in on Lawrence "Larry" Beattus and saw himself in "The Fighting Coward," as guest of Famous Players, Marcus Loew theatre, the Palace, and Larry.

Frank F. Sanford, of Los Angeles, Cal., has been touring the southern and east coast states, visiting the state-rights trade in southern, southeast and mid-Atlantic exchange centers. In Washington he called at Liberty Films, and in Baltimore was the guest of Harry C. Robbins of Art Films.

J. O. Brooks, of New York City, representing the home office organization of Fox Film Corporation, was a week-end visitor at the Fox-Kirby film center on New Jersey Avenue. He stated to a MOTION PICTURE NEWS representative that Manager Roberts, who recently received a three weeks' furlough from his duties as manager here, would return early in April to the tasks temporarily handled by Special Representative Melvin of the Baltimore zone of Fox Films.

Jack Bonner, F. B. O. salesman in the Chicago region, has been a visitor at the new F. B. O. executive suite in rooms 703-702 Mather Building, which were used by F. B. O. in the old Robertson-Cole days of 1922. The former suite on the east side of floor 7 is still used as poster room, booking, shipping, and inspection departments of F. B. O.

Exhibitors in the territory have recently had some experience with fires in Eastern Shore Virginia, Maryland and Delaware towns, and in western Maryland. Chincoteague, where two fireproof theatres were projected, had its old frame opera house burned down in such a mid-winter conflagration, and Pocomoke and other Shore towns had fires in their business sections that endangered the theatres. Western Maryland towns and nearby coal towns in the Virginia's were also hit. Then came the heavy late spring snows, followed by rains and melting snows feeding the mountain torrents, creeks, brooks, open sewers and rivers. And how can folks get to a show when the old "lizzy" is rusting its motor in three and a half feet of water? Week-end reports from Cumberland, Hagerstown, Frostburg, Lonaconing, Westernport and neighbooring points in the Virginias, are badly flooded, with six feet of water in some streets, and boats at the current quotation are at a premium.

Ray Barnett, Los Angeles film attorney, is still selling Warner Bros. product here as a special representative of Norman J. Ayres, local manager of Independent Films, Philadelphia, regional franchise holders for the "W-B." product.

Harry Robbins of Baltimore has relinquished his Washington desk-room for Liberty Films, 9th floor of the Mather Building, for Art Films of Baltimore.

Emanuel J. Stutz, Chevy theatre magnate, has recently celebrated his anniversary. The Chevy Chase theatre opened February 23, 1923. So the second year of the pleasing suburban house has now started.

The Tivoli opening is to be followed shortly by the opening of its nearest outlying competitor, the new Hoffman Park theatre at 14th and Crittenden streets, which will draw from the existing patronage of the Tivoli theatre. Although the Tivoli seeks to appeal to all Washington, and to the tourist in the gates, it is still a neighborhood house. Not only will it draw from Mr. Crandall's Savoy and York theatres, but it will cut into the Takoma Park trade as much as the Hoffman Park does. The opening of 14th street through Walter Reed Hospital reservation may increase the carriage trade to these Mount Pleasant, Petworth, Brightwood and Takoma theatres, however.

Confirmation has recently been obtained of the recent purchase by Jake Wells of the Victoria theatre, South Richmond. A new Suffolk, Va., independent theatre was recently erroneously printed "Suffolk, Pa.," in these columns. Suffolk, Va., was meant.

Construction on the Cosmopolitan theatre, 13th at E streets, facing Pennsylvania Avenue, still draws the curious crowd of busy folk and idlers. No interior contracts for seating fixtures have as yet been let. Bids for such details may still be submitted to the Brylawkis at the Cosmos theatre, it is said.

Eugene Emmet Jasper, pioneer salesman for the old General Film company, has severed his connection with Famous Players-Lasky, and is reported as very active in the local sales force of Universal Pictures, succeeding Maynard Madden, recently resigned.

Maynard Madden, new special representative of the United Artists exchange, Washington, in the Carolinas, returned Saturday from an extensive tour of some three weeks, in the cotton belt. Madden was recently selling for Universal, having been promoted from Booker, and assistant booker to salesman in a few months.

Daniel P. Dolan, now advancing "The Hunchback of Notre Dame", for Universal is expecting to shift his grips to new office suites, as special representative with similar duties, in connection with Washington regional showings of "The Thief of Bagdad".

Norfolk, Va., is revising its building code to increase the building permit fees and make stricter zoning regulations. When Otto Wells and competitors wish to build they will have to watch their step.

Ed Heiber is now special representative in Baltimore for Universal Pictures.

Southeast

MR. AND MRS. WILLARD Patterson will leave Atlanta on Saturday, April 5th for a month's trip to the Pacific Coast, going to St. Louis first, from there to the Grand Canyon, their trip also to include visits to San Diego, Tia Juana, San Francisco, Salt Lake City, Denver and Colorado Springs. They will spend some time in Los Angeles. Mrs. Patterson is editor and owner of the "Weekly Film Review" which in her absence will be operated by the associate editors, Jacques Futrelle, Jr., and Margaret Iles, with Miss Hazel Love, secretary.

Employes of the Saenger Amusement Company, of New Orleans, from their seventy-nine theatres celebrated last week with a gorgeous Employes Carnival Ball, as one of the brilliant events of the annual Mardi Gras season, the entire affair being handled by employes of the Saenger circuit but being open to the general public. Maids, Queens, Dukes and King were selected from among them and the Athenaeum, where the affair was held, was a blaze of electric lights and scenic beauty. The Saenger Ball will hereafter be an annual event in connection with Mardi Gras.

The New Orleans Film Board of Trade probably has the most representative Joint Board of Arbitration of any in the Southeastern states, the exhibitor members not only being leading theatre owners but men with business ability in other lines as well. The three exhibitor members are E. M. Gordon, of Westwego, La., who in addition to operating his theatre, is a councilman of his city; Harry Lazarus, operating the Crown theatre, New Orleans, is also in the crockery business, and R. Brunet, of the Imperial, New Orleans, who is also in the insurance business. The exchange representatives are M. W. Osborne, Vitagraph; B. Dudenhafer, Fox, and P. M. Desbon, Goldwyn-Cosmopolitan.

New Orleans is to have a new film building, now in course of construction on Saratoga street, which will house the Southern States Film Company and Southern Theatre Equipment Company.

A. Juran of the Casino theatre, Ybor City, Florida, made an effective tie-up with the Business Booster Club of his town. The theatre is sold out to the business men for every Saturday afternoon and coupons good for matinee admission on that day are given with all purchases in the Ybor City stores.

Oscar White, of the Rex, Sumter, S. C., has just completed extensive improvements to his house. The lobby, foyer and auditorium have been completely redecorated, the installation of an art glass ceiling and lighting fixtures make it look mighty good.

K. O. Renaud, Paramount Exploiteer in the Atlanta office will leave next week for Detroit. His successor in this territory has not yet been appointed.

N. W. Hensley & Company, of Tampa, Florida, have purchased the old Greensbo theatre on Tampa street for $100,000, purely as an investment, it is stated.

J. F. Burke, travelling auditor for Educational is in the Southeastern territory.

C. W. Maxey is operating the Royal theatre, Summerville, Ga., and was in Atlanta the past week.

Mrs. Merle Hanson, who has been in the Atlanta First National office for more than three years, has gone to Orlando, Florida, her former home, where she is to be married to E. F. Walker, a railroad man.

Mr. and Mrs. DeSalles Harrison of Atlanta are receiving congratulations upon the arrival last week of DeSalles, Jr. Mr. Harrison is Southeastern representative of the public relations department of the Hays organizations.

J. D. Jernigan, Vitagraph auditor is paying his usual visit to the Atlanta office this week.

Among the visiting film men on New Orleans Film Row during the past week were the following: W. E. Callaway, district manager of First National; Ned E. Depinet, of Dallas, district manager of Universal; Charles E. Kessnich, division manager of Metro.

Al Hicks, formerly public relations representative for Colonel Henry B. Varner's Carolina theatres has resigned that position to go on the road with the Atlanta Universal office.

LaBelle, Florida, reports a new theatre to be opened there, the LaBelle. Miss Mary Hayes will be manager.

Jimmy Hanlon, booker in the Atlanta Select office has gone to Metro in a similar capacity. J. B. Warde, of Metro succeeds Mr. Ennis, of Goldwyn, and L. T. Boston of Lichtman, goes to Select. All bookers.



Seattle

GEORGE P. ENDERT, manager of the Famous Players-Lasky exchange was host for a number of days last week to none other than Barrett C. Keisling, personal representative and general a'de-de-camp to Cecil B. DeMille. Mr. Keisling is making a short tour of the Coast, and from here was scheduled to visit Vancouver, B. C. The purpose of the trip was not disclosed.

Announcements made at Manager Seth D. Perkins' Goldwyn-Cosmopolitan exchange were to the effect that Kelso, Kalama, Vader, Winlock, Napavine and Tenini, cities in the Southern part of Washington, have been transferred from the local office to Manager A. A. Schayer's Portland exchange, and will hereafter be under the jurisdiction of that exchange.

Mike Rosenberg, secretary of the Principal Pictures Corporation, paid a visit to his old home town last week and spent a number of days with his brothers, Al and Jack Rosenberg, of the De Luxe Feature Film Company, which Mike founded a number of years ago. After a few days of combined business and pleasure, he returned to his offices in Los Angeles.

A. H. Huot, manager of the Film Booking Offices, was out of town for a number of days last week on a trip to Spokane, Missolua, and other key cities.

R. C. Hill, manager of the Hodkinson exchange, was out of the city for a number of days last week, on a trip to Spokane where he was working on first run bookings for the new Hodkinson product for the coming season.

H. A. Black, manager of the Vitagraph exchange, returned last week from a sales trip to Portland and a few kev cities of this state.

Guy F. Navarre, Fox exchange manager, has been out of the city for a few days recently, visiting a number of the exhibitors in some of the larger cities of Washington, following his return from a trip to San Francisco and Los Angeles recently.

A. E. Barry last week was installed as new house manager of the Jensen-VonHerberg Strand theatre in this city, replacing Dana Hayes, who returned to California after having been in charge of the house for the last two seasons. Mr. Barry has been associated with the Jensen-VonHerberg organization for more than three years, having held the position of purchasing and equipment agent, with offices in the Liberty Theatre building. He was directly in charge of the building of Jensen-VonHerberg's new theatre in Astoria, Ore., which was constructed completely in less than two months, following the fire which destroyed the entire city a number of seasons ago. Mr. Barry will still handle a majority of the purchasing work for the circuit, and will be aided in his work at the Strand by Robert Kincaid, house superintendent.

George Bessenger, former owner and manager of the Union Theatre in this city, now called the Princess, has returned from a trip to California and the South, and is at present looking over the local field for an opening in the exhibiting phase of the industry. Mr. Bessenger is well known among the theatre men of this territory, having, in addition to managing the Union Theatre for a time, built and operated the Gem Theatre several seasons ago.

W. D. Ingals, a former operator of the American Theatre at Condon, Oregon, and the Kalama Theatre at Kalama, spent a number of days here late in March, before leaving the territory for Condon again, where he will re-enter the exhibiting field.

Mr. Ingals has been in the South and East for the last few seasons, but declared the lure of the theatre was too strong for him to withstand, so he is returning to the scene of his former ventures.

The first warm spring weather of the season visited Seattle shortly after the middle of March, and theatre attendance as a result dropped off to quite a noticeable extent. Seattle this year had the mildest winter in a number of years, and the exceptionally early and warm spring weather has begun to cause little wrinkles of worry upon the brows of exhibitors.



Salt Lake City

W. B. CORBY, manager of Hodkinson exchange in this city, who took over his duties the first of the month, is now comfortably installed.

Sol Vogel, Western Division Manager for Hodkinson, is expected in this city within the next two weeks, coming from his headquarters in San Francisco, to confer with Manager Corby on the policies governing the new releases scheduled on the Hodkinson program.

W. S. Wessling, Western Division Manager for Pathe, was in this city two days last week spending his time with W. S. Seib, local manager for Pathe.

Vete Stewart, salesman working out of the local Pathe office is at present covering the Wyoming territory.

R. S. Stackhouse, manager of the Vitagraph exchange, had his automobile stolen last week while attending a performance at the Wilkes theatre. It was recovered, however, Sunday night by the police, but was damaged to the extent of two or three hundred dollars.

The Paramount theatre at Helper, Utah, changed hands in a deal which was consumated last week, whereby the former owner Mel Stringham disposed of his interests to M. G. Cotradakis. Gene Ressler, who formerly managed a house at Smithfield, Utah, will have managerial duties at the Paramount. The new owner was a visitor to film circles this week, selecting productions to be used this season at his house.

F. T. Duvall, part owner of the Iris theatre at Midvale, Utah, will open a new house at Murray, a suburb of Salt Lake City, within a few weeks. The theatre which is in the finishing course of construction, will have a seating capacity of two hundred and ninety, and will cost in the neighborhood of twenty-five thousand dollars.

Abel Davis, local manager for Film Booking Offices, has gone to Montana to visit the key centers and close on the new features listed on this season's program.

Barney Rose, covering Idaho, and Joe Solomon, working Utah for Universal are in the city for a few days before returning to their territories. Not to be outdone by the film managers who have recently come into possession of new speedsters, Solomon has blown himself to a new Dodge, and is burning em up over his territory.

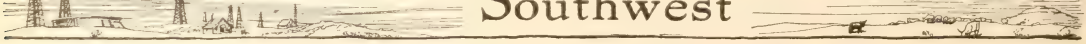
E. C. Collins, special publicity man from Universal headquarters in Los Angeles, arrived here Saturday, and will go to Boise, Idaho, to do special exploitation work on the "Hunchback of Notre Dame".

M. Cohn, manager of the local Universal exchange, will make a short trip to Provo, Utah.

Fred Gage, Division Manager for Universal, left on his way to Spokane, Washington, and Butte, Montana.

The American theatre management announces the engagement of the Louisiana Syncopaters jazz band at that house for several weeks beginning next Saturday. They will give special concerts between pictures on the stage. This aggregation is a country-wide tour, filling engagements at picture theatres.

Joe Samuels, salesman for Metro, returned from a successful selling trip to Montana. He left for the Wyoming territory.



Southwest

EFFECTIVE immediately, the R. & R. Enterprises has purchased the Queen theatre at Durant Okla., with T. Miller Davidge as manager. The Lyric will be closed and manager Sam D. Archibald transferred to the Odeon, at Fort Worth, Tex.

Charles Kesnick, Southern Division Manager for Metro is in Dalas.

W. D. Crowell has moved his Rex theatre from Elm street, Dallas, to Live Oak street, with prices ranging from five cents to fifteen cents for second run pictures.

Jeff Davis formerly of Havana, Ark., has opened his Joyland theatre at Booneville, Ark., which was dedicated with prayer by the Rev. E. H. Hook.

It is rumored that Progress Pictures, Inc., will open up a branch office at Oklahoma City, in the near future.

Harry Bailey, resident manager for Pathe, New Orleans branch, has been transferred as manager of Pathe Exchange at Minneapolis.

Robb and Rowley, who have a string of about 14 theatres, have moved their office to the new Circle theatre building on St. Paul street, Dallas.

The following theatre managers visited Film Row, Dallas. Sam Heffley, Wonderland, Cameron, Texas; T. L. Kenedy, Cozy, Matador, Texas; J. D. Jones, Lyric, San Angelo, Texas; Wm. Horwitz, Iris, San Angelo, Texas; Mgr. Doerr, Queen, Marshall, Texas; Mgr. Jones, Washington, Sherman; Mgr. Williams, Texas, Roaring Springs, Texas; Mgr. Russ, Majestic, Somerville, Texas.

Bert King, road man for United Artists, and Mrs. Charles Stripling were married at Fortworth, Texas, last week. Mr. and Mrs. Stripling will be at home to their friends in Arlington Heights, Forth Worth.

W. L. Halley, architect, is preparing plans for a new theatre at Warren, Ark., to cost about $15,000.

Jake Shaeffer, formerly Hodkinson manager at Dallas, has gone to California where he will make his future home.

Arthur Bromberg, Atlanta, president of Progressive Pictures, was a Dallas, visitor.

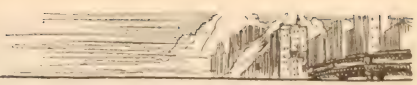
A new theatre will be erected at Hoxie, Ark, in near future.

C. E. Boyette has opened his new Gem theatre at Brownwood, Texas.

An open air theatre with a roofed-in stage, and an enclosed auditorium equipped for motion pictures and stereoptican work are the new features for the International Petroleum Exposition to be held at Tulsa, in near future.



Chicago



THE sale of Aryan Grotto to the Stevens Hotel Company, which owns the La Salle Hotel, and plans to erect the biggest hotel west of New York on Michigan Boulevard, was recently consummated, and it is understood that the new owners of Aryan Grotto are seeking to rent it to motion picture interests for a movie theatre.

Edward Philion has taken over the Century Theatre at Mishawaka, Indiana, and starting on April 15th, will give a show each night of the week instead of three nights as in the past. The Lincoln Theatre of Mishawaka will close this week, after which it will be dismantled to make way for a five and ten cent store.

Herbert Washburn, popular film salesman, has joined the Universal sales staff and has been assigned to cover Peoria territory.

S. W. Miller, who has been connected with a film exchange in Milwaukee, is now buying pictures for Frank Fischer and will in the future, be found at the North American Building headquarters of the Fischer organization in Chicago.

C. Bailey has purchased the Lincoln Theatre at Valparaiso, Indiana, from W. Bush and hereafter will operate the house. Mr. Bailey formerly owned the Lincoln and ran it for several years so that he will be back in familiar territory.

Jean Quigley is convalescing from a severe illness at 1307 West Madison street and wants his friends to know that he would be glad to see any of them. He has had a long, hard siege and visits will do a lot to cheer him up. Go to it, boys.

Feature Sales Manager Harry Scott, of Pathe, and W. B. Frank, vice-president of Hal E. Roach studios, were in Chicago this week for a conference with Manager Aiken and other local Pathe officials. Before returning to New York Mr. Scott will visit Des Moines and Detroit.

Berve and Allaban, who operate the Majestic at Rochelle and the Pastime at Ashton, have purchased the Star Theatre at Oregon, Illinois, from C. A. Mendenhall and have also made arrangements to operate the Gem at Mount Morris, Illinois.

W. G. Sturdevant, who is soliciting memberships for the Illinois Automobile Club, called on many of his old friends along film row last week. He was formerly manager of the Hoyburn Theatre in Evanston.

Sigmund Decker, who had a record of nine years' continuous service with Universal as county salesman, is now connected with the Hodkinson exchange and Manager Harry Lorsh has assigned him to Wisconsin territory.

Eddie Barrett has resigned as manager of the Pastime Theatre on Madison street, and left for California where he intends to remain. It is understood that he will become associated with the Thompson interests after taking a month's vacation. Mr. Barrett was connected with the Pastime Theatre for fourteen years and is one of the most widely known and popular of Chicago managers.

O. H. Lambert ,of Goldwyn Cosmopolitan, is back on the job after having been home for several days suffering from a light attack of appendicitis.

The Mullen Building Corporation, of Belleville, Illinois, which operates the Playhouse of that city, held its annual meeting last week and re-elected as directors, P. K. Johnson, Dominic Miller, B. E. Twitchell, Harry Wangelin, Walter Rhein, Adolph Knobloch, Richard Hilgard and Walter J. Kohl. It was announced that Oscar Beck will continue as manager of the house.

John Voumvakis, who is interested in theatres on Eighteenth street, is at present on the ocean, bound for Athens, Greece, where he will visit his family.

Chicago Loop Theatre
can be had for Summer picture run—Seating capacity 1,800. See Ed. Hurley, care of Motion Picture News, New York City.



Des Moines



A H. Blank, who went to New York to attend the executive meeting of the First National officials, stopped over in Philadelphia, to attend the opening of Philadelphia's newest big theatre, the Earl Theatre. Blank remained in New York to attend the "Naked Truth" dinner.

S. M. Fangman, booker for Goldwyn, has been ill the past few days.

W. W. Booth of Belle Plain was in last week and brought with him a less frequent visitor to Des Moines, his brother, Robert Booth. The brothers have theatres at Nebraska City, Nebraska as well as at Belle Plain, Robert Booth being in charge of the Nebraska house. It has been some years since he visited in Iowa terrritory.

Dan Burgum has purchased Atlantic's leading picture house and will start in business on his own after having been associated for many years with the A. H. Blank houses. The transfer of the theatre at Atlantic, Ia. was concluded last week. Burgum will remain at the Rialto Theatre of which he has been the manager for the past year until in May. He will not open his new theatre until in July as redecoration and remodelling will be done to turn the house into a most attractive theatre.

George Miller, special exploitation man from New York with "The Hunchback of Notre Dame," is in Clinton where the picture is now showing.

Eddie Folk, who was the operator at the Capitol Theatre, is now at the Royal Theatre. The Capitol is showing vaudeville for three days of the week.

Visitors at the F. B. O. offices were Mathews of Boone, Widman of Boone and Maler of Montezuma.

The new salesman for F. B. O. out of the Des Moines territory is Riggs who was formerly with F. B. O. in Omaha.

The Opera House at Ayreshire is opening up again after having been closed for a time while repairs were made to the house following a fire in the operating booth. The theatre was damaged somewhat outside of the booth and considerable repair work was done. The Opera House is owned by C. H. Cookingham.

Mrs. Van Dyke, wife of Manager Van Dyke, of the Royal Theatre, Des Moines, is still suffering some pain in her arm which was broken some weeks before Christmas.

B. B. Reingold, manager of the Goldwyn exchange, visited Waterloo last week. His statement of business conditions was that things were all O. K. and that it only needed the clearing up of the weather to make it all right.

Manager Crawford of the Famous Players office, in a visit to Ames, Webster City and Fort Dodge found business conditions good. Business is better in some parts of the state than in others, the eastern part of the state doing better as a rule than the north and western.

Mr. Ferguson, who in opening up the Temple Theatre at Mount Pleasant, states that the opening of this new house will not be for several months. Ferguson is a Chicago man.



Florida



THE motion picture operators of St. Petersburg have formed a union. They are affiliated with the Tampa local.

Mrs. Clark is building a theatre for colored folks in Lakeland. It is stated that the new house will cost $18,000, will have a seating capacity of 600 and will be completed by the middle of May.

W. L. Strawn, who operates the Central in Bradentown and the Dixie in Palmetto, is laid up with a broken foot. A heavy motor generator fell on his foot and crushed it badly.

Edward Kane, one of the old time film men of Florida, has been appointed manager of the new Capitol theatre in Plant City. Ed came to Tampa away back in 1913, when Montgomery was the King of the Florida Movies. He managed the Montgomery in Tampa until it closed and has had a couple of others since then.

E. H. Trumbull, manager of the Liberty in St. Petersburg, and his Chief Operator, Cecil White, drove over to Tampa last Sunday to see what the Tampa houses were showing. Mr. Trumbull says business is fine and to prove it, he has purchased a new Wurlitzer.

Jno. B. Carroll, manager of the Victory and Franklin theatres, Tampa, made a trip to Miami last week. Jack Frost, manager of the Strand and Grand, handled the whole string during his absence. Jack is adding to his Strand orchestra.

J. W. Phillips bought the interest of his partner, R. G. Walker, in the two houses they built, and were operating, in Ocala. Besides the two theatres, the Dixie for white patronage and the Princess for colored, there were several parcels of real estate which Mr. Phillips took over.

C. A. Sappal bought the Central theatre, on Central Avenue, Tampa, this week. This deal places Mr. Sappal once more in complete control of the negro theatres of Tampa. Mr. Sappal has had several competitors during the many years he has been operating here, and in every case it has finally wound up by Charlie taking over their houses. The Central was built about six months ago by J. E. Morris of Chicago. It is a very attractive house and was illustrated in the news shortly after the opening. Mr. Morris has taken a company upon the road.

REPRESENTATIVE AMERICAN THEATRES EQUIPPED WITH POWER'S PROJECTORS

FOURTH OF SERIES

THE BALBOA
San Diego, Cal.
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TOKAY
South Bend, Wash.

THE CAPITOL
Cleveland, Ohio

THE IRIS
Denver, Colo.

THE STRAND
Akron, Ohio

THE SCOLLY SQUARE
Boston, Mass.

THE LIBERTY
Kansas City, Mo.

THE MADISON
Detroit, Mich.
Kunsky

THE GRAND
Norfolk, Va.

THE REGENT
Grand Rapids, Mich.

THE PARTHENON
Hammond, Ind.

THE ELLIOT
Independence, Mo.

THE ADAMS
Detroit, Mich.
Kunsky

THE WASHINGTON STREET
Boston, Mass.
Gordon

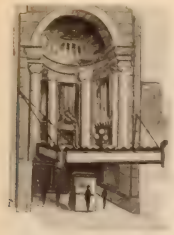
THE ELECTRO
Glen Ferris, West Va.

THE WARWICK
Kansas City, Mo.

THE DOME
Youngstown, Ohio

UNDUE WEIGHT WILL NOT BE GIVEN IN THIS SERIES TO ANY CIRCUIT, THEATRE, CITY OR STREET. POWER'S INSTALLATIONS ARE REPRESENTATIVE IN THE FULLEST SENSE OF THAT GREAT BODY OF SUCCESSFUL EXHIBITORS THRUOUT THIS COUNTRY WHO CONSTITUTE THE MOTION PICTURE INDUSTRY.

NICHOLAS POWER COMPANY
EDWARD GAUL, PRESIDENT
NINETY GOLD ST. NEW YORK N.Y.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Radio Booms Southern Theatre's Patronage

Shows How Installation Aids Rather Than Hinders Picture Popularity

By L. A. Hoskins, Mgr. Radio Dept., Iris Theatre, Houston, Texas.

SCATTERED over the United States and Canada, too, for that matter—are the motion picture pessimists who see in Radio a real competitor for the movies.

The word pessimists is used advisedly. Those who see in the Radio broadcasting that has gone on to date and that is getting better and better as greater knowledge of the newest of entertainment features is absorbed, is and can be made an ally to the motion picture theatres.

There is no guessing about this statement. It is based upon proven facts—facts gathered over more than two years of time and reflected so brilliantly back from the box office as to preclude any shadow of a doubt.

The Iris Theatre, Houston, Texas, a 15-cent house showing only high-class second-run pictures, is the case in point. Not only has Radio, conducted continuouly for more than two years, proved itself a tremendous ally financially, but has so impressed Will Horwitz, Jr., the managing owner of the theatre of its value to the extent that he has just invested $15,000 in a second and more powerful broadcasting apparatus to go on top of a new theatre he is just breaking ground for in Houston. Here is something for the "pessimists" to think about. They may believe that they have drawn correct conclusions as to the damage done to their shows by Radio entertainments, but it is more than likely that, if they will delve deeper into the situation as applied to their localities and to their theatres, they will find they have missed some important item in their calculations.

Iris Theatre is Station WEAY in the Air

The Iris Theatre, Houston Texas—Station WEAY in the air—stands alone in the United States, if not in the world, in that it is the only amusement house in the country offering motion pictures and radio entertainment to its patrons at one and the same time.

Will Horwitz, Jr., owner of the Iris, "fell for" radio when it was young. In his own words, it was the most valuable fall he ever had. Not only has his radio department, which started with a modest little station that would reach only the people of Houston and immediate suburbs, proved its worth as a business-getter for the pictures, but it has grown literally by leaps and bounds until now WEAY, his Iris Theatre Broadcasting Station, has become one of the most powerful in the South and is heard in every corner of the United States on three nights of every week.

The Iris station was one of the very first radio broadcasting stations in the South. It was opened up, on the roof of the Iris Theatre, more than two years ago. It started small, as mentioned before, with only broadcasting power enough to cover the city and immediate environs. It caught on at once. It was started in the summer time and the first effect of its use was the elimination of the usual summer slump in attendance at the picture show belowstairs. This condition looked so good to Mr. Horwitz that he immediately began the construction of a more powerful station. That produced similar results. The surrounding country, to which radio was then very new, were enthusiastic for the new form of entertainment and soon the box office receipts began to swell with an entirely new clientele — the residents of the smaller towns within twenty to fifty miles of Houston who made occasional trips to the city. They began to make their presence felt first by wanting to know more about the radio broadcasting machinery and later by letters and postcards asking for this, that and the other form of radio entertainment.

People in Suburbs and Country All Come to the Iris

Through his radio department Mr. Horwitz has furnished as nearly as possible what the people of the city and the country districts have asked for. The consequence is that those living in the suburbs and in the smaller towns still farther out never come to town without attending the picture show at the Iris. This new source of revenue has had the effect of completely eliminating the weekly, as well as the summer peaks and slumps of business and the receipts of the Iris Theatre, as a theatre, have grown steadily week by week and month by month.

Other theatrical managers in Houston can attest the success of the Iris. Mr. Horwitz gives his radio department entire credit for the results achieved. And here is the real proof of the pudding: The radio department, notwithstanding it employs five men at salaries that are worth while, has not cost a cent to maintain. He is out (if the expression can be used, which is doubtful) only the actual cost of the apparatus—and that is on the job and functioning daily.

How was the cost eliminated? Easy. When the radio was seen to be an advertising medium of great power, other advertising was cut down to care for the cost of operating the radio service. In other words newspaper space was curtailed and other items of advertising were eliminated and the money hitherto spent for that form of advertising converted to radio entertainments, to improvements in the broadcasting and the musical programs of the theatre.

New Theatre to Have Most Powerful Station in South

On his new theatre in Houston, The Texan, now under construction, will be located one of the most powerful radio broadcasting stations in the whole country. It will be a class B station—which means that "canned" music of all kinds will be taboo and that the radio concerts will be of high order. The initial cost of this station, independent of towers and outdoor equipment and the studio, which will be the last word in appointments for perfect transmission of voice and instrument, will be $15,000. This apparatus, a Western Electric set, is in course of production and will be in operation in Houston within the next five months.

Mr. Horwitz has gone even further in the matter of radio facilities for Houston. Formerly merchants and cotton concerns in Houston, vitally interested in the movement of vessels up and down the Houston ship channel as well as through the Gulf of Mexico, had to go to Houston or to Port Arthur for wireless communication. The Iris Radio Service was established for the benefit of these Houstonians and the commercial side of wireless has been developed to the point of profit. This is entirely aside from the question of broadcasting, the wireless communication between shore and ship being carried on on totally different apparatus which, however, is housed in the same rooms with the broadcasting equipment and attended by the same telegraphers.

Patronage from Unusual Source Due to Radio

Through the Iris Radio Service, however, the Iris Theatre is reaping still another reward of patronage. A great many vessels come up the Houston ship channel to load and unload cargo. Their crews, through "Sparks," the ship's operator, have learned of the Iris Theatre and its wireless and radio broadcasting station and they are our patrons during their stay in port.

(*Continued on page* 1684)



The Broadway Theatre, Mount Airy, N. C., is one of the very few houses in the Carolinas that presents pictures with prologues and added attractions. The ceiling of the auditorium is treated in old ivory, the upper walls in light blue while the wainscoting is in Italian marble. This house has a seating capacity of 486, all on one floor. The Broadway is owned and managed by P. A. Boone who purchased the house last fall and submitted it to a complete renovation.

"Broadway" is Suburban Theatre Furnished in City House Style

THE BROADWAY, Mount Airy, N. C., is one of the very few houses in the Carolinas that present pictures with prologues and added attractions. As one enters the foyer, they are greeted with a pleasing and inviting combination of velour draperies of dark blue and old rose with floor lamps to match, the woodwork is in mahogany with the ceiling in old ivory while the lower walls are in French grey. The same color scheme is carried out in the lounge room and ladies' room, in which rooms the furniture is ivory and gold.

The ceiling of the auditorium is in old ivory, the upper walls in a light blue, while from the chair rail to the floor is finished in Italian marble. There are four pilasters on the sides which are also finished in marble. The manager's office is on the right, off the foyer, and a clear view of the stage and screen can be had without leaving the desk.

The seating capacity is 486, all on one floor. A large style Fotoplayer is used for music and each program is preceded by an overture or some organ novelty. The machine room is large, well ventilated, and is modern in every respect. Two Simplex machines are used and the screen is a Gardiner gold fibre. Private telephone system connects every department in the house.

The Broadway is owned and managed by P. A. Boone, who took over the house from the United Theaters' Corporation last fall and redecorated the entire house as per the above description.

The stage is set for a prologue of Paramount's "Old Homestead."

Elsmere Theatre Latest Addition to Loew String

The Elsmere theatre, Crotona Parkway and Elsmere Place, New York City, officially became an added link to the Loew chain of theatres, Thursday evening, March 27th, with Marcus Loew and a party of stage and screen stars actively participating in the opening ceremonies. Seats were reserved for that one performance only, the theatre adopting its regular policy of exclusive picture presentation the following day. Although it has been known that the Elsmere was to be an addition to the Loew chain for some time, the official recognition was withheld until the playhouse had undergone extensive repairs.

Marr & Colton Report Good Business for Past Year

The Marr & Colton Company, Organ Builders of Warsaw, New York, report during this past year a number of large installations in the United States.

The owners, David Marr & John J. Colton, report excellent business and factory is working to capacity. Just recently they have reported having received some important contracts from New York City, Philadelphia, Detroit, Allentown, Pa., Portland, Oregon and Pittsburgh.

Among the important contracts is the new Piccadilly Theatre on Broadway, New York City. The organ for this theatre, when completed, will be among the largest and finest of theatre organs. This theatre will broadcast the organ music daily by radio. An organist of international reputation will play the instrument and the organ program is planned to be a feature of this new theatre.

OHIO

Steubenville — Arch. C. C. & E. A. Weber, 148 Ingalls Bldg., Cincinnati, Ohio & Assoc. Arch. B. L. Bates, Steubenville, drawing plans for a 2 story & base., 150 x 180, brick theatre and store building, $250,000., on 4th & Adams St., for Tri State Amuse. Co., J. Papulius, pres., Steubenville. Arch. take bids



Service or Surface—Which?

IN the purchase of theatre chairs, the built-in qualities that make for long-time, satisfactory service are of real importance to the theatre manager. While the chairs' appearance today is important, its appearance and condition ten years from now will count for more.

Scientific construction, installation based on true architectural principles, rare beauty of design and color harmonies, skilled and careful workmanship—these are the four-square foundation of the long service value of our chairs. You cannot go wrong when you select "American" chairs for your theatre or playhouse.

Reseating can be accomplished without interrupting your business a single performance.

Catalogue and detailed information on request.

American Seating Company

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NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	1211-K Chestnut St.



A view from the stage of the auditorium of the Broadway Theatre, Mount Airy, N. C. This house is well equipped to insure the greatest comfort to the patrons and is owned and managed by P. A. Boone.

Balcony, Once Very Unpopular, Now In Great Demand

FOR years, the Regent Theatre at Ottawa, Ontario, had been confronted with the problem of inducing people to use the balcony of the house. Regardless of the price charged for balcony seats and in spite of the efforts of several different managers in turn, the public of Ottawa could not be generally encouraged to sit in the balcony. The tiers of seats on the upper floor were just as comfortable as those on the orchestra floor and an easy view of the screen, without straining or craning the neck, could be secured from any seat. Every person made for the higher-priced seats on the lower floor and, when that was filled, it was difficult to prevail upon the average man or woman to take a ticket for the gallery. Incidentally, the Regent has always been one of the quality moving picture theatres of the downtown section of the city and prices had always been high enough, in keeping with the standard of attractions shown, to discourage the so-called undesirable class of people from attending performances at the house.

The situation is now considerably changed, however, through the adoption of a number of technical changes on the balcony floor. After the theatre had been taken over by Famous Players Canadian Corporation along with many other houses from Allen Theatres, Limited, some few months ago, various officials of that corporation, along with Oral D. Cloakey, the new manager, held a serious consultation on the balcony question as a result of perusal of box office returns for a previous period. When these heads got together, it was the consensus of opinion that literally more light was needed on the subject. It was the judgment of the officials that people were literally afraid to go to the balcony floor because they could not see the various steps and that they could not see the empty seats when they got to them. It was also found that the aisles were not clearly marked in themselves.

The net result of the changes which were effected was as follows:

No less than 35 aisle lights, affixed with reflectors to the side-arms of aisle seats were installed. Ten of these were placed in the two aisles leading to the upper balcony from the one cross aisle; five were installed on this cross aisle, although there were no steps on this aisle; five were placed on each of the side aisles, at the walls, leading to the upper side boxes, and five were installed in the one short centre aisle intersecting the lower balcony and leading to the mezzanine boxes. At one glance, now, the patron can see every passageway even though he has just come in off the street. Another move was to take out one aisle seat from each row of chairs along the two ascending aisles of the upper balcony to widen the aisles. Because of the comparatively steep slope of the one floor, it was decided to run a brass railing up the centre of each of the two widened aisles. At the same time, a more substantial brass railing was placed along the front edge of the balcony and on the top of the structure behind the mezzanine boxes. These were high enough to afford definite protection and low enough not to interfere with the vision. Thus, the worst aisles were widened and railed, as well as lighted.

The floorways of the balcony were padded and carpeted in the same way as the orchestra floor so that the same feeling of elegance would be afforded on the upper floor as downstairs. Arm chairs of substantial type were secured for the mezzanine boxes. The latter are now patronized better than the more conspicuous stage and side boxes while the whole balcony gets its real share of patronage. Entrance to the balcony floor is made by marble stairs which lead off the foyer, just a few steps from the main entrance. Customers may leave by these stairs or make their exit by a wide stairway on the opposite side of the balcony leading direct to the main street.

WASHINGTON

Olympia—Announcement is received of the erection of a theatre building on the east side of Washington St., between 5th and 6th St., for the Moore Amusement Co., of Tacoma. Building will have 60 foot frontage on Washington St., and extend back 120 feet. Cost of construction, $100,000.

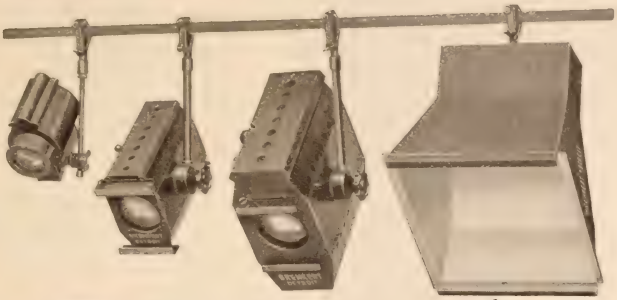
MICHIGAN

Detroit—Arch. C. Howard Crane & Associate, G. Kiehler, 400 Huron Bldg., are drawing sketches for a 10 story, 150 x 265, terra cotta and steel theatre, store and office building, $1,125,000, for J. H. Kunsky, Inc., 501 Madison Theatre Bldg., theatre to be built on Woodward Ave. & Elizabeth St.



On the left is a view of the auditorium of the new Glen Theatre, Watkins, N. Y., which while extremely simple in design, lends an attractive appearance. On the right is the lobby and ticket booth of the same theatre. This house is owned and managed by D. B. White.

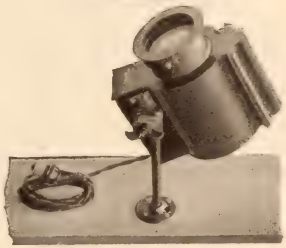
Brenkert Back Stage Equipment











BRENKERT

Incandescent lamp equipment units embody every desirable feature and render uninterrupted service.

STANDARDIZED IN DESIGN AND CONSTRUCTION
STRONGLY BUILT—SOLDER IS ELIMINATED
DURABLE FINISH WITH A PLEASING APPEARANCE

Brighten your back stage illumination with *Brenkert Standardized* equipment and automatically receive the backing of a 15-year alive organization

Each Unit Fitted With Cable and Connector Conforming to Requirements When Installed in Theatres or Public Institutions

Your Motion Picture Equipment Dealer will give you particulars and list of reasonable prices. Make inquiry today—or write direct.

Brenkert Light Projection Co., Inc. *PIONEER DESIGNERS and MANUFACTURERS*
DETROIT, MICHIGAN



Exterior view of the new Glen Theatre, Watkins, N. Y., which is owned and managed by D. B. White.

Report on Theatres to Be Constructed this Year in Middlewest

The following is a resume submitted from the Middle West of some of the theatres which will be built this year, together with the estimated cost, the seating capacity and name, etc:

Canton, Ohio. — Construction will start March 1 of a $100,000 theatre in Canton which will seat about 1,000. Name and owner is withheld for the present time. G. A. Ebeling is the Architect, Newmanstern Bldg., Cleveland, O.

Mishawaka, Ind. — A modern picture theatre will be erected in this city at an early date. R. L. Simmons, Elkhart, Ind., is the architect.

Flint, Mich.—The Bijou Theatrical Enterprises, City Bank Bldg., Battle Creek, Mich., will break ground in Flint later this year for the erection of a modern picture theatre to cost $600,000 and have a seating capacity of about 2,000. Will be modern in every respect and the very finest in theatre equipment will be installed as soon as it is completed.

Bisbee, Ariz.—The Lyric Amusement Company, operating several motion picture theatres in this city, will soon erect another modern theatre here to cost about $40,000.

Construction of a new theatre at Cadiz, O., will be started soon. Will have a seating capacity of 850. H. L. Wardner, architect, Akron, Ohio.

The Star Theatre at Homer, Nebr., will soon give place to a new modern picture theatre. Fred R. Baker will erect same at an early date.

A new picture theatre will soon be erected at Raleigh, N. C.

H. Miller is installing a modern picture theatre at Heber Springs, Ark.

The new picture theatre at Eufaula, Ala., is nearing completion. It will have a seating capacity of about 600.

Plans are now under way for the erection of a modern picture theatre at Olympia, Wash. The very finest will be installed in the line of theatre equipment. Work will be started at once.

A new picture theatre was recently erected at Holly, Colo. Very best in projection room equipment was installed. Business reported to be very pleasing.

New motion picture theatre to cost $75,000 will be erected at Longmont, Colo., in the very near future. Very latest will be installed in theatre seats and other equipment.

The new $100,000 Criterion Theatre at Enid, Oklahoma, has been recently completed and is doing a very nice business.

The Grand Theatre Company will erect a new $100,000 motion picture house at Wheaton, Ill.

There are now several very large motion picture theatres under construction in Oklahoma, Kansas, Texas and Colorado. The men that are building these report that they will install only the very finest and up-to-date seats and theatre equipment. The houses are modern in every respect. There are very few store shows being built; most the theatre men are erecting fine brick buildings. The projection rooms are being built more roomy and better line of projection machines and other late equipment are being installed to give better projection. The projectionists can secure results if he has up-to-date equipment and a projection room large enough for him to work in. All the theatres are installing two machines and motor generator sets and also motor rewinds in most all the new houses now being erected.

MASSACHUSETTS

Attleboro — Owner, Max Simmons, care Rush Printing Co., 21 Bromfield St., Boston, will build theatre, hall and store building on Pleasant & Emory St. Architect not yet selected.

Worcester — Arch. Thos. W. Lamb, 644 8th Ave., N. Y. C. is drawing plans for 2 story brick & limestone theatre building over $2,000,000 on Southbridge St. & Burnside Court, for the S. Z. Poli Circuit, 26 Church St., New Haven, Conn. No date for taking bids.

De Forest Makes Statement on Talking Phonofilm

A statement received from Lee De Forest, inventor of the audion tube for radio use, reads:

"Since the recent showing of the Phonofilm in the Rivoli Theatre there has been much widespread comment and query as to whether or not the talking motion picture has a real future, or whether this is only another novelty. Some maintain that the Phonofilm, like its several predecessors, wherein phonograph and film-projector were synchronized — is doomed, after a passing interest, to failure and oblivion.

"I have been quoted in this connection as having said 'the Phonofilm is perfected.' This is a mistake. It is not perfected. Nothing which man has ever undertaken is perfected. But the Phonofilm is much nearer practical perfection than the motion picture was ten years ago — than itself was six months ago — and much nearer than some of its critics realize.

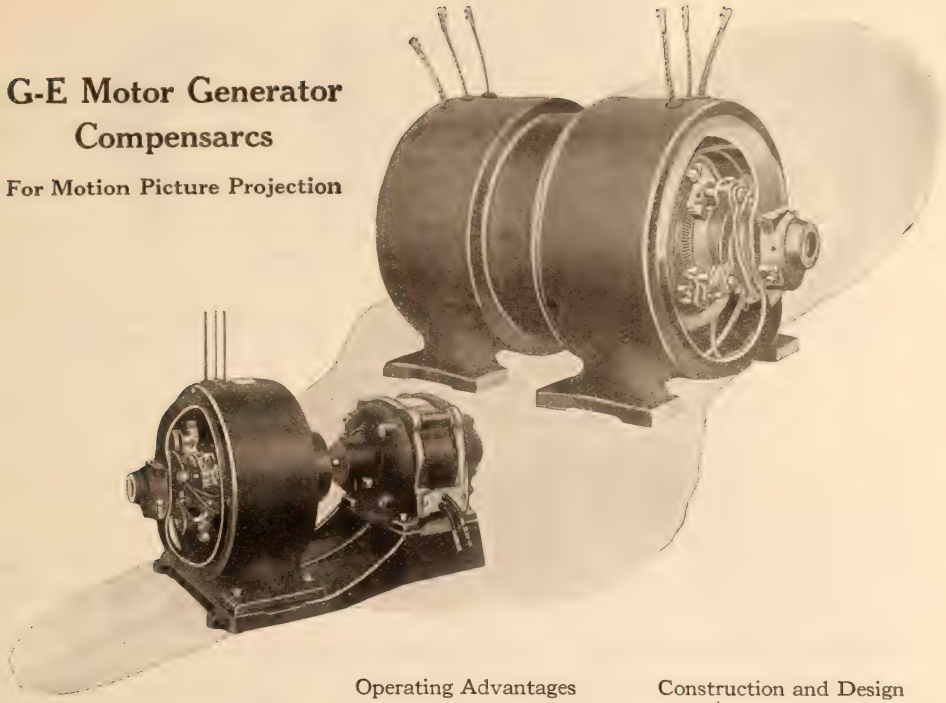
"The Phonofilm will never be perfected in the sense that its builders will be fully satisfied with its fidelity of recording and reproducing voice, music and all manner of acoustic effects, which can add art, and beauty, and similitude to the silver screen. But already we have worked out refinements of recording and reproducing which give a clearness and fidelity of sound reproduction equalling those of the fine phonograph records, and totally lacking that inevitable and unmistakable 'phonograph quality.'"



Dr. Lee De Forest, inventor of the Audion which makes possible radio broadcasting and receiving and also used in talking motion pictures, shown holding the attachment for an ordinary motion picture projection machine which converts light waves into sound waves.

G-E Motor Generator Compensarcs

For Motion Picture Projection



Operating Advantages

1. Steady strong arc
2. Easily operates two arcs at the same time for change-over
3. Quiet arc strike and quick settle-down
4. Self-regulating arc voltage
5. Current stays at set value
6. Current easily raised and lowered
7. Cannot be damaged by short circuit
8. Fading made easy
9. Not affected by changes in current conditions
10. Quiet in operation

Construction and Design

1. Standard G-E construction
2. Automatic voltage regulation by generator
3. No steadying resistances
4. Oil reservoir filled once in three months
5. Closely coupled—No bearing troubles
6. Horizontal shaft—quiet running
7. No complicated parts to keep in adjustment
8. Built for long life

The General Electric Company has always realized the importance of screen illumination in the motion picture theatre. Through its engineering departments it has progressively experimented on apparatus that will furnish the most perfect control. The result of this close application to the accomplishment of "BETTER PICTURES" is found in G-E MOTOR-GENERATOR COMPENSARCS.

General Electric Company
Schenectady, N. Y.
G-E Sales Offices and Distributors in all Large Cities

Compensarcs are Safe, Easy to Operate, Efficient, Economical and Reliable

Built for all voltages and frequencies to operate two lamps in series alternating—35, 50, 75 and 100 amperes

35C-124

GENERAL ELECTRIC

Radio Booms Southern Theatre's Business

(Continued from page 1677)

The conclusion is inevitable. Radio broadcasting is an ally of the motion picture theatre. It has accomplished the impossible, for it has completely eliminated peaks and slumps; it has made the average week-day attendance at the Iris Theatre the equal of other days, spread the attendance evenly out over the week; it has developed new sources of patronage and it has been a distinct factor in keeping them tied to the theatre—something every manager in the country is constantly endeavoring to accomplish—and, through the persistent verbal advertising it is getting to the ears of the people, day in and day out—and four times every day during daylight hours—the consciousness of the existence of the Iris Theatre and the service it is rendering is kept fresh and alive and vital.

The Iris Theatre is the only amusement house in the country owning and operating its own broadcasting station.

I has proved it a valuable means of advertising more valuable than almost all other means—and it will continue to give radio concerts to the radio fans and make them its patrons when they get tired of "listening in" and want to come to town for a diversion.



An unusual announcement made on the site where construction is now going on for a new 1200 seat combination house in Medford, Ore. Such propaganda as this inspires confidence in the prospective clientele

Bradentown Amusements to Locate in New Building

Permit has been issued for the construction of a new theater building to be built by J. K. Singletary on the west side of Pine street, Bradentown, Fla., south of Manatee avenue, to be occupied by the Bradentown Amusements, Inc. The permit calls for a $70,000 theater, 57x130 feet, of hollow tile and concrete with steel beams and support, front to be of face brick. The balcony will have fire escapes leading down the outside of the building. Frank A. Winn, of Tampa, is the architect.

On the main floor also will be six boxes and four loges. There will be six boxes in the balcony. Exits will be on Eleventh and Ludlow Streets and through a court and passageway under the building to Market Street.

Two Story Fireproof Theatre Building for Kelso

A two story fireproof building, housing a theatre with a seating capacity of 1,500, will be built soon in Kelso, Wash., as the result of a deal closed recently by J. Brooks of the Washington Investment Company, which made the purchase of the property from Mr. and Mrs. M. T. Hutchison. The theatre, according to advance reports, will be operated exclusively under a first run policy with admission prices of ten and fifteen cents.

The property purchased is in the newest business section in Kelso, and covers a half block on the north side of the west approach to the Kelso bridge on the Pacific Highway. The new building will cover the entire tract. In addition to the theatre in the center of the building, there will be small stores on the street floor facing the Highway, and the second floor will be used either as offices or small apartments.

Next Year We May Be Able to See Over the Radio

Prediction that within twelve months we will be able to see as well as to hear over the radio, is made by C. Francis Jenkins, of Washington, D. C., motion picture projection machine inventor and radio expert who recently sent a picture of Governor Gifford Pinchot, of Pennsylvania, over the radio, according to a special article by Margaret Becker Kulp, appearing in the Harrisburg, Pa., Patriot, of March 14.

Mr. Jenkins is a brother of Mrs. Francis N. Maxfield, 2830 North Second Street, Harrisburg, at whose home he has frequently been a guest, and according to the story in The Patriot, he invented, thirty-four years ago, the first motion picture projection machine of the type in use in every motion picture theatre the world over, and for which the Franklin Institute awarded him the Elliott Cresson Gold medal.

Earle Theatre Represents Last Word in Comfort and Safety

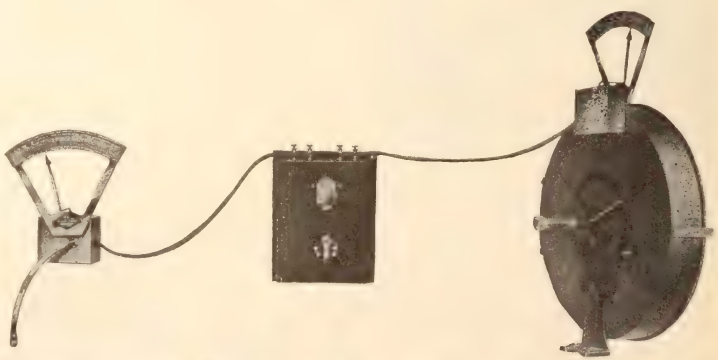
THE Earle Theatre is one of the most beautiful and most elaborately furnished and equipped playhouses in this country. Money was lavished upon every detail of the construction and upon decorations. The eminent artist, George Harding painted the magnificent murals and friezes that are part of the decorative scheme. Comfort and convenience were considerations that engaged the attention and the ingenuity of the builders so that the Earle is the last word in every respect.

There are many other features that make the Earle theatre unique in modern theatre construction. There will be a spacious promenade under the balcony while there will be two wide crossover aisles and a promenade in the rear leading to exits to the main floor, to facilitate exit from the balcony. The style of decoration is Italian Renaissance. Blocks of imported Italian marble will be shown where the floors are not covered with rich velvet carpets.

The equipment of the Earl will be such as will fit it to be used for any type of theatrical entertainment. The asbestos curtain is several times the usual thickness and is so braced as to resist any possible fire draft. The curtain is so accurately balanced that it may be raised or lowered easily and quickly by the touch of a finger. A system of counter weights will be installed for making scenic changes and the stage equipment will be operated by specially designed devices.

One of the most striking effects is in the lighting fixtures, largely in gorgeous crystal chandeliers in foreign style made in special detail at great expense. The beautiful marble lobby will prove a revelation in itself with its paneled walls devoted to the paintings. The ventilation system is also a noteworthy feature. Fans will force fresh air into the theatre over heaters and mushrooms and grills worked into the construction of the building. In the summer the heating system will become a cooling system. Duets and fans in elaborate arrangement will rid the house of foul air.

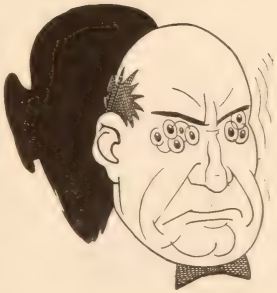
Entrance to the Earle will be from a vestibule and the lobby extending from Market Street. There will be 1,800 seats on the main floor and the balcony will have 1,164.



The above illustration shows complete set of Automatic Film Indicators and Warner. On the right is shown indicator attached to the upper magazine of a Simplex machine. On the left is shown the indicator which may be attached to another machine. The alarm device is shown in the center and is provided with double throw switch so that in the case the left hand machine is started first the switch is turned to the left and vice-versa.. This film indicating apparatus is manufacured by the Cinema Specialty Mfg. Co.



pictures should be seen – not felt



IT USED to be that people not only saw movies, but felt them—in their eyes. To-day there is absolutely no excuse for eye-strain caused by poor carbons or improper light source.

Light never had a better chance to play on the emotions than it has to-day through the modern screen, but it must be good light—pure, steady, strong—the light of the National Arc.

Every house, everywhere, should use these carbons. There is a trim for every lamp and for every current supply, AC or DC, any standard voltage or amperage.

Each trim has been developed by experienced projection engineers to give you the best light for you and your audience.

Brilliant—Steady—Dependable

National Projector Carbons

Our Service Engineers are always at your call

Manufactured and Guaranteed

NATIONAL CARBON COMPANY, INC.

Cleveland, Ohio San Francisco, Cal.

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Projection

Optics, Electricity, Practical Ideas & advice



Formation of Image by Concave Spherical Mirror

Lesson 2 — Part VI

THE concave spherical mirror is essentially an image forming device. Where light is to be projected over a considerable distance in the form of a beam, or, wherever a beam of small spread is desired, a special form of mirror, with a parabolic curvature, is used for a reason which will be given in a subsequent article.

The concave mirror offers a more interesting study than does the convex type since it gives a wider range of objecting-image combinations for one thing and also allows of greater opportunity for practical use.

There are, truth to tell, six principal cases which result from different positions of an

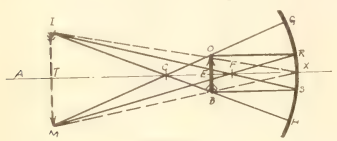


Figure 21

object with reference to the mirror. These are:

1. Object placed beyond the center of curvature of the mirror.
2. Object at center of curvature of mirror.
3. Object placed between center of curvature and focal point.
4. Object placed at the focal point of the mirror.
5. Object placed between focal point and the mirror itself.
6. Object placed at the mirror (at point where mirror crosses the axis).

No mention is made of the case where the object is placed an infinite distance away from the mirror since this condition, like that of a *point source* of light and a *perfect mirror* is unobtainable.

Even when an image of the sun, which is at times, more than 93,000,000 miles away from the earth, is formed at the focal point of a concave mirror, it has appreciable size and is anything but a *point of light.*

It is enough to know that, *theoretically,* when a bundle of parallel rays strikes a concave mirror having a diameter *less than its focal length,* the rays will be brought to a focus at the focal point of the mirror. Also when a *point source of light* sends light rays to such a mirror these rays will be reflected in a direction *parallel* to the *principle axis* of the mirror.

We are chiefly interested, however, in the practical operating conditions of the concave type of mirror as outlined by the six cases previously mentioned and these cases will, therefore, be described in detail.

Case 1

Any image formed by a concave mirror can be located both as to size and position by means of two or three principal rays as shown for the case of the convex mirror Thus in the case where the object is placed beyond the center of curvature of the mirror, as shown in Fig. 21, a ray of light from point 0 on the object OB, travels parallel to the axis AX and strikes the mirror at point R. After reflection, this ray of light passes through the focal point, F, and travels on in the direction RM.

Another ray of light from the same point, O, on the object passes thru the center of vurvature, C, and strikes the mirror at point H. After reflection this ray travels back over the *same path* over which it came and naturally crosses the first ray, OR, at point M. Consequently, an image of point 0 is formed at point M and this becomes a point on the general image, IM, of object, OB. Furthermore all other light rays from point 0 striking the mirror will be reflected so as to pass thru point M.

It would seem, at first thought, that since light ray OH passes thru point M *before reflection,* part MH of this ray could be cut off and an image still formed. This is not so since, if a piece of paper were placed at point M between the mirror and object, ray OM would strike one side of the paper whereas ray ORM would strike the *opposite* side and hence no image would be formed. The requirement for image formation is that all the light rays from any particular point on an object must, *after reflection,* meet again at some point to form an image of the object point under consideration.

Similarly, a parallel ray of light, (Fig. 21) from point B on the other end of the object will, after reflection pass thru the focal point F and continue on. Also another ray from the same point, passing thru the

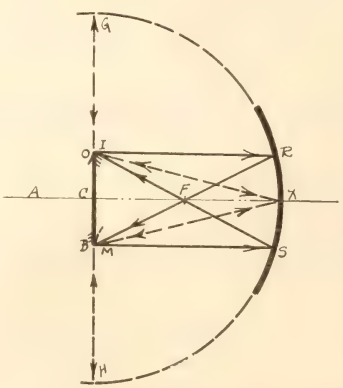


Figure 22

center of curvature C, on its way to the mirror, will be reflected back on its own path and intersect the first ray BSI at I to form an image of point B at that point. The image of OB is then located at IM and since

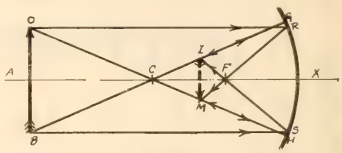


Figure 23

I is an image of point B and M an image of point 0 it can be easily seen that the image IM is *inverted* and *real.* That is, it actually exists out in space and can be received on a piece of paper or some other suitable object.

The object and image positions are interchangeable. This is similar to conjugate facii in the case of a lens since if the object is placed in the image position the image will be found at the position occupied by the object.

From what has just been said the following rule can be stated: *When the object is placed beyond the center of curvature the image will be found between the center of curvature and the focal point and it will always be smaller than the object and inverted.*

Case 2

If the object is moved closer to the mirror until it is at the center of curvature as shown in Fig. 22, the following will be true. According to the principles of image construction before described, the parallel ray, OR, from point O on the object is reflected thru the focus F to point M.

The only possible way however, in which a ray from O could pass thru the center of curvature, C, would be straight up to point G on the mirror and this ray comes back to meet the parallel ray OR, at M to form an image there of point O.

If another ray from point O struck the mirror at X, the intersection of the mirror, with the axis, AX, it would make equal angles with the axis and thus be reflected to point M to help form the image at that point.

Likewise, the image of point B on the object will be found at point I from which it can be seen that for this case *the image is the same size as the object, but inverted, and it occupies the same position as does the object.*

This principle is much used in employing Mazda lamps for motion picture and stereopticon projection. The *filament* of the lamp is placed at the *center of curvature* of the mirror and the image then formed is of the same

(*Continued on page* 1690)

Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

EASTMAN POSITIVE FILM

Gives faithful reproduction no matter how delicate the detail. Look for the identification—"Eastman" and "Kodak"—in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

We will help

Finance

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your

New Theatre

Exhibitors who would erect an up-to-date money-making house but cannot swing the deal on account of lack of sufficient cash should consult us.

We not only arrange for financing but plan, erect, decorate and equip your house complete.

We do not want ownership or control of the house. It will be yours. If you want a new house, our fair, practical method will interest you.

If we can help you write

Finance

Care—Motion Picture News
752 S. Wabash Ave.
Chicago

Device Gives Phone Conversation Privacy



Upon various occasions we have heard motion picture theatre owners state that it was impossible for them to operate their telephones in their office, which in most cases, is in direct connection with the ticket window without everybody in the lobby knowing all about their private affairs.

The Hush-A-Phone Corporation of New York has just brought out an inexpensive attachment which can be put on any telephone transmitter, by means of which the theatre executive may use his telephone in his ticket booth, lobby, or any other semi-public room in connection with his theatre without everyone in the immediate vicinity knowing what he is talking about.

This new device fits over the transmitter mouthpiece and by talking directly into it the voice is inaudible at a distance of three or four feet.

This new invention is worth the investigation of every theatre man.

Frank Adam Electric Company Issues Bulletin

The Frank Adam Electric Company has recently published the following literature which is ready for distribution, free upon request:

Catalog No. 32—1924 Panelboards—Steel Cabinets, 48 pages, 7¾ x 10½, illustrating and describing Safety Type Sectionally Constructed Panelboards, together with complete catalog listings.

Bulletin No. 29—Type P Safety Type Panelboards and Cabinets—12 pages, 7¾ x 10½.

Bulletin No. 27—New Triumph Residence Safety Type Panelboards—16 pages, 7¾ x 10½, containing complete wiring diagrams and specifications for average modern residence.

Bulletin No 30—Fan Hanger Outlets and Floor Boxes, 16 pages, 4 x 9.

Catalog No. 25—Knife Switches and Accessories, 32 pages, 7¾ x 10½.

Ritz Laboratories Have Fine Plant at Flushing, L. I.

The Ritz Laboratories at Flushing, L. I. is an institution of no mean size. Here is a big plant with solid buildings scientifically constructed and thoroughly well organized to make possible an output of huge proportions. Aside from the facilities for developing by hand, which are extensive, there are automatic machines with a combined output of ten million feet of finished positive a month. These machines develop, fix, wash, tone and dry the film in one operation.

Private cutting rooms are available to Ritz customers as are also a battery of twelve projectors. These facilities constitute part of the Ritz service. In the printing room is a row of Duplex printers; here also continuous printers are at work. There is vault storage for nine million feet of negative. A fully equipped machine shop in charge of a skilled mechanic is another department of the plant. A print shop equipped with presses and all the paraphernalia necessary in a modern plant of this kind is incorporated in the plant.

So modern is the construction of all buildings, which in addition are thoroughly protected by a sprinkler system, that the rate of insurance throughout the laboratory is an unusually low rate.

Contract Figures Taken for New Seattle House

General contract figures have been taken and a contract is expected to be awarded soon by Architect B. Marcus Pretica and J. Lister Holmes for the erection of a moving picture theater on the southwest corner of 10th avenue northeast and East 59th street, Seattle, Wash. Cost estimated at $90,000, 60x102 feet, mill construction. Seating capacity will be 500.

CALIFORNIA

Los Angeles—Arch. John J. Frauenfelder has been commissioned to prepare plans to represent an investment of $725,000. for a theatre and office, hotel and apartment building to be constructed at Vermont Ave. & First St., by J. J. Warrick and C. M. C. Walters. The theatre will be 90 x 145, cost $350,000, seat 900.

Los Angeles—Hulsman and Boyd are erecting a $250,000 motion picture theatre seating 2000 on S. Pacific Boulevard, Huntington Park, to be designed by Lindley & Selkirk. The theatre building will be three stories high and leased by the West Coast Theatres.

CONNECTICUT

Hartford—E. C. Horn Sons, 151 West 42nd St., N. Y. C., are drawing plans for a $18,000. alteration on a theatre on Main St. owned by Strand Theatre Co., E. J. & E. B. Hoffman, 113 Church St., New Haven, Conn.

New Haven—Jacob Weistein, architect, has drawn tentative plans for a syndicate who plan to erect a motion picture theatre at 488 Whalley Ave. bet. Boulevard & Brownell Sts. which will seat 1000, thoroughly fire proof.



SEND FOR THIS

Beautiful Organ Catalog

Show pictures of famous theatres featuring

"America's Finest Organ"

Built by

THE MARR & COLTON CO.
WARSAW, N.Y.



ProBert Marquise

have improved the appearance of many theatres — their value has been demonstrated by increased box office receipts. Our engineering and designing departments will show you how it is done.

The ProBert Sheet Metal Company, Inc.
COVINGTON
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For Results on the Screen, for Economy, for Satisfied Patrons, Use the



The "TRANSVERTER" is in more than seventeen hundred theatres in the United States and Canada.

Two sizes of Transverters are being made for the Mirror Arc.

"TRANSVERTER" when equipping your house.

The Hertner Electric Co.

1900 WEST 112th ST., CLEVELAND, OHIO

(In Canada: Perkins Electric, Ltd.)

BEAUTIFY YOUR THEATRE

by using our DECORATIVE ARTIFICIAL FLOWERS, PLANTS, VINES AND TREES, all of which are illustrated in our SPRING CATALOGUE NO. 7, MAILED FREE FOR THE ASKING.



No. 7158—Camouflaged Window Box with Begonia Plants, Blooming Geranium Sprays, Sedium Sprays and Ivy Vines, complete $6.00.

FRANK NETSCHERT, INC.

61 Barclay Street New York, N. Y.



Our catalogue lists a complete line of fine seating for modern theatres, from elaborate upholstered models to inexpensive but substantial veneer chairs.

Sent free on request.

STEEL FURNITURE CO.

Grand Rapids Michigan

MAJOR FA SYSTEM

AN OPEN SECRET

It is an open secret among the most successful exhibitors that sumptuous, colorful, lighting effects are proving an immediate Box Office asset. These up-to-date men do not depend on feature-pictures alone for their drawing power. More and more, they are proving the drawing power of a pleasing presentation, but especially of beautiful lighting.

That is why the FA Major System of Lighting Control is installed today in over one hundred of the most magnificent theaters in the country. Yet because of its unit construction, the FA Major System is practical for any house of any size. It is compact, occupying little stage space, is flexible in operation, and capable of endless variation in lighting effects—a different blending of colors every night if desired.

Moreover, it is absolutely safe.

Advantages

Remote Control
Extended Remote Control
Remote Dimmer Control
Cumulative Control
Pre-selection
Flashless, Noiseless Switch Operation
Minimum Stage Space Unit Construction
Experienced Design
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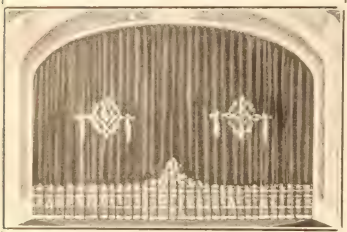
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Projection

(*Continued from page* 1686)

itself. The mirror is then slightly tilted to one side so that the mirror and filament coils intermesh with each other and so apparently form a *solid light source.*

Case 3

If the object is moved still closer to the mirror so as to come between the center of curvature, C, and the focal point F, the result will be opposite to that found in case I. Thus, in Fig. 23, ray OR from point O, on the object is reflected thru F and thru point M. Ray OG, *apparently* coming from the center of curvature, C, is reflected back thru point M and point M on the image is located.

Similarly point B on the object is located at point I and IM is the image of OB. Also, say OX striking the center of the mirror will, after reflection make equal angles with the axis AX and hence be reflected to point M. Ray BX will likewise be reflected to point I over the same path.

The use of this center ray so to speak, makes possible the location of the image both as to size and position without actually constructing the figure shown since triangle IXT and OXE are similar (corresponding angles of each triangle are equal).

Thus,

$$\frac{IT}{OE} = \frac{TX}{EX} \quad \text{or} \quad IT - OE \frac{TX}{EX}$$

This means that the size of the image IM is equal to the size of object OB *multiplied* by the distance of image to mirror, TX, *divided* by the distance of object to mirror EX.

The regular mirror formula is as follows:

$$\frac{1}{u} + \frac{1}{v} = \frac{2}{r} = \frac{1}{f}$$

In other words, *one* divided the *distance from object to mirror,* plus *one* divided by the *distance from image to mirror* is equal to *two* divided by the radius of curvature, or *one* divided by the focal length (half the radius).

This same formula, in another form which is more convenient, follows:

$$f = \frac{uv}{u+v}$$

The *product* of the two distances mentioned divided by their *sum* is equal to the focal length. Also

$$\frac{1}{u} = \frac{1}{f} - \frac{1}{v} \quad \text{or} \quad \frac{1}{v} = \frac{1}{f} - \frac{1}{u}$$

As an example: A concave mirror with a focal length of 4 inches is placed 5 inches away from an object. Where will the image be formed?

$$\frac{1}{v} = \frac{1}{f} - \frac{1}{u}$$

$$\frac{1}{v} = \frac{1}{4} - \frac{1}{5}$$

$$\frac{1}{v} = 0.25 - 0.20$$

$$\frac{1}{v} = 0.04$$

$$v = \frac{1}{0.04} = 25 \text{ inches from mirror}$$

If the object was 2 inches high how large would the image be?

$$IM = OB \frac{V}{U}$$

$$IM = 2 \frac{25}{5}$$

$$IM = 2 \times 5$$

$$= 10 \text{ inches high}$$

To measure the focal length.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Bill		Red Seal Pictures	5 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	Feb. 16
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Frame Up	J. Livingston	Independent Pict.-S.R.		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mother-in-Law	Special Cast	Preferred Pict	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Soulls in Bondage	Special Cast	Sanford Prod	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Vow of Vengeance	Jack Livingston	Independent Pict	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Midnight Flower, The	Glass-Vale	Aywon Film		
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	Feb. 23
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 3
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Way of the Transgressor	Special Cast	Independent Pict	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmond Cobb	Arrow	5 reels	
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Drums of Jeopardy	Elaine Hammerstein	Truart Film		
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Let's Go		Phil Goldstone		
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 8
North of Hudson Bay	Tom Mix	Fox	4973 feet	Feb. 23
Offenders, The	Margery Wilson	Independent Pict.-S. R.		
On the Banks of Wabash	Special Cast	Vitagraph	8 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Renderwas, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 20
Scars of Hate	Jack Livingston	Independent Pict	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
South to Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Valley of Lost Souls	Special Cast	Independent Pict.-S. R.		
Wanters, The	Special Cast	First National	6 reels	Jan. 1
When Odds Are Even	William Russell	Fox	5 reels	Dec.

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Swest-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	Mar. 1
Beaten	Jack Livingston	Independent Pict	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Myles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 20
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Devil's Partner	Norman Shearer	Independent Pict.-S. R.		
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Eugene Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	7 reels	Feb. 23
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 20
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rich	Warner Bros	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net, The	Special Cast	Fox		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 20
Printers' Devil, The	Wesley Barry	Warner Bros	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Shattered Faith	Special Cast	Independent Pict.-S. R.		
This Freedom	Fay Compton	Fox		

Feature	Star	Distributed by	Length	Reviewed
Tiger Rose	Lenore Ulric	Warner Bros	8 reels	Dec. 3
To the Ladies	Special Cast	Paramount	4 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. S. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O.	7 reels	Feb. 16
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros.	7 reels	Dec. 29
Eternal City The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Special Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro	6 reels	Feb. 16
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Special Cast	Paramount	6 reels	Jan 26
Hook and Ladder	Hoot Hibson	Universal	8 reels	Jan. 12
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
In the Spider's Web	Special Cast	Independent Pict. Corp		
Judgment of the Storm.	Special Cast	F. B. O.	7 reels	Dec. 1
Just Off Broadway	John Gilbert	Fox	6 reels	Feb. 9
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Lullaby, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Man From Wyoming, The	Jack Hoxie	Universal		
Mask of Lopez	Fred Thomson	F. B. O.	5 reels	Nov. 24
Name the Man	Special Cast	Goldwyn Cosmo	8 reels	Dec. 15
Not A Drum Was heard.	**Charles Jones.**	**Fox**	**5 reels**	**Feb. 9**
Painted People	**Colleen Moore**	**First National**	**7 reels**	**Feb. 9**
Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Roulette	Special Cast	Selznick	5 reels	Feb. 9
Shadow of the East	**Special Cast**	**Fox**	**6 reels**	**Feb. 16**
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Trouble Trail	N. Gerber-R. Hatton	Arrow	5 reels	
Under the Red Robe	Conrad Veidt	Goldwyn-Cosmo	13 reels	Nov. 24
West of the Water Tower	Special Cast	Paramount	7 reels	Jan. 12
Wild Oranges	Valli-Mayo	Goldwyn-Cosmo	7 reels	Jan. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Alimony	**Baxter-Darmond**	**F. B. O.**	**8 reels**	
Blizzard, The	Special Cast	Fox	5890 feet	Mar. 29
Baffled	Franklyn Farnum	Independent Pict.-S. R.		
Breathless Moment, The	**Wm. Desmond**	**Universal**	**6 reels**	**Feb. 9**
By Divine Right	Dexter-Harris	F. B. O.	7 reels	Jan. 26
Daddies	**Special Cast**	**Warner Bros**	**7 reels**	**Feb. 9**
Daughters of Today	Special Cast	Selznick	7 reels	Mar. 8
Flapper Wives	Special Cast	Selznick		
Flowing Gold	Nilsson-Sills	First National	8005 feet	Mar. 1
Gambling Wives	Marjorie Daw	Arrow	7 reels	
George Washington, Jr	Wesley Barry	Warner Bros	6 reels	Feb. 2
Happiness	Laurette Taylor	Metro	8 reels	Mar. 8
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Ladies to Board	Tom Mix	Fox	6112 feet	Mar. 1
Lily of the Alley	Edwards-White	Hepworth		
Love Letters	Shirley Mason	Fox	4749 feet	Mar. 8
Love Master, The	Strongheart (dog)	First National	7 reels	Jan. 19
Loving Lies	Brent-Blue	Allied P. & D.	7 reels	
Marriage Circle, The	Marie Prevost	Warner Bros.	7 reels	Feb. 16
Nellie, the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo	7 reels	Mar. 8
Next Corner, The	Tearle-Mackaill	Paramount	6 reels	Feb. 23
Night Hawk, The	Harry Carey	Hodkinson	5 reels	
North of Nevada	Fred Thomson	F. B. O.	5 reels	
No More Women	Special Cast	Allied P. D.	6 reels	
On Time	Pola Negri	Truart		
Pied Piper Malone	Thos. Meighan	Paramount	7 reels	Feb. 9
Poisoned Paradise	Bow-Harlan	Preferred	7 reels	Mar. 15
Ride for Your Life	Hoot Gibson	Universal	5310 feet	Mar. 1
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sporting Youth	Reginald Denny	Universal	7 reels	Feb. 2
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Three Miles Out	Madge Kennedy	Assoc. Exhib.	6 reels	Jan. 12
Torment	Owen Moore - Bessie Love	First National	6 reels	Mar. 22
Thy Name is Woman	Special Cast	Metro	9087 feet	Mar. 15
Uninvited Guest, The	Special Cast	Metro	6145 feet	Mar. 1
Western Feuds	Edmund Cobb	Arrow	5 reels	
When A Man's A Man	Special Cast	First National	6 reels	Feb. 16
White Sin, The	Special Cast	F. B. O.		
White Sister, The	Lillian Gish	Metro		Sept. 15
Wolf Man, The	John Gilbert	Fox	5145 feet	Mar. 15
Woman's Secret, A	Mae Marsh	Allied P. & D.	10 reels	
Yankee Consul, The	Douglas MacLean	Assoc. Exhib.	6 reels	Feb. 23

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Express, The	Special Cast	Fox	6316 feet	Apr. 5
Beau Brummel	John Barrymore	Warner Bros	10 reels	Mar. 8
Beware, The Woman		F. B. O.		
Blasted Hopes	Edmund Cobb	Arrow	5 reels	
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros		
Crossed Trails	J. P. McGowan	Independent Pict.-S.R.		
Damaged Hearts	Sara Mullen & Mary Carr	F. B. O.	6175 feet	Mar. 8
Don't Doubt Your Husband	Viola Dana	Metro		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Enchanted Cottage, The	Richard Barthelmess	First National		
Fool's Highway	Mary Philbin	Universal	8 reels	Mar. 15
Galloping Ace, The	Jack Hoxie	Universal	5 reels	
Galloping Fish, The	Special Cast	First National		
Galloping Gallagher	Fred Thomson	F. B. O.	4700 feet	Apr. 5
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Greed	Special Cast	Goldwyn-Cosmo		
His Darker Self	Lloyd Hamilton	Hodkinson	5 reels	Apr. 5
Lilies of the Field	Griffith-Tearle	First National	8510 feet	Mar. 22
Lone Wolf, The	Dalton-Holt	Asso. Exhib.	6 reels	
Love's Whirlpool	Kirkwood-Lee	Hodkinson	6 reels	Mar. 22
Man's Mate, A	John Gilbert	Fox		
Mrs. Erricker's Reputation	A. Taylor	Hepworth		
Nellie, Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo		
Pagan Passions	Special Cast	Selznick	6 reels	Mar. 29
Paying the Limit	Ora Carew	Gerson Pict.		
Phantom Horseman	Jack Hoxie	Universal	4399 feet	Mar. 15
Plunderer, The	F. Mayo & Spec. Cast	Fox	5812 feet	Apr. 5
Right of the Strongest	E. K. Lincoln	Selznick	6 reels	Apr. 5
Sage Brush Gospel	N. Gerber-R. Hatton	Arrow	5 reels	
Secrets	Norma Talmadge	First National	8353 feet	Apr. 5
Sherlock, Jr	Buster Keaton	Metro		
Shooting of Dan McGrew	Barbara LaMarr	Metro		
Stolen Secrets	Herbert Rawlinson	Universal	4742 feet	Mar. 22
Three Weeks	Special Cast	Goldwyn-Cosmo	8 reels	Feb. 16
Try and Get It	Washburn-Dove	Hodkinson	4302 feet	Mar. 22
Two Fisted Tenderfoot	J. P. McGowan	Independent Pict.-S. R.		
Vagabond Trail, The	Charles Jones	Fox		
What Three Men Wanted	Miss Dupont	Indepen. Pict	5200 feet	
Why Get Married	Andree Lafayette	Asso. Exhib		
Why Men Leave Home	Special Cast	First National		
Yankee Madness	Special Cast	F. B. O		
Yolanda	Marion Davies	Goldwyn-Cosmo	10 reels	Mar. 1

APRIL

Feature	Star	Distributed by	Length	Reviewed
Arab, The	Special Cast	Metro		
Beloved Vagabond, The	Carlyle Blackwell	F. B. O.		
Borrowed Husbands	Florence Vidor	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro	7 reels	Apr. 5
Crossed Trails	Franklyn Farnum	Independ. Pict. Corp.		
Cytherea	Special Cast	First National		
Dancing Cheat, The	Herbert Rawlinson	Universal		
Excitement	Laura La Plante	Universal		
Fighting for Justice	Art Accord	Madoc Sales		
Forty Horse Hawkins	Hoot Gibson	Universal	6 reels	
Girl of the Limberlost, A	Special Cast	F. B. O.		
Girl Shy	Harold Lloyd	Pathe		
Goldfish, The	Constance Talmadge	First National		
His Forgotten Wife	Madge Bellamy	F. B. O.		
If Winter Goes	Raymond Griffith	Independent.-S. R.		
King of Wild Horses	Special Cast		5 reels	Mar. 29
Law Forbids, The	Special Cast	Universal		
Lost	Special Cast	F. B. O.	7 reels	
Mademoiselle Midnight	**Mae Murray**	**Metro**		
Marriage Cheat, The	P. Marmont-L. Joy	First National		
Pipes of Pan	Alma Taylor	Hepworth		
Recoil, The	**Special Cast**	**Goldwyn-Cosmo**		
Second Youth	Special Cast	Goldwyn-Cosmo	6 reels	Mar. 29
Silent Stranger	Fred Thomson	F. B. O		
Son of Sahara, A	Special Cast	First National		
Souvenir	Ayres-Marmont	Asso. Exhibs.		
That Man from Arizona	Revier-W. Fairbanks	F. B. O.		
Those Who Dance	**Special Cast**	**First National**		
Three Days To Live	**Ora Carew**	**Gerson-S. R.**		
True as Steel	Special Cast	Goldwyn-Cosmo		
Twenty Dollars a Week	George Arliss	Selznick	6 reels	Apr. 5
What Thee Men Wanted	Miss Dupont	Independent Pict. Corp		
Wildcat, The	Robert Gordon	Independent-S. R.		
Women Who Give	Special Cast	Metro	7500 feet	Mar. 29
Woman on the Jury, The	Sylvia Breamer	First National		

MAY

Feature	Star	Distributed by	Length	Reviewed
Babbitt	Special Cast	Warner Bros.		
Between Friends	Special Cast	Vitagraph		
Circus Cowboy, The	Charlie Jones	Fox		
Desperate Adventure, A	Franklyn Farnum	Independent Pict.		
For Sale	Special Cast	First National		
Getting Her Man	Art Accord	Madoc Sales		
John Forrest Finds Himself	Edwards-White	Hepworth		
One Law for the Woman	Harris-Landis	Vitagraph		
One Night in Rome	Laurette Taylor	Metro		
Rejected Woman, The	Alma Rubens	Goldwyn-Cosmo		
Riders Up	Spec. Cast	Universal	5 reels	
Storm Daughter, The	Priscilla Dean	Universal		
Sundown	**Roy Stewart**	**First National**		
Swords and Plowshares	Carr-Walker	F. B. O.		
Untamed Youth		F. B. O.		
Virtuous Liars	Edith Allen	Vitagraph		
White Moth, The	**Barbara La Marr**	**First National**		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Special Cast	Hepworth		
Flaming Wives		First National		
Fools in the Dark	George O'Hara	F. B. O.		
Perfect Flapper, The	Colleen Moore	First National		
Ragged Messenger, The		First National		
Western Vengeance	**J. P. McGowan**	**Independent Pict.-S. R.**		

JULY

Feature	Star	Distributed by	Length	Reviewed
Calibre Forty-Five	J. P. McGowan	Independent Pict.-S. R.		
Mist in the Valley	Ames-Dennes	Hepworth		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational	2 reels	Feb. 9
Adam's Fib	Special Cast	Pathe		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	Nigh-La Verne	Pathe	1 reel	
An All Star Cast	Aesop Fable	Pathe		
Andy's Vacation	The Gumps	Universal		
Animal's Fair, The	Aesop Fable	Pathe	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Arabia's Last Race		Fox	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Doo Dad)	Pathe	1 reel	Jan. 19
Bargain Day		Educational	2 reels	Mar. 29
Barnum, Junior		Educational	2 reels	Mar. 29
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	3 reels	Dec. 3
Be Yourself	Al St. John	Fox	2 reels	
Big Business	(Our Gang)	Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Idea, The	Snub Pollard	Pathe	1 reel	Jan. 12
Big Moments from Little Pictures	Will Rogers	Pathe	2 reels	Mar. 29
Bill Collecter, The	Joe Rock	Grand-Asher	2 reels	
Bishop of Hollywood	(Special) Cast	Selznick		
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brothers-in-Law	Earle-McCoy	Universal		
Buccaneers, The	Our Gang	Pathe	2 reels	Mar. 8
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Body, The		Hodkinson	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	Feb. 16
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Cake Eater, The	Will Rogers	Pathe	2 reels	Mar. 1
Call The Wagon	Neil Burns	Educational	2 reels	Dec. 22
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Cave Man	Special Cast	Educational	1 reel	Mar. 1
Chasing Wealth		Universal	1 reel	Jan. 12
Checking Out	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar, Detective	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Col. Heeza Liar in the African Jungle	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Ancestors	(Bray Cartoon)	Selznick		
Col. Heeza Liar-Sky Pilot	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Treasure Island	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Burglar	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar and the Ghost	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Vacation	Bray Cartoon	Hodkinson	1 reel	
Columbus Discovers a New Whirl		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox	2 reels	
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cream of Hollywood, The	Fred Caldwell	Selznick	2 reels	
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dandy Lions		Educational		
Dare-Devil, The	BenTurpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessin-Butler	Pathe	2 reels	Dec. 20
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 3
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Forget	Charles Chase	Pathe	1 reel	Mar. 22
Don't Hesitate		Educational	1 reel	Dec. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reel	Apr. 5
Easy Work	Summerville-Dunn	Universal	1 reel	Feb. 23
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Faint Hearts		Hodkinson	2 reels	
Family Life		Educational	2 reels	Mar. 29
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fatal Photo, The		Hodkinson	2 reels	
Fearless Flanagan	Charles Murray	Hodkinsos	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Fiddling Fool, The		Hodkinson	2 reels	
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Five Orphans of the Storm	Aesop Fable	Pathe	1 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fold Up		Educational		
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Four Orphans, The		Hodkinson	2 reels	
Fraidy Cat, The	Charles Chase	Pathe	1 reel	Mar. 29
Friend Husband	"Snub" Pollard	Pathe	1 reel	Apr. 5
From Rags to Riches and Back Again	Aesops Fables	Pathe		
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Educational	2 reels	Mar. 1
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov 17
Good Old Days	Aesop Fable	Pathe	1 reel	
Go West	Animals	Pathe	1 reel	Nov. 24
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7
Halfback of Notre Dame, The	Harry Gribbon	Pathe	2 reels	Feb. 23
Hang On	Cliff Bowes	Educational	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 27
Happy Days	Buddy Messinger	Universal		
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hard Knocks	Charles Chase	Pathe	1 reel	Mar. 1
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	Feb. 9
Herman, The Great Mouse	Aesop Fable	Pathe	1 reel	Mar. 1
He's My Pal	Monkey Cast	Fox		
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
Hikers	Special Cast	Universal		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hit 'Em Hard	Earle McCoy	Universal	2 reels	Apr. 5
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Kid, The	Special Cast	Pathe		
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hunters Bold	Spat Family	Pathe	2 reels	Mar. 22
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Hysterical History (Series)		Universal		
Ideal Man, The	Bert Roach	Universal	1 reel	Nov. 19
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Jockey, The	Buddy Messinger	Universal		
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	Oct. 13
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Feb. 16
Just A Minute	Charles Chase	Pathe	1 reel	Feb. 9
Keep Going	Earle-McCoy	Universal	2 reels	
Keep Healthy	Slim Summerville-B. Dunn	Universal	1 reel	Mar. 15
Kidding Capt. Kidd		Lee-Bradford	3/4 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Kiiling Time	Lloyd Hamilton	Educational	2 reels	Apr. 5
Knockout, The	Animals	Pathe	1 reel	
Lady Barber, The	Harry Langdon	Pathe		
Let's Build	D'Albrook-Roessinger-Cutler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Schnick	2 reels	
Lofty Marriage, A	Earle Murdock	Universal	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	Feb. 16
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesop Fables	Pathe	2/3 reel	Sept. 29
Love's Detour	Charley Chase	Pathe	1 reel	Mar. 8
Love's Reward	Animal Cast	Pathe	1 reel	Mar. 15
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, A	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man Pays, The	(Dippy Doo Dads)	Pathe	1 reel	Feb. 16
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 13
Man's Best Friend	Rex (horse)	Pathe		
Mark It Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Marry When Young	Jimmy Aubrey	Selznick	1 reel	Apr. 5
Matter of Policy A	Neely Edwards	Universal	1 reel	Dec. 3
Marry When Young	Jimmy Aubrey	Selznick	1 reel	
Midnight Blues	Lige Conley	Educational	2 reels	Mar. 22
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Liar)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
New Sheriff, The		Educational	2 reels	Mar. 8
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nobody to Love	Edwards-Roach	Universal	1 reel	Mar. 22
No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Captain		Educational	1 reel	Feb. 23
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3
One Day in Hollywood	Hank Mann	Selznick		
One Exciting Day	Earle-Eagle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 19
One of the Family	Charley Chase	Pathe	1 reel	Jan. 3

Feature	Star	Distributed by	Length	Reviewed
One Spooky Night		Pathe	2 reels	Jan. 26
On the Job		Fox	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Orphan, The	Clyde Cook	Fox	2 reels	
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 13
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	Mar. 1
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Perfect Lady, A	Charley Chase	Pathe	1 reel	Feb. 23
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Political Pull	Spat Family	Pathe	2 reels	Feb. 23
Postage Due	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Pretty Plungers	Special Cast	Universal		
Quit Kidding	Buddy Messinger	Universal	2 reels	Feb. 23
Racing Kid, The	Buddy Messinger	Universal		
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Reno or Bust	Spec. Cast	Educational	2 reels	Mar. 15
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 13
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Runaway Car, The	Special Cast	Universal		
Running Wild	Lige Conley	Educational	2 reels	Apr. 5
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Safe and Sane	Jimmie Adams	Educational		
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
Scarem Much		Pathe	2 reels	Mar. 22
School Pals	Animal Cast	Fox	2 reels	Mar. 1
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 3
Seein' Things	Our Gang	Pathe	2 reels	Apr. 5
Shanghaied Lovers	Harry Langdon	Pathe	2 reels	Mar. 29
Sheik of Hollywood, The	Fred Caldwell	Selznick	2 reels	
She's a He	Buddy Messinger	Universal	2 reels	Nov.
Ship Ahoy	Summerville-Dunn	Universal	1 reel	Mar. 29
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 24
Should Poker Players Marry	N. Edwards-B. Roach	Universal	1 reel	Mar. 15
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 3
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smile Please	Harry Langdon	Pathe	2 reels	Mar. 1
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Spooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Some Pal	Pal (dog)	Universal		
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal	2 reels	Mar. 8
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 3
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Taxi, Taxi	Harry McCoy	Universal		
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan 12
That Oriental Game	Pal (dog)	Universal	2 reels	Mar. 15
That's Rich	Arthur Trimble	Universal	1 reel	Mar. 29
There He Goes	Lige Conley	Educational	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Traffic Jams	Harry McCoy	Universal		
Trailing Trouble	Buddy Messinger	Universal		
Trouble Brewing	Larry Semon	Vitagraph		
Turn to the Left	Kingston-Day	Pathe		
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncovered Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 2
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under Orders	Clyde Cook	Educational	2 reels	Mar. 15
Under the White Robe		Universal	1 reel	
Unknown Boy	Universal		2 reels	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Very Idle Man, The		Universal	1 reel	Mar. 1
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox	2 reels	Mar. 8
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
What's the Use	The Gumps	Universal	2 reels	
When Knighthood Was in Tower	Special Cast	F. B. O.	2 reels	Mar. 8
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Wide Open		Educational	2 reels	Feb. 23
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct 29
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	2 reels	Mar. 22
You're Next		Universal		
Zev vs. Paprika	Stan Laurel	Pathe	2 reels	Mar. 15

Short Subjects

Feature	Distributed by	Length	Reviewed
Alexander Hamilton (Chr. of America)	Pathe		
Almost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict.	1 reel	Nov. 17
Ant Lion, The (Secrets of Life)	Educational	1 reel	Mar. 8
Australia's Wild North West	Lee-Bradford	2 reels	
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Beast (Fighting Blood)	Film Book. Offices	2 reels	
The Bee (Secrets of Life)	Educational	1 reel	
Big Boy Blue (Leather Pushers)	Universal	2 reels	Mar. 15
Bill Brennan's Claim	Universal	2 reels	
Birds of Passage (Novelty)	Pathe	3 reels	Apr. 5
Black Caesar's Clan (Serial)	Pathe		
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Black Sunlight (Bray Romance)	Hodkinson	1 reel	
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Bull Tosser, The (Pete Morrison)	Universal	2 reels	
Butterfly, The (Secrets of Life)	Educational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Captain Kidder (Aesop Fable)	Pathe		
Cartoon Factory, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Comedians (Sing Them Again Series)	Educational	1 reel	Sept. 3
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Days of '49 (Serial)	Arrow	15 episodes	Apr. 5
Declaration of Independence, The (Chronicles of America)	Pathe		
Dirty Half Hundred (Indian Series)	Pathe	2 reels	Mar. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Red Seal Pictures	2 reels	
Ex-Bartender Retires, The (Bruce Scenic)	Educational		
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Farewell, The (Bruce Scenic)	Educational		
Fast Express, The	Universal	15 episodes	Feb. 23
Feathered Fishermen (Educational)	Fox		
Field of Glory (Sportlight)	Pathe	1 reel	Mar. 22
Film Portrait of Woodrow Wilson	Universal	1 reel	Feb. 16
Fly, The (Secrets of Life)	Educational	1 reel	Apr. 5
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gambling With the Gulf Stream (Bray Romance)	Hodkinson	1 reel	
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Gold, Gold (Way of a Man Serial)	Pathe	2 reels	
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Mary Tale (Fighting Blood)	Film Book. Offices	2 reels	June 16
Guest, The (Nigh Miniature)	Pathe		
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 12
Hats Off (Pete Morrison)	Universal	2 reels	Feb. 9
Haunted Hills (Wilderness Trails)	Educational	1 reel	Feb. 23
Heart Throbs (Sing Them Again Series)	Educational		
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 1
Home Again (Sing Them Again Series)	Educational	1 reel	Jan.
Homemaker, The	Educational	1 reel	Feb. 2
House of David	Lee-Bradford	2 reels	
Immortal Voice, The (Bray Romance)	Hodkinson	1 reel	
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Jean of Hoceta Head (Wilderness Tales)	Educational	1 reel	
Johnny's Swordfish (Educational)	Fox	1 reel	
Jumping Jacks (Hodge Podge)	Educational	1 reel	Mar. 1
Just-A-Little-Late Club (Barton Editorial)	Selznick	1 reel	
Just Waiting (Bruce Scenic)	Educational		
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
King Leary (Telephone Series)	F. B. O.	2 reels	
Last Outlaw, The	Universal	2 reels	Jan. 12
Laugh-O-Graphs (Novelty)	Grand Asher		
Leather Neckers, The	Serial		Mar. 8
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Liquid Lava (Hodge Podge)	Educational	1 reel	
Lone Larry	Kingsley Benedict	Universal	2 reels
Long Ago (Sing Them Again Series)	Educational	1 reel	Mar. 8
Long Live the King (Fighting Blood)	Film Book. Offices	2 reels	
Mandan's Oath, The (Indian Series)	Pathe	2 reels	Mar. 15
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Masquerade, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Mother Goose Land (Out of the Inkwell)	Red Seal Pictures	1 reel	
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tale)	Educational	1 reel	Dec. 1
Mystery Box, The (Bray Romance)	Hodkinson	1 reel	
Mysteries of Yucatan (Educational)	Fox	1 reel	
National Rash, The (Sportlight)	Pathe	1 reel	Mar. 8
New England Farm, A (Educational)	Fox		

Feature	Distributed by	Length	Reviewed
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	Feb. 16
Olympic Mermaids (Sportlight)	Pathe	1 reel	Feb. 23
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Peter Stuyvesant (Chr. of America)	Pathe	3 reels	Feb. 23
Plastigrams (Novelty)	Educational		
Poor King Midas (Barton Editorial)	Selznick	1 reel	
Puritan, The (Chronicles of Amer.)	Pathe		
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Romance of Life (Bray Romance)	Hodkinson	1 reel	
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Sculptor's Paradise, A (Novelty)	Fox	1 reel	Mar. 15
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Sky Splitter, The (Bray Romance)	Hodkinson	1 reel	
Slippery Decks (Educational)	Fox	1 reel	
Society Sensation, A (Valentine re-issue)	Universal	2 reels	Mar. 1
Some Sense and Some Nonsense (Hodge-Podge)	Educational	1 reel	Sept. 29
Song Cartoons	Red Seal Pictures	1 reel	
Song of Sewer (Educational)	Fox		
Something for Nothing (Barton Editorial)	Selznick	1 reel	
Speedville (Hodge-Podge)	Educational	1 reel	
Spider, The (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sun and Snow (Sportlight)	Pathe		
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swift and Strong, The Sportlight	Pathe	1 reel	Apr. 5
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	Mar. 8
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking a Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Ten Scars Make a Man (Serial)	Pathe		
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	Feb. 23
Trader Keeps Moving, The (Bruce Scenic)	Educational		
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
White Man Who Turned Indian, The (Indian Series)	Pathe	2 reels	Mar. 1
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why the Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Why Mice Leave Home (Cartoon)	Pathe	1 reel	Mar. 15
Wild and Western (Sportlight)	Pathe	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 3
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe	3 reels	Mar. 22
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R	12 reels	Feb. 2
Adorable Scoffiaw, The	Bow-Harlan	Preferred		
After A Million	Kenneth McDonald	Sunset Prod		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Special Cast	Warner Bros.		
Alaskan, The	Thomas Meighan	Paramount		
Along Came Ruth	Viola Dana	Metro		
America	Special Cast	United Artists	14 reels	Mar. 8
An Old Man's Darling	Laura La Plante	Pathe		
Another Scandal	Special Cast	Paramount		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. C. Burr	7 reels	Feb. 9
Back of the Beyond		Grand-Asher		
Back Trail, The	Jack Hoxie	Universal		
Bandolero	Special Cast	Goldwyn Cosmo		
Barbara Freitchie	Special Cast	First National		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas. Educ. Co		
Bluff	Ayres-Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist.		
Boomerang, The	Special Cast	Preferred Pict.		
Bread	Special Cast	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers	Special Cast	Metro		
Buddies	Marion Davies	Cosmo		
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict.		
Chechakos, The		Asso. Exhib.		
Circe	Mae Murray	Metro		
Claim No. 1	Special Cast	Universal		
Clean Heart		Vitagraph		
Code of the Sea	Rod La Rocque	Paramount		
Confidence Man, The	Thomas Meighan	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod		
Dark Swan, The		Warner Bros.		
Daughters of Pleasure	Blue-Prevost	Principal Pict.		
Dawn of a Tomorrow	Special Cast	Paramount	6 reels	Apr. 5
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Dollar Down	Ruth Roland			
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
End of the World, The	Jack Pickford			
Enemy Sex, The	Betty Compson	Paramount		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro		
Family Name				
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount	5 reels	Mar. 1
Feet of Clay	L. Jos. R. La Roque	Paramount		
Fighting Coward, The	Special Cast	Paramount	7 reels	Mar. 15
Fighting Tylers, The	Spec. Cast	Hal. Roach		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Fires of Fate		Truart (S. R.)		
First Violin, The		Grand-Asher		
Flames of Romance	Special Cast			
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod	4500 feet	Mar. 8
Fool, The	Special Cast	Fox		
Forbidden Lever, The	Special Cast	Selznick	5 reels	Dec. 29
Forgive and Forget	Special Cast	C. B. C. (S. R.)	6 reels	Feb. 23
Free Love		Metro		
Furnace of Life, The		Grand-Asher		
Good Bad Boy, The		Principal Pict.		
Goof, The	Special Cast	First National		
Guarded Woman, The	Richard Dix	Paramount		
Guilty One, The	Agnes Ayres	Paramount		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Hearts of Oak		Fox		
Helen's Babies	Babby Peggy	Principal Pict.		
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Hunted Woman, The		Fox		
Icebound	Dix-Wilson	Paramount	5145 feet	Mar. 15
In Fast Company	Richard Talmadge	Truart		
In The First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
In the Shadow of the Moon	Dorothy Chappell	Lee-Bradford	5 reels	
Inside Story, The		Paramount		
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
K		Universal		
King, The	Adolph Menjou	Paramount		
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov. 10
Leave It to Susan	Special Cast	Grand-Asher		
Lend Me Your Husband	Doris Kenyon	C. C. Burr		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Lightning Rider, The	Harry Carey	Hodkinson		
Little Robinson Crusoe	Jackie Coogan	Metro		
Listen Lester	Special Cast	F. B. O.		
Lone Fighter, The	J. B Warner	Sunset Prod.		
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lure of the Yukon				
Madame Satan	Theda Bara			
Man from Brodney's	Special Cast	Vitagraph	7 reels	Dec. 3
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Man Who Came Back, The		Fox		
Man Who Sold Himself	Richard Dix	Paramount		
Man Without a Country, The		Fox		
Mark of Cain	John Gilbert	Fox		
Marriage Market, The	Special Cast	C. B. C.-S. R.	6 reels	Mar. 1
Mary Anne		Pathe		
Mary the Third	Special Cast	Goldwyn-Cosmo		
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Miami	Betty Compson	Hodkinson		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Monsieur Beaucaire	Rudolph Valentine	Paramount		
Montmartre	Pola Negri	Paramount	7 reels	Mar. 15
Mountebank, The	E. Torrence-A. Q. Nilsson	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Ladies Lips		Preferred		
My Man	Special Cast	Vitagraph	5600 feet	Feb. 23
Never Say Die	Douglas McLean	Assoc. Exhib.		
Night Message	Special Cast	Universal	4591 feet	Mar. 29
North of 36	Special Cast	Paramount		
Open Places	John Lowell	John Lowell		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Outline of History		J. R. Bray		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pair of Hellions, A	Miller-Palmer	Lee-Bradford	6 reels	
Pal O' Mine	Special Cast	C. B. C.		
Passionate Adventurer	Alice Joyce	Selznick		
Peter Pan	Pauline Garon	Paramount		
Potash and Perlmutter in Hollywood	Bernard-Carr	First National		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Reckless Age, The	Reginald Denny	Universal		
Relativity	Laura La Plante	Universal		
Restless Wives	Morris Kenyon	Masterson		
Ridgeway of Montana	Jack Hoxie	Universal		
Roles	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Rose of the Ghetto	Marie Prevost	Warner Bros.		
Sands of Time	Special Cast	First National		
San Francisco		Grand Asher		
Satin Girl, The	Special Cast	Grand-Asher		
Sea Hawk, The	Special Cast	First National		
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Signal Tower, The	Special Cast	Universal		
Singer Jim McKee	William S. Hart	Paramount	7 reels	Feb. 23
Sinners in Heaven	Special Cast	Paramount		
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount	6 reels	Mar. 22
Southern Love	Betty Blythe			
Stepping Lively	Richard Talmadge	Truart		
Stranger of the North	Richard Travers	Lee-Bradford	5 reels	
Strange Woman, The	Shirley Mason	Fox		
Strathmore		Fox		
Superstition	De la Motte-Bowers	Creative Prod.		

Feature	Star	Distributed by	Length	Reviewed
Take It or Leave It	Leatrice Joy	Paramount		
Taming of The Shrew	Bebe Daniels	Principal Pict.		
Tarnish	May McAvoy	Paramount		
Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 3
Tenth Woman, The	Special Cast	Warner Bros.		
Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo		
Thief of Bagdad, The	Douglas Fairbanks		12000 feet	Apr. 5
Three O'clock in the Morning	Special Cast	Assoc. Exhibitors	7 reels	Feb. 9
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 8
Throwback, The	Pat O'Malley	Universal		
Thy Name is Woman	Special Cast	Metro	9 987 feet	Mar. 15
Tiger Love	E. Taylor-Moreno	Paramount		
Treasure Canyon	I. B. Warner	Sunset Prod		
Tree in the Garden	Special Cast	Goldwyn-Cosmo		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
Trouble Shooter, The	Tom Mix	Fox		
Unguarded Woman, The	R. Dix-B. Daniels	Paramount		
Venus of the South Seas	Annette Kellerman	Lee-Bradford	5 reels	
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Visions		United P. & D.		
Wanderer of the Waste-land		Paramount		
Wandering Husbands	Kirkwood-Lee	Hodkinson		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of All Flesh		Grand Asher		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers The		Goldwyn-Cosmo		
Week End Husbands	A. Ruben-M. Love	Equity	6700 feet	Feb. 23
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod		
What Shall I Do	Dorothy Mackaill	Hodkinson		
When Johnny Comes Marching Home	Special Cast	Universal		
When a Woman Reaches Forty		Preferred		
Whipping Boss, The	Special Cast	Monogram		
Who's Cheating	Dorothy Chappell	Lee-Bradford	5 reels	
The Wise Son	Special Cast	Universal		
Worldly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		
Youth to Sell		C. C. Burr		
Women Who Give	Special Cast	Metro		

: : Picture Paragraphs : :

SHOULD woman propose, and kindred leap year angles are featured in the colorful press book which Distinctive Pictures Corporation has just issued on "Second Youth," which will be released through Goldwyn - Cosmopolitan. The woman proposing idea is carried out in all of the paper, in the window card and in the newspaper ads through the clever work of John Held, Jr.

The 24-sheet poster for "Second Youth," which is done in the inimitable Held style, shows a bashful young man with three young ladies on each side of him, each trying to outdo the other to please him and possibly win his favor.

IN its tie-up with Goldwyn Pictures Corporation for the combined exploitation of the film version of Elinor Glyn's "Three Weeks" and the photoplay edition of the book, the Macaulay Publishing Company has just issued one of the biggest editions ever published in its series of popular price reprints of copyright novels. The edition consists of 200,000 copies and the Macaulay company anticipates that it will be entirely exhausted by the demand for it which will be aroused by the showing of the photoplay throughout the country.

The Macaulay Company has arranged to exploit the book on a big scale nationally at the same time that the film is shown.

THE Columbia Picture Corporation, a new independent film exchange in the St Louis territory, is planning out a plan of advertising their pictures through a magazine published by themselves, which contains all the information the exhibitor to know in up-to-date news form. The exchange claims almost immediate and excellent results from the very first issue on March 1, and declare they will edit further issues "now and then."

This first issue was devoted almost exclusively to C. B. C., whose pictures they are handling.

THE press book for Rupert Hughes' picture of the woman in business, "True as Steel," is now ready for exhibitors. It is in line with the big, attractive service books which Goldwyn-Cosmopolitan has been issuing for the past year.

As usual, the front cover is a reproduction of the window card and is a very attractive one. Posters are reproduced in color and have been prepared with special attention to their value as cut-outs. The 24-sheet is unique in design, showing across the upper half of the poster four seated figures, the center pair holding hands across a table. The title of the picture, the cast, the credits, etc., are given on the lower half of the 24-sheet. The 6, 1 and 3 sheets also have excellent designs for cut-out and window display purposes.

FOLLOWING a special presentation at the Opera House in Tucson, Arizona, Rex Ingram's "Scaramouche" evoked the liveliest enthusiasm from prominent people of the city. Subsequently "Scaramouche" played a record engagement at this theatre, winning the hearty support of the newspapers and the general public. Metro officials received letters from Tucson leaders complimenting them on possessing such a great production.

Miss Marion Burroughs Rhea, Society and Dramatic editor of the Tucson Citizen wrote: "I feel it a privilege to say that it is one of the best presented and the most interesting photoplays it has been my good fortune to see. 'Scaramouche' truly portrays my own mental picture of the book."

Kate B. Reynolds, County School Superintendent, wrote: "I recommend 'Scaramouche' as a picture of unusual educational merit. I can truthfully say that I enjoyed every minute of the production and I hope that every one in Tucson will avail herself or himself of the opportunity of seeing it."

THE universal popularity of Metro's "The White Sister," is evident from a report by Rev. Henry R. Rose, minister of The Church of the Redeemer, who presented it in his church in Newark, New Jersey, to a packed audience last week. Dr. Rose, who frequently presents picked photoplays to his congregation, wrote to Metro:

"I want to tell you of the splendid attendance last night when we showed 'The White Sister.' The church was so crowded we had to bring in three rows of chairs. The picture and the story made a remarkable impression. I am going to repeat it this Wednesday night in the High School of Commerce in New York. I have Metro down for three of your pictures in the series which is attracting great audiences to my church and winning enthusiastic commendation."

TWO feature comedies distributed or sold by Associated Exhibitors have places in a "recommended" list just issued by the joint committee on better films of the Illinois council of Parent-Teachers association, the Illinois League of Women Voters, and the Chicago Women's Club. Two of four pictures recommended "for the family, from high school age up" are Douglas MacLean in "Going Up" and Harold Lloyd in "Why Worry." The productions in the list were endorsed by the committee as "affording clean and wholesome recreation."

BACKING up the production with adequate exploitation is one of the things the Warner Bros. organization is noted for.

It was therefore natural that the Warner exploiteers headed by Lon Young should select the fashions and styles of today to best bring before the New York public the merits of "Beau Brummel" the traditional hero of fashion. That their work was well done is shown by the unparalleled list of store locations carrying "Beau Brummel" advertising matter in conjunction with the New York premiere at the Mark Strand.

Gray's Drug Store at 43rd St and Broadway has an entire window display containing various photos of Mr. Barrymore as "Beau Brummel in connection with a display of theatrical make-up.

A tie-up was arranged with the entire chain of 14 Young's hat stores, each store carrying an old fashioned high beaver hat in contrast with the latest model made by this firm which was named the "Beau Brummel" as a testimonial to Mr. Barrymore.

Another chain store hook-up was with the Signet Shoe stores, ten in number who made up special window displays of footwear in conjunction with advertising material for the picture.

Leighton's clothing store at 47th and Broadway was the center of attraction in Longacre Square with a special wax figure dressed in Mr. Barrymore's original costume.

Special window cards were made up for beauty parlors, each card carrying an autographed photo of one of the players in the picture wearing a striking coiffure.

A prominent jewelry store displayed the "original" snuff box owned by Beau Brummel and used by Mr. Barrymore in the picture and attracted large crowds to the store.

PRESS books have been started by the Selznick Distributing Corporation publicity department on the Distinctive Selznick picture "Twenty Dollars A week" with George Arliss, Taylor Holmes and Edith Roberts, and on "The Right of the Strongest," the Zenith production with E. K. Lincoln. The book on "Twenty Dollars A Week" is to be of twenty pages, in two colors throughout, and will contain some unusual exploitation ideas and national tie-ups.

Campaign books have just been completed by the Selznick forces on Jane Murfin's "Flapper Wives," featuring May Allison and Rockcliffe Fellowes, and on Grace Sanderson Michie's "Pagan Passions" featuring Wyndham Standing and Rosemary Theby.

"AFTER SIX DAYS," the biblical photoplay spectacle featuring Moses and the Ten Commandments, distributed by Weiss Brothers' Artclass Pictures Corporation, now in its second week at the Tremont Temple in Boston, is having its musical program broadcasted over the Radio.

"Listeners in," have heard the augmented symphonic orchestra, under the direction of Mr. Frank S. Truda, and the beautiful rendition of selective themes by the Imperial Quartet.

The program has been broadcasted, on alternating days, both by WNAC of the Shepart Stores and station WBZ of the Boston Herald-Traveler, the latter relaying the concert to their station at Springfield, Mass.


DOUGLAS FAIRBANKS
THE
THIEF OF BAGDAD
DOUGLAS FAIRBANKS
THE
THIEF OF BAGDAD
opened
at the
LIBERTY
THEATRE
N.Y.C.
with
Simplex
projectors
OF COURSE
MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St-- New York



Rothacker-Aller Laboratories, Hollywood, Calif.



Richard Barthelmess
and
May McAvoy
in
"The Enchanted Cottage"

Inspiration Pictures, Inc., Charles H. Duell, Jr., President, Presents Richard Barthelmess In John S. Robertson's production ***"The Enchanted Cottage"***, By Arthur Wing Pinero. Adapted By Josephine Lovett. Titles by Gertrude Chase. Photography By George Folsey. Film edited By William Hamilton. The Cast Supporting Mr. Barthelmess is Headed by May McAvoy and Includes Miss Ida Waterman, Florence Short, Alfred Hickman, Holmes E. Herbert, Ethel Wright And Harry Allen. Everything Directed by John S. Robertson. *A First National Picture.* ***Rothacker Prints and Service.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Founded 1910
by
Watterson R. Rothacker

Look Better—
Wear Longer!

APRIL 19, 1924

Motion Picture News

Reg. U. S. Patent Office



VOL. XXIX No. 16

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Published Weekly—$3.00 a year

PRICE, 20 CENTS

Albany — Los Angeles

The Trade is Entitled to Know!

Every Exchange Manager should know
about the Screen Insurance of
"STANDARD PRINTS"

Look on the Screen at
the Results of Flawless
Developing and Printing

Listen to the Endless Comments
on the SCREEN BRILLIANCY
of the Laboratory work of

The Standard Way
in Hollywood

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets
Holly 4366
Hollywood, California



WILLIAMS PRESS, INC

Cecil B. DeMille's TRIUMPH!

Released direct to you on April 28th

LEATRICE JOY
ROD LA ROCQUE
VICTOR VARCONI
CHARLES OGLE
JULIA FAYE
THEODORE KOSLOFF
ROBERT EDESON
ZASU PITTS
GEORGE FAWCETT
RAYMOND HATTON

SCREEN PLAY BY
JEANIE MACPHERSON
FOUNDED ON THE
SATURDAY EVENING POST
STORY BY MAY EDGINTON

RIGHT when you need it most — a big, dazzling Cecil B. De Mille modern production as fine as "Manslaughter" or "Male and Female"!

Picturized with all the gorgeous girls and gowns, the lavish settings and unique touches that have made De Mille the screen's greatest showman. And a love story of today that will grip audiences with its power and sincerity.

"TRIUMPH" is the BIG BOX-OFFICE SHOW this spring and summer! You can't duplicate it anywhere.

A Paramount Picture

PRODUCED BY
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR JESSE L. LASKY CECIL B. DeMILLE

Smashed!

Every record made by "THE HUMMING BIRD" is *(and it's made hundreds of 'em)* being smashed by GLORIA SWANSON in "*A Society Scandal*"

the facts are:

At the McVickers Theatre, Chicago, "A Society Scandal" did $24,646 in one week.

At the Imperial, Charlotte, N. C., it broke all records for three days and beat "The Humming Bird" by $248.

At the Bijou, New Haven, Conn., it beat the opening night record, held by "The Humming Bird," by $77.

Spragg Amusement Co. (Ohio circuit) writes: "We are making house records with 'A Society Scandal.' THERE in every detail. Just the type they want."

And so it goes all over the country!

The BOX-OFFICE RAGE OF THE HOUR is "A Society Scandal"!

ALLAN DWAN'S PRODUCTION OF ALFRED SUTRO'S "*The Laughing Lady*" SCREEN PLAY BY FORREST HALSEY

PRODUCED BY FAMOUS PLAYERS-LASKY CORPORATION

Get this *Paramount Picture* TODAY!



HERE she is, Gentlemen, the bewitching little miss who is drawing the mobs to motion picture theatres throughout the length and breadth of the land. Millions know her as Mack Sennett's former Queen of the bathing girl beauties.

—She's the Peach of All Peaches—She's
ALBERTA VAUGHN—Scintillating—Captivating Star of

"THE TELEPHONE GIRL"

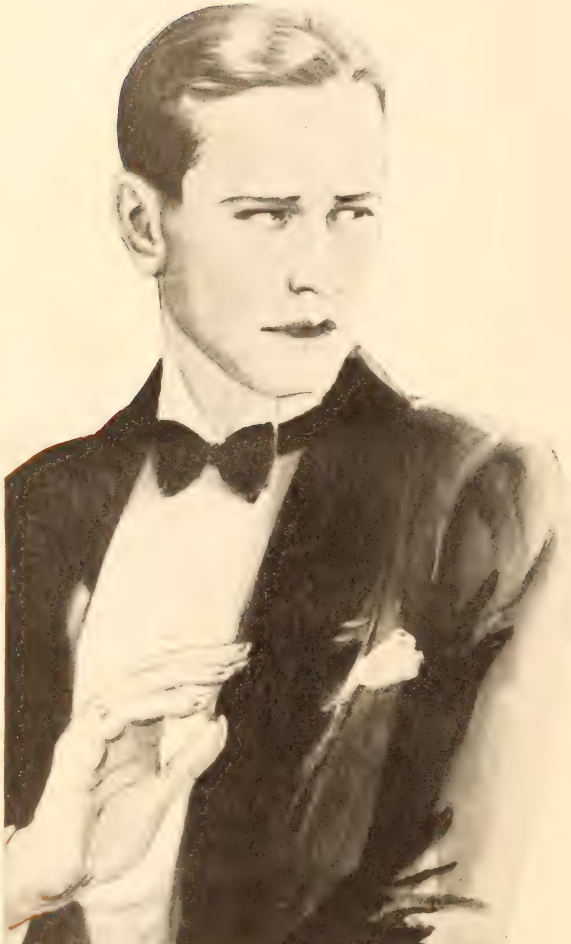
Series—The H. C. Witwer-Cosmopolitan Magazine Stories

And how this new series has hit the public. With those two side-splitting comedians, Al Cooke and Kit Guard, and with George O'Hara and Gertrude Short and practically the entire cast of the original "FIGHTING BLOOD" series, you can surpass your success of the "FIGHTING BLOOD" stories. 12 knockout chapters, two reels each, running riot with youth, love, fast action and the snippiest, snappiest stuff your patrons ever saw. They're cleaning up for thousands of theatres. Have YOU booked 'em yet?

1924 belongs to F.B.O.

FILM BOOKING OFFICES
OF AMERICA, INC.
723 Seventh Avenue
New York, N. Y.

THE Rejec



A Distinc

ALMA RUBENS



Alma Rubens and Conrad Nagel—Favorites of Millions—Appear Together for the First Time! An Unbeatable Combination, With Wyndham Standing, Leonora Hughes Celebrated Dancer, a Brillian Cast and a Dozen New York Society Girls and Men Appearing in Actual Haunts of the Gay Set—Sherry's and the Ambassador.

Here is a Vital Drama, Set in the Modern World of Luxury Jazz and Carefree Beauty. It is the Story of a Girl Who Pays a Tremendous Price to Enter Golden Portals, Almost Wrecking Her Happiness and that of the Man She Loves.

ted WOMAN

tive Picture *with*

CONRAD
NAGEL

and WYNDHAM STANDING



Written by
JOHN LYNCH

Directed by
ALBERT PARKER

Goldwyn-Cosmopolitan

Help Me Solve

No. 377—Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Pictures Corporation

JUST AS I HAVE TRIED TO HELP YOU MEET YOUR PROBLEMS from year to year, and just as you have helped me to meet mine during the past ten years, I now again ask you to help solve the biggest one of all, because the proper solution is important to you as well as to me.

Universal is about to undertake a big thing, a revolutionary change in its production policy. Hitherto we have been making from forty to fifty-two so-called "program pictures" every year, but only from eight to twelve really big pictures, the latter being known as Jewels.

Up to this time there has been a real need for "program pictures." They have been more or less the backbone of business for many thousands of theatres. But now, according to reports from all over the world, but particularly in the United States and Canada, the "program picture" seems to have outlived its usefulness. It becomes necessary for Universal to take another step forward, and we are getting ready to take it.

Hereafter we intend to produce 36 big pictures per year instead of only eight to twelve. We have already started on this plan. In fact, the first half-dozen big pictures are completed and paid for even though they will not be offered to you until May or June for early Fall showings.



Be sure you get your copy of the April 12th issue containing Universal's Great Spring Drive Surpr ately to 1600 Broadway, N.Y. Get it.

A Big Problem

To go on with our huge new production plan will require every dollar I can get. I have no other partner except you, no other financier except you. I must operate on funds that I get from you. The only way I can get such funds is to supply you with pictures. The only way you can help me is to use the pictures I have—pictures which you have not yet played.

These pictures must have the widest possible circulation. Nothing but thorough circulation of Universal pictures in the past has enabled us to sell them to you at live-and-let-live prices. In the ordinary course of events the pictures already released would be circulated pretty thoroughly during the next six months. BUT I NEED THAT CIRCULATION FASTER THAN THAT. I NEED IT WITHIN THE NEXT TWO OR THREE MONTHS.

So I have told the sales force to use every effort to get you to help finance future Universal pictures—our big program—by GETTING YOU TO USE ALL UNPLAYED UNIVERSAL PICTURES JUST AS FAST AS YOU POSSIBLY CAN.

The money thus brought in will be used to make the newer and better Jewels which I have already told you about.

Your part is to PLAY ALL UNPLAYED UNIVERSAL FEATURES IN QUICK ORDER. MY PART IS TO PRODUCE MORE OF THE KIND OF PICTURES YOU NEED IN QUICK ORDER. If we work together it will be easy. If we don't, it will be impossible. Are you with me?

of "The Universal Weekly" and succeeding issues
se Offer. If you are not getting it write immedi-
Read it! It means money to you!





COMING!

AN AL CHRISTIE FEATURE

"HOLD YOUR BREATH"

with a great comedy cast

Dorothy Devore

Walter Hiers
Tully Marshall

Jimmie Adams
Priscilla Bonner
and
Jimmie Harrison

Directed by
Scott Sidney

Story by
Frank Roland Conklin





Distributed by
HODKINSON
Foreign Distributor
Wm VOGEL, Distributing Corp
Season 1924-1925
Thirty First-Run Pictures



In Production

Priscilla Dean

who is established as a first run star of tremendous drawing power, will soon be seen in a series of four special productions. In this series Miss Dean has been provided with vehicles that will give her an opportunity to display to the utmost the consummate artistry that has endeared her to the amusement going public.

The first of the series has as its theme a powerful story under the personal supervision of one of the screen's greatest directors.

WATCH FOR FURTHER ANNOUNCEMENTS

Distributed by
HODKINSON
FOREIGN DISTRIBUTOR-
Wm VOGEL, DISTRIBUTING CORP.
Season 1924-1925
Thirty First-Run Pictures

~ ~ again a winner at

FENWAY Theatre,

Boston Week~Mar. 16th

what the critics say~

"Fun, plenty of fun and nothing else but fun, kept me entertained, acted in zippy style."
—*Boston Advertiser*

REGENT PICTURES CORP. PRESENTS

"The DRIVIN' FOOL"

"Fastest picture here this season."
—*N. Y. American*

"It is a very good film of its kind and one filled with fun."
—*N. Y. Times*

" 'The Drivin' Fool' is one of those high-speed joyous farces that coax the spectator into settling comfortably into his seat to laugh his heartiest." —*N. Y. Evening Journal*

"Should prove enjoyable anywhere." —*M. P. News*

"A sure fire number." —*Film Daily*

"A live wire performance."
—*M. P. World*

"Isn't a dull moment."
—*Exhibitors' Herald*

"Pep is the middle name of this picture." —*Cincinnati Billboard*

"Possesses all the elements that bid for audience appeal—fast action, spills, thrills." —*Harrison's Reports*

Played by

Southern Enterprises Theatre Circuit
Poli Circuit
Pantages Circuit
Jensen & Von Herberg Circuit
West Coast Theatres
And by almost every big independent theatre in America.

featuring

WALLY VAN,
Patsy Ruth Miller
and Alec. B. Francis-
Directed by Robert J. Thornby

If you haven't played this whirlwind picture you are cheating yourself out of some easy money~

BOOK IT NOW!



Distributed by

HODKINSON

FOREIGN DISTRIBUTOR Wm VOGEL, DISTRIBUTING CORP.

Season 1924-1925 Thirty First-Run Pictures

You've seen telegrams before--but read this one

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

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1924 MAR 9 AM 1 32

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W W HODKINSON CORPORATION
469 FIFTH AVENUE NEW YORK N Y

CONGRATULATIONS THE HOOSIER SCHOOLMASTER STOP OPENED AT KINGS THEATRE TO BIGGEST BUSINESS SINCE THANKSGIVING WERK STOP PATRONS AND CRITICS UNANIMOUS IN PRAISING THIS CLASSIC STOP IF THIS IS INDICATION OF WHAT FUTURE HODKINSON PRODUCT WILL BE THEN YOU HAVE NOTHING TO APOLIGIZE FOR STOP ITS A REAL PICTURE

WILLIAM GOLDMAN.



Whitman Bennett presents

"The HOOSIER SCHOOLMASTER"

The Mid-Western Classic by **Edward Eggleston**

featuring

Henry Hull & Jane Thomas

Directed by
Oliver Sellers
Scenario by
Eve Stuyvesant

Distributed by
HODKINSON
Foreign Distributor
Wm VOGEL, Distributing Corp
Season 1924-1925
Thirty First-Run Pictures



Nearing Completion

Reservations now being taken at all Hodkinson Exchanges for first run bookings



Betty Compson
in
"MIAMI"

Story by John Lynch

An Alan Crosland production

Produced by Tilford Cinema Corp.

Distributed by
HODKINSON
Season 1924-1925
Thirty First-Run Pictures

Here's a straight tip, for your bank book's sake Play



ALBERT L. GREY PRESENTS

LLOYD HAMILTON IN "HIS DARKER SELF"

BASED ON THE ORIGINAL STORY, "MAMMY'S BOY" BY ARTHUR CAESAR

HIS FIRST SUPER-FEATURE COMEDY

(BY COURTESY OF E.W. HAMMONS)



"'His Darker Self' has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture. . . . We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. *It ranks with the very best feature length comedies we have seen* and we expect it to be responsible for a gale of laughter in the motion picture houses of the country."

MARTIN J. QUIGLEY,
Exhibitors Herald.

DISTRIBUTED BY

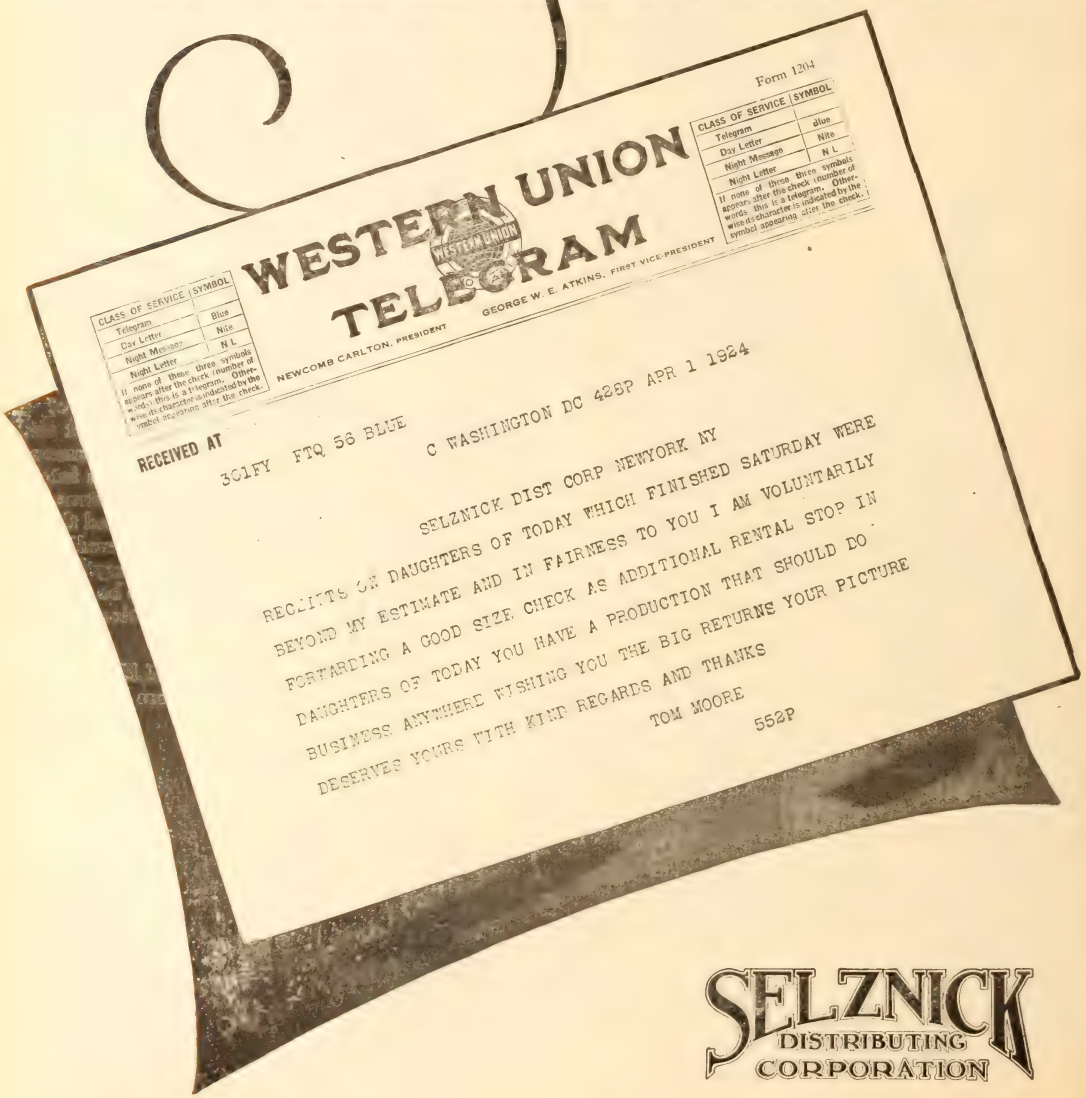
HODKINSON

Season 1924-1925

Thirty First-Run Pictures

Square Deal Moore

The well-known "TOM" of Washington, D.C., wires--



SELZNICK
DISTRIBUTING
CORPORATION

He'll Swear To It!

Charles Olsen,

One of the foremost exhibitors in
the middle west
Offers to give a sworn statement
to any exhibitor

That



"DAUGHTERS OF TODAY"

exceeded by several thousand dollars the largest gross ever attained by any picture at the Ohio Theatre, Indianapolis.

TRIED AND PROVED

A Certified Winner

SELZNICK
DISTRIBUTING
CORPORATION

This F. B. O. Box Office Attraction Thunders with red-hot sure-fire melodrama and action——

Billie Dove
AND
Geo. Larkin

— IN —



YANKEE MADNESS



YOUR patrons will "eat this picture up" . . . . It's a picture made to order for those who revel in melodrama . . . and how this one does step . . . . With exquisite Billie Dove, by far the screen's most beautiful star—and George Larkin, popular screen hero, you've got one in "YANKEE MADNESS" that is sure fire . . . And say—where have you had a picture with a sure fire-come-on title like "YANKEE MADNESS?"

And if you want EXPLOITATION, what stuff you'll find in our press book. You know the kind. The F. B. O. kind that is the talk of every exhibitor in the land. Grab "YANKEE MADNESS" and bank some fine profits with it.

IT'S AN F.B.O. PICTURE

FILM BOOKING OFFICES
of America, Inc.

723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London W. 1, England

The "Babe" Bats Another!



A Metro Picture

REG U.S. PAT. OFF.

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain, Sir William Jury, Managing Director...

JACKIE

"Another Sure Box Office Success; Will Pack 'Em In At Any House"

—Motion Picture News

Again, brothers, again! Gosh, how this Coogan kid does clean up! Listen:

"Will do splendid business. Plenty for you to talk about. Will go big."

—The Film Daily

Plenty is right! In the first place, as the *News* says,—

> "it is 'different' in plot, a relief from the sameness of present day pictures. Second, it has a novel scenic background — quaint Flanders with its wide pantaloons, wooden shoes, dog carts and art. Third, it offers an opportunity for delightful musical settings and wide exploitation. Fourth, it is rich in comedy values, and fifth, it is a picture of especial appeal to children.
>
> "One of the real novelties of the season. Jackie contributes a characterization that is going to reach the hearts of a nation. Not only the most appealing, but the most novel role of his career. Never have there been more real comedy situations in a Coogan picture, never more heart touching moments."

And the *Moving Picture World:* "More than the usual quota of laughs and tear-compelling situations."

"Yes, there's no doubt about it, this is a winner for exhibitors! . . . no matter what class their audiences fall in."

—Exhibitor's Trade Review

That, brothers, is your answer!



A Metro Picture

REG U.S. PAT. OFF.

COOGAN

in A BOY of FLANDERS



Directed by
Victor Schertzinger

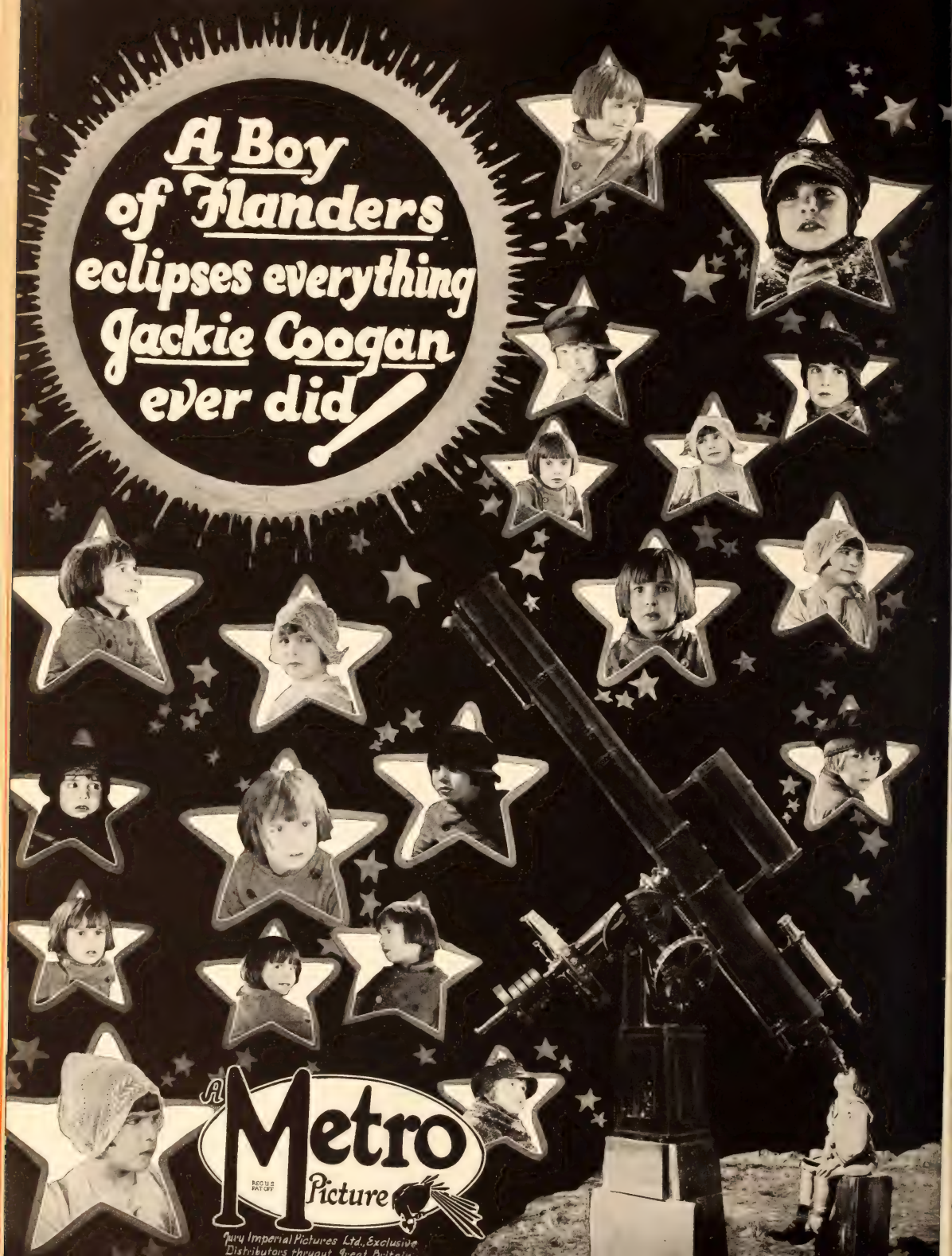
Produced under the personal Supervision of
Jack Coogan Sr.

Continuity and Scenario by
Walter Anthony

Adapted from
Ouida's "A Dog of Flanders"

A **Metro** Picture

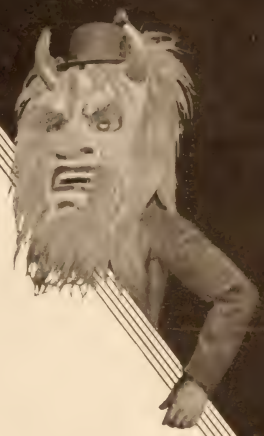
Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain... Sir William Jury, Managing Director


A Boy of Flanders eclipses everything Jackie Coogan ever did
A Metro Picture
REG U.S. PAT. OFF.
Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain

JACK WHITE COMEDIES

A new group of fast-action comedies produced by that master of high-speed fun—Jack White







Three two-reel fun-subjects, beginning with "Midnight Blues", full of thrills and merriment that come at a mile-a-minute clip.

"Here is one of the most interesting two-reelers turned out in a long, long time. It is chock-full of real comedy of a variety that is different than usually seen in these short subjects. x x x The action is fast and furious x x x This one is good for laughs in any kind of house."

—*M. P. News*

MIDNIGHT BLUES

with LIGE CONLEY

Supervision of Jack White

Educational Pictures
"THE SPICE OF THE PROGRAM"

For foreign rights address
FAR EAST FILM CORPORATION
729 Seventh Avenue
New York City

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Educational Pictures

"THE SPICE OF THE PROGRAM"

Juvenile COMEDIES

Offering a new boy star who is rapidly winning his way to the top as a favorite with lovers of screen comedy.



JOHNNIE FOX, Jr.

and his host of kid pals are a scream in

"BARNUM JUNIOR" and "ABOUT FACE"

Good wholesome fun for young and old alike is one of your best business builders. Use it—and ADVERTISE IT.



EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

For foreign rights address
FAR EAST FILM CORPORATION
729 Seventh Avenue
New York City

Educational Pictures
"THE SPICE OF THE PROGRAM"

HAMILTON
COMEDIES

An excellent added attraction for any program, and a box-office bet that will pull equal to your longer feature unless it is of the very best.

LLOYD HAMILTON
in
"LONESOME"
and
"KILLING TIME"

Supervised by Jack White



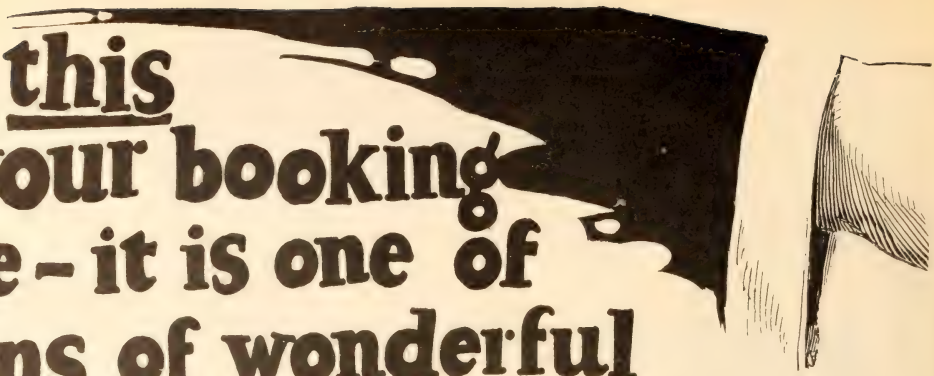
Hamilton always sends them away happy. He will draw them in as well—*if you back him up in your advertising.*



For foreign rights address
FAR EAST FILM CORPORATION
729 Seventh Avenue
New York City

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Let this be your booking guide - it is one of dozens of wonderful reviews of Harry Ascher's production



"BY DIVIN

Starring ELLIOTT DEXTER

A big picture — a big theme — a big cast — a big story — with those highly dramatic moments running all thru it that makes it a production your patrons will talk about for weeks. We told you from the start this was a winner. It has made good 100%.

Sales Office, United Kingdom
R-C Pictures Corporation
26-27 D'Arblay St., Wardour St.
London, W. 1, England.

FILM BOOKING



ELLIOTT DEXTER IN

BY DIVINE RIGHT

(Film Booking Offices)

AN APPEALING STORY WITH BOX OFFICE POWERS

Austin Farrol	Elliott Dexter
The Girl	Mildred Harris
The Boss	Anders Randolf
"Tug" Wilson	DeWitt Jennings

At last Elliott Dexter has been given a part commeasurate with his skill, in this, his first picture under the Grand-Ascher banner. Though perhaps the thought has not been expressed in words, the story is one in which the public has long wanted to see him starred. It has the heart appeal, vigorous and genuine; a subtle beauty, and a mighty theme—the combat of good and evil—all of which contribute to its exceptional box-office powers.

For those who demand the thrilling elements, there are embodied in the film a spectacular fire and a train wreck that is a train wreck. No fake about this one. Two locomotives, pulling a number of cars, crash head on at a breakneck speed within a short distance of the camera's lens. A more interesting and hair-raising effect has seldom been brought within such close range of the camera.

The story is based on the novel "The Way Men Love," by Adam Hull Shirk, and whether or not it has followed the book closely, comes from R. William Neill as a telling and effective story. Deftly the force of faith, represented by Elliott Dexter as Austin Farrol, known to those of his mission as "The Prince", has been portrayed in a struggle against greed for power, with faith victorious.

Many dramatic situations are introduced in the progress of the story, which moves along evenly, forcefully and surely to an uplifting climax.

IT'S AN
F.B.O.
PICTURE

E RIGHT

Supported by Mildred Harris and a Great Cast

No scenes ever filmed carry such tremendous punches as do the scenes of the train wreck. These alone are worth the price of admission. Adam Hull Shirk's big novel wonderfully done under the direction of R. Wm. Neill. Play it for the big money.

OFFICES OF AMERICA INCORPORATED

723 Seventh Avenue
New York, N. Y.
EXCHANGES EVERYWHERE

RACING LUCK

WITH

MONTY BANKS



ASSOCIATED

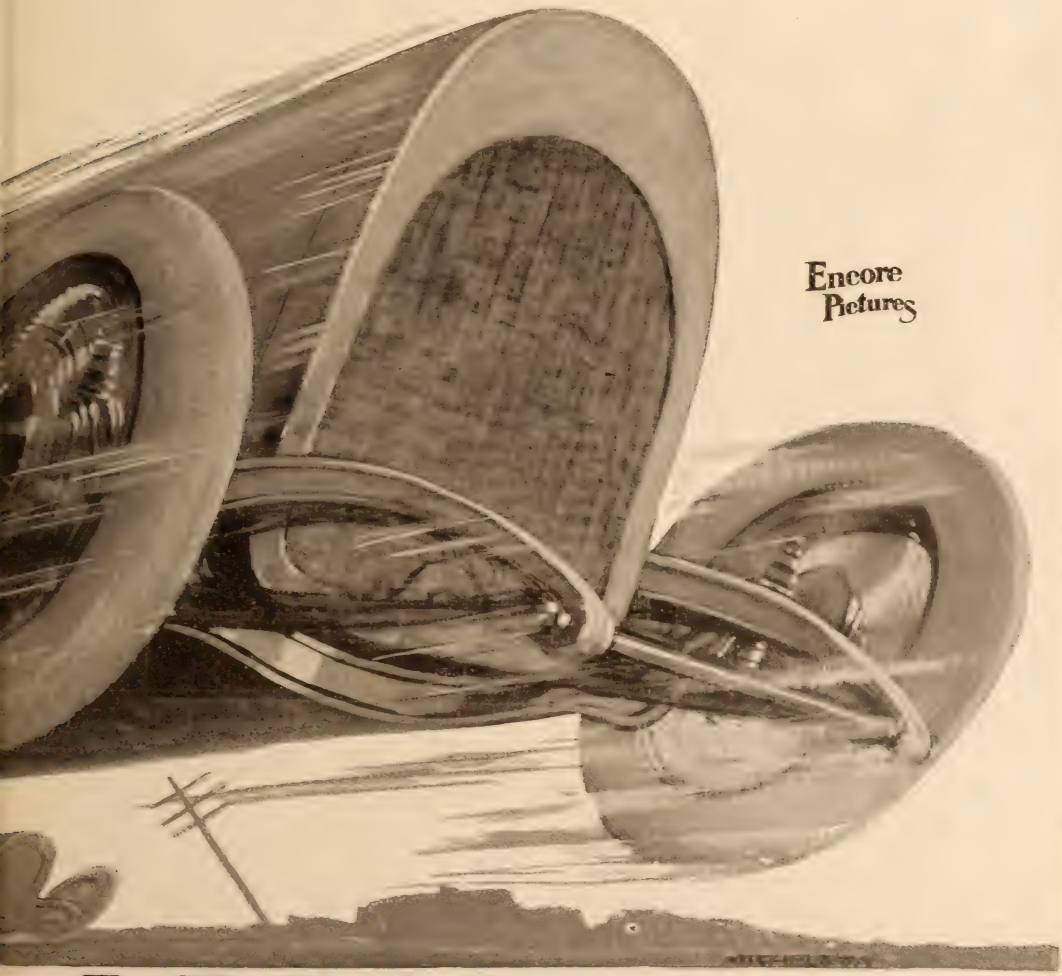
PHYSICAL DISTRIBUTOR: PATHE' EXCHANGE INC.

ARTHUR S. KANE,

it whiz-z-zes---

"Some Laughs!" Says Wid Gunning:

I have said repeatedly that the great American public craves comedy. I want to emphasize to you right now that this picture can do a terrific business for you and register tremendous satisfaction if you will get behind it and make the right sort of noise about it. . . .
The gang wants to laugh and this carries some great laughs, so it is up to you to cash in on it."



EXHIBITORS

PRESIDENT.

FOREIGN REPRESENTATIVE: SIDNEY GARRETT

Your Picture! Made

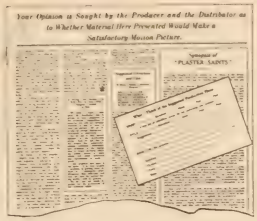
TO
Bennett Sanders, Garden, Pittsburgh, Pa.
Stanley Swartz, Darlyn, Brodhead, Wis.
L. C. Lidball, Isis, Fort Worth, Tex.
Mrs. J. G. Heywood, Lyric, Cornell, Wis.
Hayes Ames, Columbia, Philadelphia, Pa.
L. C. Farquhar, Opera House, Guide Rock, Neb.
York Palace Theatre, Philadelphia, Pa.
Harry Muller, Crystal, Anderson, Ind.
John F. Hayes, York-Columbia, Philadelphia, Pa.
W. C. Hearn, Hub, Bishop, Tex.
C. T. Gresham, Art Craft, Mooresville, N. C.
George W. Vint, Grand, Harrisburg, Pa.
R. A. Flora, Powers, Caribou, Me.
Hippodrome, Williamsport, Pa.
Charles W. Ryan, Milford, Chicago, Ill.
Palace Theatre, Marksville, La.
Theo. P. Davis, Fourth Street, Moberly, Mo.
H. T. Hare, Russell, Detroit, Mich.
Louis R. Markun, Tuxedo, Indianapolis, Ind.
G. H. Jenkinson, Victor, Minocqua, Wis.
W. H. C. Dudley, Dudley's O. H., Americus, La.
N. T. Thompson, Stuart, Wausau, Wis.
Harry Hall, Dean Street, Adrian, Mich.
E. W. Sloop, Strand, Osage City, Kas.
M. J. Black, Bijou, Waverly, Ill.
J. F. Jorgensen, Community, Mount Hope, Kas.
Fred Meyn, Pershing, Kansas City, Kas.
E. G. Michel, Michel, Marble Falls, Tex.
G. B. Morris, Strand and 12 others, San Antonio, Tex.
A. E. Andrews, Opera House, Emporium, Pa.
C. H. Brown, Liberty, Zanesville, O.
G. F. Post, Post-Cammack, Spring Green, Wis.
W. A. Erwin, Orpheum, Marion, Ill.
N. C. Sikes, Lomax Opera House, Lomax, Ill.
Hainline & Lawphen, California and Majestic, Corona, Cal.
and others who made title suggestions.

ASSOCIATED

ARTHUR S. KANE,

PHYSICAL DISTRIBUTOR : PATHÉ EXCHANGE INC.

as you wanted it!


Your Opinion is Sought by the Producer and the Distributor as to Whether Material Here Presented Would Make a Satisfactory Motion Picture.

Synopsis of "PLASTER SAINTS"

You win!

You have convinced us of the inadequacy of the title, "Plaster Saints," although it was successfully used for a book and two serial publications of Frederic Arnold Kummer's gripping story of modern life.

You have sold us on the necessity for a title more descriptive—more specifically appealing—better understood. Such a title has been adopted. It is "The Spitfire."

Your suggestions, and those of several hundred other exhibitors, have resulted also in important changes in the plan for picturizing Mr. Kummer's book. These will be made known soon. We hope —and believe—you will approve these changes. It is your picture. You are the ones to be pleased.

We thank you most sincerely for your frank and intelligent response to our production questionnaire. A better picture than we had planned will be one gratifying result of your cooperation.

Murray W. Garsson
J. S. Woody

EXHIBITORS

PRESIDENT.

FOREIGN REPRESENTATIVE · SIDNEY GARRETT

Hot off the Press!

British Scientist this week announces amazing war invention exactly like the one that furnishes the whole plot for

DOROTHY DALTON AND JACK HOLT

in The Lone Wolf

AN S.E.V. TAYLOR PRODUCTION



World

...DNESDAY, APRIL 9, 1924. Entered as Second-Class Post Office, New York

Briton Demonstrates Ray To Kill From Long Distance

Can Crash Airplanes in Flight, Mow Down Armies, Inventor Asserts.

By ARTHUR F. MANN
Staff Correspondent of The World

LONDON, April 8.—This afternoon I saw the apparently successful laboratory demonstration here of a deadly new war invention, with which the inventor expects to be able to bring down airplanes in flight, to mow down armies and automobiles alike out of action, explode munitions and ammunition dumps and put warships out of action, from a long distance from the scene of action.

The discoverer of this revolutionary invention is H. Grindell-Matthews, who already has to his credit the perfection of a method to control model boats at sea by a search-light beam. For this feat the British Government after the war awarded him $125,000.

His latest invention he told me this afternoon, might be described as a ray that kills. We stood at one end of a long room behind the camouflaged secret electrical apparatus, while at the other end, clearly lit away, his assistant had started a petrol gas engine running.

DISABLING OF AIRPLANES BY RAY REPORTED BEFORE

Several times reports have come from Europe, chiefly from Paris, that Germans had perfected a wireless device that would bring down airplanes in flight. These reports usually followed the forced landing of a French plane on German soil.

Another report from Paris some time ago described a similar device by which automobiles in the streets were stopped dead. None of these reports was confirmed.

"Watch it," he said to me, and threw a switch beside him. The engine sputtered and died down almost completely. Up came the switch and it roared into life again. The second time the switch was pressed down and held there and the engine stopped.

"Imagine that the motorcycle engine was an airplane engine in flight and that the electric current available was 100 times as strong as this one," Grindell-Matthews said.

(Continued on Tenth Page.)

Encore Pictures

ASSOCIATED EXHIBITORS



a mouthful

Yes, brother, and you can take it from us that chechahco also is an eyeful

Are you still asking: What does it mean?

It's simple. There are two classes of people in Alaska:

The sourdoughs, meaning the old-timers, and the

chechahcos

(pronounced chee-chaw-koze)

meaning newcoming miners, or the tenderfeet. Our picture, an epic of the screen, deals dramatically with the newcomers.

Associated Exhibitors

ARTHUR S. KANE, *President*

PATHE, Physical Distributor

"Hear, hear!"

Delight Evans Says:—

(in May Screenland)

The Month's Four Best Screenplays

"America"
"Beau Brummel"
"Yankee Consul"
"Yolanda"





Mirthful Ushers ~



Even the seats laughed!


Faster than wind ~


Doug and "Sharlee"

Delight Evans also says:—

"You'll have the time of your life at 'The Yankee Consul'. Everybody, to the theatre ushers enjoyed themselves."

"You'll probably roll right out of your seat and down the aisle at the finish."

"'The Yankee Consul' bounds along with all the speed of a plucky flivver."

"Douglas MacLean has given me more legitimate laughs than any other screen actor except Chaplin. "Patsy Ruth Miller is present, too, the little cut up."

Delight Evans Says:—

(in May Screenland)

The Month's Four Best Performances

John Barrymore in "Beau Brummel"
Holbrook Blinn in "Yolanda"
Douglas MacLean in "The Yankee Consul"
Lionel Barrymore in "America"

Sidney Garrett
Foreign Representative

ASSOCIATED EXHIBITORS
Arthur S. Kane, President

Pathe
Physical Distributors

editorially speaking ~

Bob Welsh in the April 12th Issue of the Moving Picture World Says:~

Stepping Along

First, "The Marriage Circle." Then "Beau Brummel." And now the tipsters from Los Angeles are sending us cross-country whispers, "Watch for 'Broadway After Dark!' "

The last named production, by the way, introduces a new director in the person of Monta Bell. Wid Gunning, who still ranks in our opinion as the most competent and consistently right critic breaking into type, waxes enthusiastic over his work.

It is pleasant to record the fact that the Warner Brothers are striding strongly in a cycle of successes. Those who aim high make sacrifices, tremendous sacrifices; the Warners deserve the rewards due those who give free rein to ambition and ideals.

Robert E. Welsh

WARNER BROS.
Classics of the Screen

Take a look at this 3 sheet



IF you could see this screaming three sheet in colors, and the other posters and accessories we've put behind "DAMAGED HEARTS" you would appreciate the drawing power of this picture and you would applaud F. B. O's strong arm showmanship.

The thrilling death struggle under water, as shown on this bill, is a TRUTHFUL picturization of the battle as it actually occurs in the picture.

It is not one iota exaggerated. Your patrons will see precisely what the posters show. This same thing obtains for all the other advertising material prepared for this thrilling and romantic fantasy of the Everglades of Florida, a story packed with gripping melodrama that's brand new to the public.

Add to this the fact that it is a BASIL KING story, directed by T. Hays Hunter, with Mary Carr, Tyrone Power, Edmund Breese, Sara Mullin, and huge cast, giving you mountains of advertising ammunition, you can't hesitate to book and boost —

"DAMAGED HEARTS"

A BASIL KING STORY

Directed by T. HAYS HUNTER

List these Big Stars as "COMING" in your programs, use our powerful ads, posters, and ther accessories. Play up the fact that this is a BASIL KING story—something new in conception, a different story in a strikingly different locale. Big business is certain.

It's an F. B. O. Picture

FILM BOOKING OFFICES

723 Seventh Ave., New York, N. Y.

Exchanges Everywhere

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W.I., England


One of the First National
20
February to June
1924
.... by far the best thing Barthelmess, Robertson and Miss McAvoy have ever done and is the first picture in months to bring tears to the eyes of a hardened reviewer"
Don Allen in N.Y. Evening World
Inspiration Pictures, Inc.
Charles H. Duell, President
Presents
RICHARD BARTHELMESS
in
THE ENCHANTED COTTAGE
From the play by Sir Arthur Wing Pinero
with May McAvoy
Scenario by Josephine Lovett
A John S. Robertson Production
A First National Attraction
Photographed by George Folsey
FIRST NATIONAL PICTURES
Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

You'll be the only one responsible—

if—when you play

"WHEN A MAN'S A MAN"

you don't knock blazes out of your house records

You have at your command a ticket selling go-get'-em advertising feature that makes big profits to you an assured thing from the moment you flash on your lights.



Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue New York

A First National Attraction

—that feature is the name of

"HAROLD BELL WRIGHT"

when your date for showing "When a Man's a Man" comes around get your teeth on this name and pound it hard. Get it all over town—in all your lights and every form of advertising you do—that the picture you're going to show is by this author—whose enthusiastic reader following numbers more than

50,000,000

and watch the fans flock in.

Harold Bell Wright's —"When a Man's a Man"— with John Bowers, Marguerite de la Motte, George Hackathorne and Robert Frazier. Directed by Edward F. Cline. Presented by Principal Pictures Corporation, Sol. Lesser, President.

Celebrate

LOVE
WEEK

May 5th to May 12th
or any other week you play

CYTHEREA
Goddess of Love

A George Fitzmaurice Production

from the best-seller novel by
Joseph Hergesheimer
adapted for the screen by
FRANCES MARION
with an "electric-light" cast of
All Star players

LEWIS S. STONE NORMAN KERRY
ALMA RUBENS IRENE RICH
CONSTANCE BENNETT

Produced by Samuel Goldwyn
(not now connected with Goldwyn Pictures)

To Day's Love Classic!

FIRST NATIONAL PICTURES

Tomorrow's Box-Office Sensation!

Published Weekly
Motion Picture News, Inc.
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Founded in September 1913

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VOL. XXIX NEW YORK, APRIL 19, 1924 NO. 15

The Distribution Plan Contest

THE immediate response to MOTION PICTURE NEWS' prize offer of $1,000 for a new distribution plan makes it evident that a great deal of constructive good will come out of the contest.

Opinion may be divided as to whether or not distribution, as operated today, is largely and fundamentally wrong.

But, certainly no one will contend that it is satisfactory, that it meets today's exactions—that it cannot be greatly improved at least in certain very important factors that enter into its operation.

It is our profound belief, in fact it is already evident that from this concentration of thought and effort there will come forth at least some changes and additions of practical benefit.

* * *

We, for our part, while ready to admit that distribution as it exists is often efficiently managed, have always believed it to be wrong in conception, in foundation.

General Film distribution was efficient enough but it failed completely in the all important fact that it discouraged the better kind of pictures the public so evidently wanted and would continue to want.

When feature pictures came along they were distributed thru independent exchanges which then grew into the present multiple system of producer owned exchanges.

Distribution is a tremendous factor in this business. It is all embracing in its power and effect. It determines the progress of the picture and the profits of the producer and exhibitor. You may say that good pictures determine their own fate but they don't; they are dependent upon distribution. Distribution continues, just as it did in General Film days to encourage or discourage the making of the constantly better pictures the public demands. You may say that the dealing between exhibitor and salesman is a matter of ethics, of the human equation; but that is only partly true. Salesman and exhibitor are in general as fair to each other as the selling plan permits them to be.

* * *

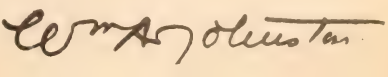
The various high storm centers that have from time to time developed in this business have, its always seemed to us, arisen deep down from distribution. The issues of producer owned theatres, of exhibitor owned distribution, of first run control, of uniform contracts, advance deposits, booking combines, distribution mergers and the like have all come to the surface because, underneath, distribution was not functioning rightly in its fundamentals. Cures have been attempted; but it has always seemed idle to deal with the top when the trouble began at the bottom.

Then there are the important matters of percentage, playing—of national advertising. These too, are distribution factors.

* * *

Anyway, we know this, that distribution costs the industry a mighty sum. Figures don't lie. The cost is excessive. Other businesses could not stand its exactions and inequalities. And we know that better pictures must be constantly forthcoming from many sources; and that distribution must encourage them. And we know that booking combines are bad and that monopoly in distribution is equally bad.

We need, in all probability, a new distribution **Constitution.** But assuredly, we need some **Amendments.**



PICTURES AND PEOPLE

THE New York World in its issue of last Wednesday presented an editorial bearing the caption: "The Right Way with the Movies." It expresses some[illegible] regarding censorship. We reproduce it as follows:

"The Assembly should pass today the new bill, introduced by the Democratic Senate leader, Mr. Walker, abolishing motion-picture censorship but providing heavy penalties for the producers of pictures held, after due legal process, to violate decency. This legislation is in line with our principles of government and consistent with the fundamental American ideal of freedom for all forms of human expression. Censorship which sets up in advance of public reception the opinion of two or three individuals as to what should and what should not be written, spoken, acted or photographed is an intolerable form of bureaucracy which is repugnant to everything underlying the American political system.

"That feature of the Walker bill which fixes harsh penalties for proved violations and imposes them upon the actual producers, as well as exhibitors, of motion pictures so convicted is, as The World has often said, the fair and proper way to protect the public welfare and punish those who transgress it. The fact as to whether a picture is indecent, according to legal standards, should be decided in a court of law, not by the opinion of a few well-meaning bureaucrats acting as a star-chamber. This is the only way not only motion pictures but books, newspapers, plays, public assemblages and all other forms of human expression should, under our system of government, be regulated."

* * *

A GOODLY gathering of film patrons, including editors, playwrights, fictionists, musicians and critics, attended John S. Robertson's preview of his new Richard Barthelmess production, "The Enchanted Cottage," at the Ritz last Friday afternoon — and sat enthralled through a tender, but moving story of romance.

The idea projected here is something new — something of an experiment because it capitalizes the illusion of love. We looked upon a perfect communion between two unfortunates who hated the world and themselves until through the illusion of love they saw each other as perfect.

Mr. Robertson, with the aid of his talented players, Mr. Barthelmess and Miss McAvoy, enabled us to see that true beauty is not of the body — but of the soul. Most of the action transpires in two or three rooms — with just a handful of characters. But so compelling are the scenes that we become dwellers in this enchanted cottage. We tread, lightly, unobserved — for we would not interrupt this romance and

It is a sensitive picture, created with feeling and understanding — and finely expressed. The simplicity and humanity of it will send the spectator away with a kind thought. And its spiritual glow will kindle sentiment and sympathy every-

* * *

THE asterisks are back — the National Board of Review awarding them for the week ending March 22, to "Ameritaly," "Which Shall It Be," and "A Boy of Flanders," — and for the week ending March 29, to "Gold Fish," "Girl Shy," and "Peter the Great." For the week ending April 5, the Board gives a little black star to "Dorothy Vernon of Haddon Hall."

OTHER sponsors of Hollywood have come forward to establish the town in the public eye as a decent place in which to live. Laurance L. Hill and Silas E. Snyder have written a little book entitled, "Can Anything Good Come Out of Hollywood?" (Snyder Publications) — which is a constructive effort to set forth the beautiful side of a community that has been so much maligned. Its chapters are filled with the good work being accomplished there and its authors bring out the condemnations and then proceed to smash them.

It is profusely illustrated, the views giving the lie to its defamers. We see art galleries, colleges, libraries, high schools, and the world famous Bowl. We turn the pages and discover enchanting scenes of foliage on display. Again there are impressive views of the colonization going on there — with snug, substantial homes dotting the landscape.

These pictorial documents establish the fact that Hollywood is just like any other thriving American community, harboring people who believe in homes and children — who strive day in and day out, with real civic pride to make it a place of beauty, peace, contentment and refinement.

* * *

THE Kansas City Star thinks well of Frank L. Newman, owner of the Newman theatres in K. C. Two paragraphs were given up toward acclaiming his critical faculties. And here they are:

"It would be fine to be a movie critic if one could hibernate during long, dreary seasons of mediocre pictures and come to life occasionally to shout out the window and mail postal cards to the readers to be sure and see the rare good offering.

"That is what Frank L. Newman has managed to do and in so doing has made of himself a reviewer whose judgment of what people will like holds few equals. When he affixes his personal recommendation to a film it is well to cut out something at the cafeteria that week and sink your savings at the Newman. But then, Mr. Newman has endorsed just six pictures in ten years. Imagine what would happen to most reviewers with a record like that. He never has gone wrong, but just think how many times he has kept quiet."

* * *

SCORE one for the sake of accuracy! Walter Woods recently made a six-thousand mile journey from Hollywood to Philadelphia and back just to see one stage performance of "Merton of the Movies," which James Cruze will direct under the supervision of Mr. Woods. Mileage and money mean nothing these days when a production editor or director wishes to establish proper atmosphere and details. By seeing the play Mr. Woods will know just how to handle the screen version.

* * *

HORSES, dogs, oxen, goats and monkeys have played considerable part in motion pictures. Which reminds us that the meek and placid cow has been grossly neglected. Time was when the animal who feeds the universe displayed considerable temperament. We all know of the cow that jumped over the moon. There's a feat never accomplished by the horse! And what about Mrs. Murphy's cow that kicked over the lamp and caused the Chicago fire? That cow made history.

Now comes a cow that has kicked her way into pictures — and you will find her in King Vidor's production, "Mary the Third." A cow may not bring in so much on the hoof as a horse — but she's precious just the same — so precious in fact that Mr. Vidor had to gain special permission from

the California authorities to drive the cow onto the Goldwyn pasture. There's a quarantine in existence out there against the transportation of cattle while the hoof and mouth disease is prevalent.

* * *

THE exhibitors who want to tie up with Mother's Day — which arrives May 11 — and show their respect for the hand that rocks the cradle — can book all types of picture carrying a relevant theme.

What about "Boy of Mine" and "The Frontier Woman"? There is "Humoresque" — and "Over the Hill." Other suggestions include "The Old Nest," "Mother," "Little Lord Fauntleroy," "Little Orphant Annie," "Only 38," "Sonny," "Driven," "Nanook of the North," "Wanted — a Mother," "A Woman's Woman," "Woman to Woman," "Your Best Friend," "Timothy's Quest," "Back Home and Broke," "Half-a-Dollar Bill," "The Town That Forgot God," and "Women Who Give."

* * *

COLONEL JASPER EWING BRADY, scenario editor of Metro, has taken time from his film duties to write another play. It is called "Intuition" and will be presented for a try-out in a Brooklyn theatre — some time in the near future. Colonel Brady will go to Washington in a few weeks to address the convention of the League of American Pen Women. His subject will be "The Trials and Tribulations of a Scenario Editor."

* * *

TOM MIX is deserving of his popularity. Ever since he became a screen actor — and projected the spirit of the West in his dashing adventures afoot and in the saddle, he has given us consistently good pictures. He does not try to offer us epics of literature. While the story is important in his estimation — he depends mostly upon characterization, rattling fast action and crisp incident. The plot will naturally take care of itself.

Yet we have never seen a mediocre story forming the background of his pictures. If some of the ideas are old — he dresses them up with colorful trimmings — and makes them look like new.

The Tom Mix pictures are money-makers because he symbolizes the spirit of the West. Whether he visualizes the days when buffaloes roamed the plains and the pony express carried the mail over the mountains — or whether he visualizes the modern West — he brings us the romance of the cowboy.

Here is an instance of his popularity: During a recent poll of the schools in Bloomington, Illinois, Tom Mix was voted the favorite male actor. The school children in their replies paid special attention to the trick riding and jumping of the star.

* * *

THE censors will let this one go through — as is. Eight million bathing beauties are to be used in a short subject of Educational's — and not a stitch of clothing will be worn by any of them — not even the abbreviated costume affected by the "macksennettites."

Every one of the eight million will be annihilated in the big "punch" scene of the picture.

A special lake of unique proportions has been constructed for the setting of the big mass scene and the slaughter of the innocents.

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Every one of the actors has but one eye.

The eight million unfortunate actors are microscopic organisms called "cyclops" and will be used in one of the "Secrets of Life" series of microscopic pictures produced for Sol Lesser.

The lake? It's about the size of a teacup.

* * *

TOM MEIGHAN has returned from White Sulphur Springs, West Va., where he combined a vacation with work. He carried a copy of Booth Tarkington's new screen story under his arm — a story entitled "Whispering Men." Tom and the story are soon to go into production.

* * *

IT WAS reasonable to believe that when Harry Hershfield, the cartoonist, considered appearing on the screen, he would take up talking pictures — for Harry is SOME talker, especially when it comes to funny stories.

Dr. Lee DeForest has got the creator of "Abie the Agent" under his wing — and at some future date the cartoonist will entertain film patrons. They will see Hershfield draw a picture of Kabibble. They will also hear Kabibble in his broken English, talk with Hershfield.

The creator of this comic strip has already made records for talking machine companies besides sending his merry quips through the air via the radio.

* * *

RICHARD WALTON TULLY, the playwright and film producer, is the defendant in an action brought by Mrs. Grace A. Fendler — in which she charges Mr. Tully with having incorporated a portion of her play, "In Hawaii," into the original manuscript of "The Bird of Paradise." The suit is a re-opening of a legal battle of some twelve years ago.

* * *

RATTLING the skeleton again. Any of you who have marveled over Charles (Buck) Jones' horsemanship will understand that he came by his talent through being a feature rider in the Wild West show of Ringling Brothers' Circus — back in 1915.

* * *

CRIES of "Author! Author!!" are being heard in England. But Eve Unsell and Beulah Marie Dix are not responding to the calls because of their presence in California. These scenario writers are cashing their first royalty checks received from their play, "Stigmata," now being presented by Phyllis Neilson Terry throughout the English provinces, prior to its opening next season in London.

* * *

TOM TERRISS, the director, writes from Havana that his company is experiencing a wonderful time making "The Bandolero." His outfit is the first to venture into the wilds of Cuba — and the entire party has been living in woods and caves, far from palatial patios and handsome haciendas. Mr. Terriss expects to return to New York about the middle of April.

* * *

HERE is a bit of kitchen "business" not written in the script. With the secret out that Douglas Fairbanks is a pastry fiend (according to the publicity agent) he might hunt up E. Mason Hopper who is as handy with the pots and pans as he is with the megaphone — and have the director prepare him a sumptuous feast. It's been broadcasted that Mr. Hopper can concoct dishes from over three hundred recipes — ranging all the way from fried chicken a la Maryland to apple strudel.

R. R. Biechele Heads Kansas M. P. T. O

Elected President as Liggett's Successor — Convention Is Largely Attended

THE sixth annual convention of the M. P. T. O. of Kansas held in the Hotel Broadview, Emporia, Kans., last week, was a tribute to the progress of that organization.

The banquet, at which 250 exhibitors and their families attended, was a spectacle without rival in the history of the organization. R. R. Biechele of the Osage theatre, Kansas City, Kas., former vice-president, and one of the most ardent workers in the association, was elected president, succeeding R. G. Liggett, resigned.

The other new officers are Harry McClure, Strand theatre, Emporia, Kas.; Charles Bull, Holland theatre, Wichita, Kas.; A. R. Zimmer, Liberty theatre, Marysville, Kas., and Walter Wallace, Orpheum theatre, Leavenworth, Kan., vice-presidents; C. M. Smith, Tenth Street theatre, Kansas City, Kas., secretary, and Fred Meyn, Pershing theatre, Kansas City, Kas., treasurer. Board of directors: Stanley Chambers, Miller theatre, Wichita, Kas.; M. B. Shanberg, Midland Circuit of Theatres; G. L. Hooper, Orpheum theatre, Topeka, Kas.; E. E. Frazier, New Grand theatre, Pittsburgh, Kas.; Walter Wallace, Orpheum theatre, Leavenworth, Kas.; A. F. Baker, Electric theatre, Kansas City, Kas., and R. G. Liggett, Gauntier theatre, Kansas City, Kas.

Following an address of welcome Tuesday morning by Walter Gunsolly, president of the Emporia Chamber of Commerce and a responsive address by President Liggett, Mrs. Z. Wetmore, president of the Kansas Parent-Teacher Association, made an appeal to the exhibitors to play films approved by the P. T. Association, using a small insignia of that organization in the advertising of pictures. A resolution, approving such an action was adopted, with the reservation that such pictures would be played as much as possible. Co-operation between the welfare committees of the exhibitor and P. T. organizations also was urged by Mrs. Wetmore.

The arbitration committee, appointed by the new president, consists of A. F. Baker, R. G. Liggett, Fred Meyn and C. M. Smith, all of Kansas City, Kas. Committees on promotion and research, auditing and other duties later will be appointed. An annual report, covering activities of the M. P. T. O. K., was given by Mr. Liggett at the banquet. Samuel A. Handy, attorney for the organization, urged exhibitors to keep up the fight against payment of music tax. The central shipping project was endorsed, while unfair competition of schools and churches came in for a panning.

Music at the banquet was furnished by the Emporia Glee Club, while an address was given by Rollin Boynton, county prosecuting attorney. A gold watch was presented Mr. Liggett by Judge Hopkins as a token of appreciation of Mr. Liggett's services to the organization. A huge birthday cake was presented Mrs. Liggett by the Paramount exchange of Kansas City. Six candles, marking the anniversary of the M. P. T. O. K., were atop the cake, which was returned to Kansas City and served at a special gathering at the Paramount office, which is next door to the M. P. T. O. K. headquarters, the Kansas quarters being too small to accomodate the crowd.

Resolutions approving more economy in the production of films, opposing the playing of pictures where the stars are of questionable character, extending appreciation to senators and representatives in their work to abolish the war tax and appreciation of Mr. Liggett's services were adopted.



R. R. Biechele, new president of M. P. T. O., Kansas

Riegel's Term Up as Ohio Censorship Chief

THE term of Vernon M. Riegel, censor chief in Ohio, expired April 4. His friends are urging that he be reappointed, but Governor Donahey would not discuss the matter other than to say that Riegel's work had been satisfactory.

"I am not ready to make any announcement at this time," the Governor added. Riegel will continue until he is reappointed or a successor named.

At a meeting of city superintendents of schools of the state educational conference, held April 4, Riegel was accused of playing politics by sponsoring inaccurate propaganda. Riegel was also director of the State Educational Department.

New Companies Chartered in N. Y. State

Motion picture companies incorporating and engaging in business in New York state during the past week included the following: Tex Austin's Imperial Rodeo, capitalized at $20,000, with William S. Walters, William G. Lovatt, William N. Hechheimer, New York; Sassano Film Company, $50,000, Alpedo and Antonio Sassano, Frank P. Amato, Brooklyn; Moss Hallett Enterprise, $100,000, Harry Moss, Mal Hallett, Ann Moss, New York City; Hurricane Film Corporation, $50,000, John Marks, K. S. Deitz, New York City; F. E. Johnson, Brooklyn; City Island Catering Company, $10,000, John McNulty, William McNulty, New York City; Charles Bohen, Pelham Bay Park; Numotion Products Corporation, capitalization not stated. H. M. Kannee, J. M. Hart, H. B. Walmsley, New York City; Port Henry Picture Corporation, $150,000, J. E. Giovanelli, D. Meliterne, L. J. Scherer, New York City.

Standard Theatre, Cleveland, Is Closed

The Standard theater, Cleveland, Prospect avenue and East Ninth street, is closed. The theater will be dismantled, and it will be utilized for commercial purposes. Universal Pictures Corp. was running the Standard theater. Owners of the lease have effected a cancellation with Universal.

There's quite a bit of local sentiment connected with the Standard theater. It was built about 12 years ago by Joe Grossman and it was the first house built in Cleveland downtown district as a picture theater. The other theaters had all been storerooms first, and had later been converted into picture houses. When it was built, it was considered the last word in elegance. Grossman sold the house about five years ago.

Veteran Exhibitor Dies in Cleveland

Max Schachtel, veteran exhibitor and exchange manager of Cleveland, died suddenly at his home April 2. He was manager of the Cleveland Universal exchange at one time, about eight years ago. He was also interested in several suburban picture theaters.

At all times he was vitally interested in the advancement of the picture business, and took an active part in the proceedings of the Cleveland Motion Picture Exhibitors' Association. He is survived by his widow and a son, Sam, who manages the "Y" theater, Cleveland.

Revival in Theatre Building in Canada

Statistics issued for the whole of Canada covering building projects for the first three months of 1924 show that there is somewhat of a revival in theater building operations throughout the country.

Projected new work for theaters, designated in construction permits and contracts during the first quarter of the year, amounted to $592,500. This included two new theaters at Montreal which have been decided upon by the Independent Amusements, Limited, which operates half a dozen other attractive theaters in that city.

Pictures Being Shown in Methodist Churches

The motion picture will invade many Methodist churches within the bounds of the Wyoming Conference, according to indications from the conference session at Binghamton, N. Y., this week. Pictures are being booked by agents of a non-theatrical concern in all the four districts of the conference.

Censorship Repeal Defeated in N. Y.

Assembly Kills Davison Bill

THE motion picture censorship law will remain on the statute books of New York state for another year at least. This became a foregone conclusion Thursday afternoon when the Davison censorship repeal bill was defeated in the Assembly by a vote of 77 to 65. There was some breaking away from party lines on the part of both Republicans and Democrats, but there were not sufficient of the former to bring about the passage of the bill which had been introduced by F. Trubee Davison, of Nassau county, a Republican. Simon Adler, the Majority Leader of the lower house, and a resident of Rochester, led the Republican delegation of seven who voted in favor of the repeal measure.

Although the Walker repeal bill will not go to a vote in the State Senate until some time Thursday night or early Friday morning, just before the legislature adjourns, the very fact that a Republican censorship repeal bill was defeated earlier in the day in a body Republican in its majority, means that the Walker bill has not a ghost of a chance once it reaches the Assembly. It is generally conceded that the Walker bill is a Democratic administration measure, even though it had been offered as a compromise between the first Walker repeal bill and the Davison bill, when complaint was made that the latter was far too drastic.

The fight on the floor of the Assembly before the Davison bill went to a vote easily became one of the features of the closing day of the Legislature. Although there had been reports from time to time during February and March that the repeal bill would go to a vote before the heetic hours that mark the close of the session each year, matters continued to drag and it was only during the final hours of the session that the bills were reported out, first in the Assembly and second in the Senate, and to a vote.

Both factions were represented in the crowd that thronged the Assembly Chamber when word went out that the Davison bill was on the calendar and would be reached early in the afternoon. Canon Chase and Rev. O. R. Miller, well known reformers, sat side by side along the west side of the Chamber. George VanNamee, former secretary to the Governor, and recently named as a member of the Public Service Commission, occupied a seat in the well of the Chamber and followed the debate word for word.



Edward Earl, President of Nicholas Power Co., Who Died April 4.

Before recording himself in favor of the repeal bill, Simon Adler, of Rochester, Republican leader of the Assembly, in a carefully prepared and worded speech, said that he did not regard the measure as one of a political character and that his vote would be solely as an indication of his convictions.

"I voted for the first censorship law that was passed and adopted in this state," said Mr. Adler. "I did so because it was demonstrated to my satisfaction at that time that the great motion picture industry was even then so new and undeveloped in its management that it was not being conducted with proper judgment and attention to the rights of the people. Before we placed the censorship law in the books of New York state, through the passage of the bill in the legislature, producers had said to us that if they were given more time they would correct their own faults.

"We were convinced, however, that the industry at this time was not in the hands of men who lived up to their promises and after promise after promise had been broken we became convinced that they did not intend to live up to their word, and so censorship was put through in the way of a bill in the legislature.

"We know that the management of the motion picture industry and the personnel has changed, and we know that the heads are now responsible. We know that any promises made by this industry as a whole, or by its heads, can be relied upon.

"The Davison bill is a perfect protection to the public from so-called indecent films. Under its provisions if improper pictures are shown and convictions follow, punishment is certain and sure. It is in accordance with American principles to punish after conviction. Believing as I do, I desire to be recorded in favor of the Davison censorship repeal bill."

Among the lesser lights who spoke in favor of the bill were Assemblymen Cuvillier, Hackenburg, Murphy and Nugent, while those speaking against the bill were Assemblymen Esmond, Clayton, G. S. Johnson, who talked for a considerable length, Jenks and Hutchinson and Milan E. Goodrich.

Mr. Goodrich declared he had been told that producers were today holding back millions of dollars' worth of pictures which they would flood this state with in case the present censorship law was wiped out of existence.

Assemblyman Davison made a remarkably good plea for his bill. At the outset, Mr. Davison said that he believed that almost every member of the Assembly was opposed to censorship. He said that he was personally opposed to censorship in its principle and yet he should not vote for the Hackenburg bill which was for repeal of censorship because it provided no substitute to protect the general public from indecent pictures.

Mr. Davison took some time to recite the history of his bill, now he had set about to frame a measure which would serve as a substitute for censorship and one which would not operate solely against the exhibitors.

As Mr. Davison spoke, he was interrupted from time to time with rather pointed questions from Assemblyman Burton D. Esmond, of Ballston Spa, and Walter F. Clayton, of Brooklyn, who introduced the censorship bill that was passed in 1921. At times it became almost a debate between Mr. Davison and Mr. Esmond, with the latter taking the stand that the present system was superior to anything embodied in the bill under discussion.

Before concluding Assemblyman Davison said that he had submitted his bill to three different district attorneys and each had said that it was workable. Mr. Davison read

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Death of Edward Earl Is Mourned by Industry

EDWARD EARL, President of the Nicholas Power Company, died at 7.30 p. m., Friday, April 4th, in the Memorial Hospital, ew York City. . . He was born in Elizabeth, New Jersey, 53 years ago. He is survived by two brothers, Richard S. Earl, and Clarence A. Earl.

. . . . At the time of Mr. Earl's death, he was vice-president of the Enos-Richardson Company and president of the Ilsley-Doubleday & Company

Funeral services were held at the First Presbyterian Church, Elizabeth, New Jersey, on Monday, April 7th. Interment was at Evergreen Cemetery, Elizabeth. Mr. Earl was a member of St. John's Lodge No. 1 F. & A. M. and after the Church services Masonic services were also held in the Church.

Government Speakers at I. M. P. P. D. A. Luncheon

HUSTON THOMPSON, Chairman of the Federal Trade Commission was the guest and principal speaker at the Independent Motion Picture Producers and Distributors Association luncheon in the Astor, April 8. O. A. Keen, Post-office Inspector; Oscar Neufeld of De Luxe Exchange of Philadelphia, and R. E. Welsh of Moving Picture World were the other speakers.

Huston Thompson stated that the Federal Trade Commission was chiefly interested in keeping the channels of commerce open and that any branch of any industry that could show that other branches in the same industry were conspiring against them would be sure of relief from this government commission to restore fair competitive conditions and an open field.

President I. E. Chadwick was toastmaster, and about thirty independent producers were present, some coming from as far away as Chicago for the luncheon.

M.P.T.O.A. Convention Program Set

Plans Being Completed Rapidly for National Meeting at Boston in May

ANNOUNCEMENT was made this week from M. P. T. O. A. National headquarters of the program for the Boston Convention, to be held May 27-28-29. Mayor Curley of Boston will open the convention with an address of welcome, which will be supplemented with speeches from other city officials.

The business sessions will open with a report by the National Board of Directors on the activities of the organization during the year. Executive Secretary Ernest H. Horstmann of the M. P. T. O. of Massachusetts and members of the convention committee are rapidly completing arrangements for the event. The Chairman of the New England Convention Committee is H. I. Wasserman of the Eagle theatre, Roxbury, Mass., and he is assisted by a group of exhibitors. The committee held a meeting last Tuesday and the following program was decided upon:

Monday, May 26

Meeting of National Officers, Members of the Executive Committee at the Copley-Plaza for reports of the year and final convention arrangements.

Tuesday, May 27

Opening of the Convention at 11. Address by His Honor, the Mayor of Boston, and other dignitaries. Convention business. Grand Ball at Copley-Plaza in evening.

Wednesday, May 28

Convention continued. Trip down Boston harbor in afternoon. Convention Banquet at night.

Thursday, May 29

Convention continued. Visit to Bunker Hill and other historic spots. Evening — Adjournment.

The city of Boston will provide the theatre owners and other visitors to the Convention with a steamship ride along the Boston Harbor and other sections of the New England coast. The historic elements associated with Boston Harbor, notably the Boston Tea Party, landing of the British troops just previous to the battle of Bunker Hill and other phases will be illustrated during the trip. A musical program and other forms of entertainment including a luncheon will feature the trip.

The Motion Picture Ball on Tuesday evening at the Copley-Plaza will be attended by the civic and social leaders of Boston and vicinity, and many prominent actors and actresses. While the delegates are busy in the convention hall, there will be special entertainment provided for the visitors, especially the lady guests, in addition to the foregoing program. A committee of Boston ladies will have charge of these arrangements.

Coincident with this detailed work in Boston with respect to the convention, are the activities of the National Convention Committee in New York. President Sydney S. Cohen, M. E. Comerford, R. F. Woodhull, John A. Schwalm, Fred Seegert, Glenn Harper and J. W. Walsh, members of the Committe, are busy on the convention program.

Carolina Convention Will Be Held in June

THE annual convention of the North Carolina M. P. T. O. will be held at Morehead City, North Carolina, June 11th and 12th. The executive committee have been called to meet the evening before the opening at 8 o'clock. There will be closed sessions the opening day and at 7 P. M. a banquet open to all. The second day will be open sessions with anyone connected with any branch of the industry invited.

DeSalles Harrison, southeastern representative of the Public Relations Department of the Hays organization has been invited to address the convention and has already accepted

Censorship Repeal Defeated in N. Y. State

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a letter from the president of the Association of District Attorneys of New York state, which went on to say that the writer was in favor of the bill as it solved the problem of censorship and possessed teeth sharp enough to guard the public from indecent film, and furthermore that it could be enforced.

Minority Leader Maurice Bloch, of New York, spoke briefly saying that his party was pledged to the support of censorship repeal.

Although the Assembly was working under what is termed a "close call" of the House, with no one being given permission to leave the Chamber, there were nevertheless eight members absent when the slow roll call recorded the vote.

The motion picture industry, particularly the exhibitors who had been hoping to obtain a law which would enable them to admit unaccompanied children to theatres under certain conditions, received a jolt in the Assembly Wednesday night, when the Jenks bill permitting children between the age of eight and sixteen years, unaccompanied, to attend a motion picture theatre at such times during the day as would not conflict with school hours, was defeated by a vote of 131 to 14. The Jenks bill was also introduced by a Republican, and was one of four bills that were introduced during the session of much the same character, the other bills being the Reiburn measure, the Miller measure and the Schoffel measure, differing but little and introduced solely because of this or that faction demanding certain provisions that might better have been embodied in an amendment to the original bill.

There are two or three other bills relating to the motion picture industry to come before the legislature prior to its adjournment. One of these is the Murphy bill, which has already passed one house and appears to stand a good chance of being approved by the other.

The Steingut bill relating to the requirements of miniature cinemagraph machines to the end that they shall be of a type approved by the National Board of Fire Underwriters or by the head of the department or bureau of a city or village having jurisdiction on matters relating to fire prevention, is attracting little or no attention and may or may not get through.

There is one bill introduced on February 26, by Senator Knight which is of prime importance to the theatre owners of New York state and one which if passed and signed will serve to do away with the required expenditure of vast sums in obeying the proposed standard building code. The Knight bill provides that the proposed code shall not apply to New York city or to such other cities as have a bureau of buildings charged with the duty of enforcing a building code.

The Levy bill, which includes employees of motion picture production getting not to exceed $25 a day or $100 a week within the provisions of the states compensation law for workmen, may be passed before the legislature adjourns.

Eastern Missouri M.P.T.O. Meets April 22

THE annual convention of the Motion Picture Theatre Owners of Eastern Missouri will be held at the Elks Club, St. Louis, Mo., on April 22. It is expected that this year's gathering will greatly exceed that of last year, as many matters of importance to the exhibitors are scheduled to come before the body. Many exhibitors from the Southern Illinois territory have indicated they will be on hand.

A movement is under way to give the Eastern Missouri division jurisdiction over the Southern Illinois territory because those exhibitors purchase their film in the St. Louis market.

The convention is expected to take a decided stand against Federal and state taxes on theatre tickets, and also to favor the repeal of the music tax.

Big Plans for Illinois M. P. T. O. Meeting

The Get Together Dinner and Midnight Frolic which will be a feature of the Illinois Motion Picture Theatre Owners' convention and will be held at the Sherman Hotel, Chicago, on the night of April 23rd, promises to be a big success.

The film board is cooperating with the exhibitors to put it over and the following committee has been appointed by the film board: I. Maynard Schwartz, Edward Silverman, Joe Friedman, and Harry Kirsig. The Exhibitors' committee is composed of J. C. Miller of Woodstock, Ben Berve, of Rochelle, Glenn Reynolds of De Kalb, and L. Siegel, L. Zahler, Ben Cooney, and Abe Cohen, of Chicago.

Among the prominent men who have promised to attend and address the Exhibitors are Mayor Dever of Chicago, and Charles Pettijohn, of the Hays organization, who will come from New York especially for the dinner.

New Jersey Convention at Asbury Park

When the board of directors of Motion Picture Theatre Owners of New Jersey put the choice of a convention city up to its 89 per cent membership the vote was as follows:

Asbury Park, 104 votes; Atlantic City, 31 votes; Lake Hopateong, 29 votes and Newark rolled a seven.

The dates will be announced later.

Important Ruling on Sale of Picture Rights

THE Court of Appeals of New York State, handed down a decision last week to the effect that motion picture rights are not included under a sale of "dramatic" rights. The decision came as the result of an injunction proceeding brought some time ago by John G Underhill, who restrained Richard G Herndon from exhibiting "La Maquerida" as a picture.

It appears that Mr. Underhill had the right to translate and produce the play. He made a contract with Mr. Herndon transferring to him the exclusive dramatic rights. Herndon produced the play under the name of the "Passion Flower." He then sold the motion picture rights for $22,500 to Joseph M. Schenck, the latter producing a picture under the name of "The Passion Flower," starring Norma Talmadge.

Underhill's contention was that the motion picture rights had not been given to Herndon, and that its showing in competition with the play resulted in reduced royalties.

The decision on the part of the court of appeals is of importance in determining the right to film a play of which a producer has obtained dramatic rights. Herndon's claim that such rights were included when not expressly stated was not accepted by the court of appeals.

"Chechahcos" Showing for U. S. Officials

A special showing of "The Chechahcos," an Associated Exhibitor release, was scheduled for late this week for government officials in the auditorium of the Department of the Interior at Washington. This is an Alaska-made production. The late President Warren G. Harding and the Congressional party were guests of the company on their Alaskan tour.

Cast of "Babbitt" Is Now Completed

Clara Bow and Raymond McKee have been secured by Warner Brothers and the cast is now complete to produce the Sinclair Lewis story, "Babbitt."

John B. Rock Predicts a Prosperous Summer

VITAGRAPH'S general manager, John B. Rock, declared that the coming summer will be the most prosperous for the motion picture industry, upon his return from a flying visit to Cincinnati, Pittsburgh, Detroit, Buffalo and Albany.

These conclusions are the result of specific territory surveys made by the Vitagraph sales force under the direction of branch managers and which were reported to Mr. Rock at general sales meetings in each of the cities visited.

Those who directed these surveys were J. M. Duncan, division manager, and J. A. Steinson, manager, Chicago; C. L. Kendell, Cincinnati; J. H. Young, Detroit; F. W. Redfield, Pittsburgh; C. W. Anthony, Buffalo and S. N. Burns, Albany.

Governor "Fires" Member of Kansas Censor Board

The political "axe" moved swiftly in Kansas last week. Governor Davis requested Miss Emma Viets to resign as a member of the Kansas Board of Film Censorship, no reason being given in a letter from Governor Davis to Miss Viets, received at the censor board's office in Kansas City, Kas. She has been succeeded by Miss Ella Tripp, of Fort Scott, Kas. Miss Viets went to the state capitol, Topeka, to resign in person.

Miss Viets was the first member of the board to be appointed by the governor. She is a Republican and said she knew of no reason for the governor's action. Miss Viets, whose home is in Girard, Kas., was an inspector for the board before she became a member. Miss Tripp has been employed in the office of the hotel commissioner at the state capitol several months.

Film Boards Hear Five Thousand Cases

Since a year ago, more than five thousand have been actually tried by the thirty-one film boards and fully three times have come up for argument outside the meetings, according to Charles C. Pettijohn, general counsel of the Hays' office, who is handling the operations of the F. I. L .M. Clubs throughout the country.

In the Cleveland territory above, there were 107 cases tried during the last eight months of 1923. This board handles only about one case in seven as many are attended to by Sam Bullock, field representative of M. P. T. O., who handles the cases in conjunction with W. J. Banks, secretary of the Cleveland unit, and Howard Christman, secretary of the F. I. L. M. Board.

Emory Johnson Editing Fifth Production

With the final scenes of warfare filmed in the hills back of Santa Monica, overlooking the Pacific Ocean, Emory Johnson has begun the work of editing his fifth production for F. B. O. It is tentatively called "Swords and Plowshares."

The new picture was written by Johnson's mother, Emilie Johnson, who wrote the scripts for all the other Johnson successes including "In the Name of the Law," "The Third Alarm," "Westbound Limited" and "The Mail Man."

Hollywood Publicity Chief Takes Bride

The marriage of Wilson M. Heller and Miss Wilmirth Holdaway was recently solemnized in the Hollywood Congregational church. Rev. James Hamilton Lash tied the nuptial knot. The bride was a former society girl of Salt Lake City. The young couple are living in Hollywood. Mr. Wilson is director of publicity for the Hollywood studios.

"Never Say Die" For Douglas MacLean

Douglas MacLean's third starring vehicle for Associated Exhibitors is a screen adaptation of William Collier's farce, prepared by Raymond Griffith and entitled "Never Say Die."

Bureau Urges Producers to Send Information

JANUARY 1 the Bureau of the Census, of the United States Department of Commerce, sent out questionnaires to ascertain the extent of the American film and film-play manufacturing activities. More detailed information was sought in the schedule sent out than heretotore, and more of the independent producers were reached than previously. The inquiry contains 8 main divisions and pertains chiefly to the term "The Motion Picture Industry (Studio, Laboratory Work, Etc.) being a sub-section of the "Census of Manufactures, 1923", and is restricted to the calendar year, not the fiscal year, just passed. With the cooperation of the Hays organization the form has been broadcast to all known producers whose output was in excess of $1,000 or over 1,000 feet of film

The Bureau has requested the Washington correspondent of Motion Picture News to urge that all producers fill out the schedules and expedite receipts of the information by the Bureau of the Census, at Washington. Many of the larger concerns have sent in their replies but the figures can not be published as accurate, pending a receipt of all schedules now out.

"A Woman of Hollywood" for Vitagraph

J. Stuart Blackton's next production for Vitagraph is "A Woman of Hollywood," and Irene Rich has been engaged for one of the three leading roles.

It is described as a drama of life in the film colony among the studios and will include intimate shots of pictures in the making. Production starts soon at Vitagraph's Hollywood Studios.

Universal Starts "Souls That Pass in Night"

"Souls That Pass in the Night," a Universal feature with Chester Franklin directing, has gone into production at Universal City. In the cast are Lucille Rickson, Winifred Bryson, Johnny Harron, Charles Clary and Ylon Kalo, Chinese juvenile character actor.

The story is an adaptation by Emile Forst.

Grainger Back from Long Visit to Coast

JAMES R. GRAINGER, General Manager of Sales for Goldwyn-Cosmopolitan is back in New York after a six weeks' trip to the company's exchanges.

Mr. Grainger spent some time at the Goldwyn studios in Culver City looking at productions now under way and conferring with executives there. He is particularly enthusiastic over Marshall Neilan's production of "Tess of the D'Urbervilles." He reports that King Vidor has started "Mary The Third" and Seastrom is under way with a picturization of an English novel by Edwin C. Booth, "The Tree of the Garden."

"I found business conditions good everywhere," said Mr. Grainger.

"The exhibitors were mostly in a satisfied frame of mind due to a generally prosperous season. The big money makers have been the big special productions."

Pictures Advocated by Church Paper

Official Organ of Methodist Episcopal Church Sees Benefit in Showings

MOVING pictures in the Methodist Episcopal church are strongly advocated in an article by A. E. Tink in the Northwestern Christian Advocate, the official paper for the Methodist Episcopal church in the Middle West.

After quoting the Chicago newspapers as saying that three hundred Chicago schools are equipped with picture apparatus, Mr. Tink's article continues:

"Almost last in the procession, the Christian church becomes interested, until there are between five and six thousand churches within our borders that are showing pictures more or less regularly. And why not? May not an instrument that is in itself clean, that is loved by the masses, that has proved effective when used for entertainment, instruction, and for the dissemination of the spirit of patriotism, be equally effective when used by the church for the purpose of supplying entertainment at cost, instruction in righteousness, and of creating the Christian ideal within the minds and hearts of men?

"A few church members have objected furiously to the use of pictures by the church. Some of these objections are sincere and some of them are the symptoms of the oft-recurring disease 'staticism.' All innovations necessitate readjustments which the hedonistic Christian finds it inconvenient to make. 'If ye pit an organ in this kirk, I'll pit my fit through t!' said the rut-bound church member of less than a century ago. Ten years after the introduction of an organ in a certain church, a cyclone struck the community, uprooting and demolishing one wall of the church. Some of the organ objectors stood by wagging their heads, and one of them exclaimed, 'It's all a visitation of Providence for attemptin' to worship the Lord with a machine!' Was that objection due to the extreme spirituality of the speaker? Was it not rather evidence of that inertia which is ever tending to arrest progress, increasingly evident as the individual, or the institution grows old?

"I will briefly enumerate a few benefits derived from the showing of carefully selected motion pictures directly under church auspices.

"1. It aids in bridging the great gulf, fixed or fixing, between the churched and the great mass of unchurched. It brings within church walls those who will not attend a 'regular' service, who cannot be compelled to go, even once, to an evangelistic meeting, whose sin consists in a complete indifference toward organized Christianity. It gives the church one more point of contact. It is a 'go-getter' for any worthy church cause—it 'compels them to come in.'

"2. It shows the citizens of a community that there is one institution under the sun that is operating for service only and not for financial gain—this is no small item!

"3. It develops a community conscience respecting suitable pictures. It is as valuable a service to educate people to the difference between good and bad pictures, as it is to educate them to the difference between good and bad language, or to the difference between good and bad music.

"4. It offers the best medium yet devised for the study of mission lands and the work which our missionaries are carrying on, whether in the home or foreign field. If seeing is believing, then the movie offers the church a faith-inspiring means of teaching missions.

"5. It cultivates within the heart of many a neglected child a love for the institution which gave him something which he liked, when he had neither money nor a place to go; at the same time the thing that he likes is good for him, body and soul.

"6. If shown on a Sunday evening the pictures attract scores and hundreds who otherwise would be at the commercial theatre where the sole purpose is to entertain. The selected picture is only one item of a considerable program; there is also carefully selected music, the singing of several gospel songs from the screen, a Scripture passage from a modern version, and a ten to fifteen-minute address by the pastor; while every service is opened and closed with prayer. Whether is it better to preach thirty minutes to a faithful two-score 'who need no repentances,' or to talk fifteen minutes to five-score who are somewhat akin to the multitudes upon whom the Master had compassion? Let the average pastor answer."

Musicians Demand Pay for Radio Work

OTTAWA, Ontario, musicians, practically all of whom are identified with local theatres, have formally notified the local radio broadcasting stations that radio concert engagements must be paid for according to a union scale in future.

This step was taken, it was pointed out, because the musicians realized that radio had developed as a competitor of the theatres through which they earned their livelihood. The scale established by the musicians for broadcasting concerts was $2 per hour with $3.50 for the orchestra leader.

Syracuse Theatres Given Clean Bill of Health

Downtown picture theaters in Syracuse were given a clean bill of health in a report filed with Acting Commissioner of Public Safety D. E. Lillis by inspectors in the Bureau of Fire Prevention, who visited the theaters to determine whether they are being overcrowded to a point threatening the safety of patrons.

They reported that the crowds, although large in most of the theaters, were being handled in such a way as to provide easy exit in event of a fire or other disturbance.

Northwest Film Board Holds Banquet

Managers on the Seattle, Wash., Film Row turned out en masse the end of March to attend a regular monthly meeting of the Northwest Film Board of Trade, during which meeting plans for the coming spring season were discussed. A banquet at the Gowman Hotel followed the business session. Guy F. Navarre, manager of the Fox Film Exchange and president of the Board of Trade, acted as chairman of the business meeting and toastmaster of the banquet.

Emenheiser Makes Changes in Theatre Personnel

A. H. EMENHEISER, president of the Pacific Southwest Theatres, which, by re-incorporation, has succeeded the Western Theatres, Inc., has announced some changes affecting the motion picture houses of San Diego, Cal., which have been taken over by the syndicate.

Dwight L. Hill, has gone to Los Angeles as manager of the syndicate's latest addition to its list, the Mission Theatre at Ninth and Broadway. Mr. Hill will also do the buying and booking of pictures for the entire group of houses controlled by the Emenheiser interests.

Russell Rogers will have general management of the syndicate's theatres in San Diego.

Charles J. Plambeck, who has been handling the publicity for the Whitson houses for some time, has been retained as advertising and publicity director of the Emenheiser theatres.

Eastern Penn. M. P. T. O. Committees Named

The standing committees of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, to serve for the ensuing year, have been announced by President H. J. Schad as follows:

Executive.— M. J. O'Toole, Chairman; Pete Magaro, M. E. Comerford, Ed. Fay, William Cohen, Walter G. Steumpfig, George Bennethum, Michael Stiefel, Herbert Effinger, M. J. Smith, W. C. Hunt, L. J. Chamberlain.

Entertainment.— L. Pizor, Chairman; Ben Fertel, Ben Shindler, Al Fridrichs, E. J. O'Keefe.

Fire Marshal and Operators.— J. Rosenthal, Chairman; S. Hyman, Herbert Lewis, E. Goldman, J. Hayes.

Membership.— M. Lessy, Chairman; Chas. Rapoport, S. F. Kantor, George Kline, J. Cook.

Posters and Supplies.— H. Green, Chairman; Gus Becker, H. Pearlman, G. Naudascher, M. Fineman.

Publicity and Propaganda.— David Barrist, Chairman; Ben Fertel, C. G. Hexter, Jay Emanuel, Samuel H. Stiefel.

Finance and Auditing.— A. B. Smith, Salem, N. J., Chairman; M. Brenner, M. J. Smith, A. E. Altman, J. A. LaPortes.

Sergeant-at-Arms.— E. Goldman, M. J. Smith, Assistant; Charlie Dutkin, Assistant.

Daylight Saving.— Charles Segal, Chairman; Charles Rapoport, George Aarons.

Advertising Reel.— Columbus Stamper, Chairman; Morris Stiefel, David Morris, C. Stengel.

Arbitration.— Lew Pizor, Chairman; Geo. Kline, Charles Rapaport. Alternates, C. F. Kline, Tom Proffit, Sam Blatt.

Boston Convention.— Board of Managers with power to appoint sub-committees for the various activities.

Missouri Theatre Mortgage Notes on Sale

The Merchantile Trust Company of St. Louis has placed on sale a total issue of $1,200,000 first mortgage serial notes of the Missouri Theatre Company. The notes are secured by the Missouri theatre and office building at the corner of Grand boulevard and Lucas avenue, considered one of the most profitable ventures in the city from an investment standpoint.

News' Prize Offer Wins Attention

Hailed As Constructive Step

HAILED throughout the trade as a constructive move, the Distribution Plan Prize Offer, announced last week by William A. Johnston, editor of MOTION PICTURE NEWS, has won immediate attention in all branches of the industry.

Contestants have already begun to send in plans in competition for the $1,000 prize. The selection of the five judges who will make the award, is proceeding. Twenty-five prominent exhibitors, in all sections of the country, are casting their ballots, and announcement of the names of the judges will be made as soon as they are chosen and have accepted. The competition closes June 2.

Here are exhibitors who are selecting the judges:

Theodore L. Hays, Finkelstein & Ruben, Minneapolis.

Stanley Chambers, Miller Theatre, Wichita, Kas.

Harry M. Crandall, Washington, D. C.

E. V. Richards, Jr., Saenger Amusement Co., New Orleans.

Jules E. Mastbaum, Stanley Company, Philadelphia.

A. H. Blank, Des Moines.

Hugo Riesenfeld, Rialto-Rivoli Criterion, New York.

Joseph Plunkett, Strand, New York.

S. L. Rothafel, Capitol, New York.

Phil Gleichman, Broadway-Strand, Detroit.

William Fait, Jr., Loew's State, Cleveland.

Leo A. Landau, Alhambra and Garden, Milwaukee.

Willard C. Patterson, Metropolitan, Atlanta.

Frank L. Newman, Newman Theatres, Kansas City.

A. G. Stolte, Des Moines Theatre, Des Moines.

J. A. Partington, Imperial Theatre, San Francisco.

Thomas D. Soriero, Century Theatre, Baltimore.

Fred S. Myer, Palace Theatre, Hamilton, Ohio.

Charles G. Branham, Gordon Theatres, Boston.

George E. Carpenter, Paramount-Empress Theatre, Salt Lake City.

Harry T. Nolan, Denver.

Sam Katz, Balaban & Katz, Chicago.

Tom Moore, Washington, D. C.

W. S. Butterfield, Bijou Theatrical Enterprise, Battle Creek, Mich.

C. W. Deibel, Youngstown, O.

Trade Praises Move

The judges will be men who are authorities on the various important phases that enter into film distribution, as well as on other industries which have, to some extent, paralleled the development of the motion picture industry, such as transportation, banking, real estate, organization, economics, steel, automobiles, etc.

Prominent producers and distributors complimented MOTION PICTURE NEWS for its initiative in centering attention upon the distribution problem.

J. D. Williams, president of Ritz-Carlton Pictures, declared: "This is the most constructive move ever made by a motion picture trade paper. I am glad to see it, and I congratulate you. I will submit a plan myself, and I am sure that there will be a general response throughout the industry to your call for constructive suggestions."

Adolph Zukor, president, Famous Players-Lasky, declared: "The offer by the MOTION PICTURE NEWS of a prize of $1,000 for a new distribution plan is to be commended.

"Since its beginning the motion picture industry has been confronted with several problems. These problems have been worked out or are being worked out in the natural evolution of things; and the problem of efficient distribution, I believe, is being solved in the same way. Just as we are making better pictures today than we were five years ago, so we are selling pictures more scientifically today than we were five years ago.

Zukor Commends Plan

"However, anything that will hasten the solution of whatever problems there are in distribution certainly should receive the closest attention of everybody in the business. Prizes have been offered for better pictures, better stories, and new players. Certainly a prize for better distribution will engage the attention of everybody who is interested in the distribution phase of the industry, and from this concentration of thought some valuable ideas should result. Particularly will it be helpful in eliciting suggestions from exhibitors and sales managers out in the field. These men who are in close touch with individual problems may be able to put forth some ideas which will help to make the selling and physical handling of film better for all concerned.

"If it accomplishes this, the offer of the NEWS will have performed a distinct service."

W. E. Atkinson, vice-president and general manager of Metro, sent this communication:

"William A. Johnston and the MOTION PICTURE NEWS are to be highly congratulated for their appreciation of the industry's greatest problem, and their readiness and enterprise to obtain a constructive remedy.

"The motion picture business has many problems to solve, but that of distribution is one of the most distressful. After all, good pictures can be made,—but it is the proper and efficient selling of those pictures, the proper division of the dollar, on which the production must depend.

"If a plan, satisfactory and fair to producer, distributor and exhibitor, can be found through this contest inaugurated by Mr. Johnston and his paper, every person who derives either money or entertainment from motion pictures, will feel everlastingly indebted to the backers of this public-spirited offer."

In a letter to William A. Johnston, Elmer Pearson, vice-president and general manager of Pathe, said:

"I doubt that the industry actually believes that there exists as much waste and inefficiency in distribution as some uninformed writers seem to think.

"At any rate, I congratulate you upon the prize offer for a distribution plan. Let us hope that many practical people will submit plans, because the more light we can have on this subject the more likely criticism of present methods will dissolve.

"A Great Idea"

"We will also hope that such concentration upon this important subject brings to light some really new ideas the practicability of which will be so obvious that every distributor shall adopt them, and the industry reward the MOTION PICTURE NEWS for its progressiveness."

E. A. Eschmann, general manager of distribution of Associated First National, made this comment:

"MOTION PICTURE NEWS, in offering its prize for a plan for distribution, is certainly rousing and stimulating thought toward the solution of distribution problems, and anyone doing such a work is certainly benefiting the entire industry.

"This prize competition is a means toward what may be a constructive change in our present system which as it is now, certainly leaves much to be desired. There is a duplication of sales effort; a duplication of physical handling, which, in summary, amounts to a duplication of selling cost. By focusing attention upon these problems and crystalizing thought, the MOTION PICTURE NEWS may be doing a great benefit to the industry."

Paul Mooney, vice-president in charge of distribution for Hodkinson Corporation, wrote Mr. Johnston as follows:

"Your distribution contest is in my opinion a great idea, and I sincerely hope that it will result in something of material benefit to all of us who are really interested in the future of the industry.

"Perfection is the ideal in every line of industry and the perfection of the system of picture distribution is, I am sure, desired

(*continued on page* 1744)

Late Studio Briefs From the West Coast

THOMAS H. INCE has purchased "Limehouse Polly," an original story by Ed. J. Montagne.

Joseph Henabery has finished directing "The Guilty One" for Famous Players-Lasky and left for New York to direct Rudolph Valentino's next production.

Ernest Lubitsch will start directing for Warner Brothers a story by himself and Hans Kraly with Pauline Fredericks and Lew Cody.

James Flood, assistant director to Lubitsch for "The Marriage Circle," has signed a three year contract with Warner Brothers as director.

William Farnum's first picture for Paramount will be "The Men Who Fights Alone," under the direction of Wallace Worsley from a story by Wilton Barrett and Alfred Kutner

News Prize Offer Wins Praise

by everyone in every branch of the motion picture business. And while we are all struggling with the big problems of the business the added incentive of your prize contest may bring the desired solution.

"The idea is splendid and I earnestly hope that it will produce the beneficial result that you and all of us are seeking."

Irving M. Lesser, vice-president of and general manager of distribution for Principal Pictures, had this to say:

"I have read the able statement regarding a distribution plan, signed by Mr. William A. Johnston, president of MOTION PICTURE NEWS, and I consider it highly commendable in every way. Anything that tends toward better development of business methods in motion pictures is well worth considering in these times when everyone in our industry is aiming toward great things.

"Mr. Johnston, in his statement in MOTION PICTURE NEWS, gives a terse and powerful synopsis of what is needed. The award of $1,000 for the best plan submitted is only a small part of what the winner of the MOTION PICTURE NEWS contest will get. He will earn fame throughout the industry.

"Our present plans of distribution are based on experience. We have builded on the rock of experience. It is true that we are not satisfied with what we have. If we were we would not be a progressive industry. Any business that is satisfied with itself stands still. Let us by all means aim at better distribution just as we aim at better pictures."

See Helpful Results

Arthur N. Smallwood emphatically expressed his approval of the announcement of the prize offer. "It is a most constructive step," he declared. "Even if a complete, workable plan is not obtained, still there will be so many excellent suggestions of a practical sort that they will be certain to be of great value. I congratulate MOTION PICTURE NEWS on its enterprise."

J. S. Woody, general manager of Associated Exhibitors, said: "Mr. Johnston and MOTION PICTURE NEWS are to be commended for offering this award. A constructive effort to bring about greater efficiency and economy in the industry in general cannot but be productive of helpful results. Associated Exhibitors of course has no distribution problem. Our organization devotes its entire time to selling and distributing. We are happily free from the heavy burden which obtains with many companies that combine producing and distributing, and are enabled to pursue our open door policy to the benefit of the exhibitor."

The following rules for MOTION PICTURE NEWS *Distribution Plan Competition are reprinted for the information of contestants:*

1. *The competition is open to everybody except officers and employees of* MOTION PICTURE NEWS.

2. *The competition is open at once and will close on Monday, June 2nd, at six o'clock P. M. All competing plans must be in the* NEWS *office by that date. Proof of sending will not be considered proof of receipt.*

3. *The award of* $1,000 *will be made by a Committee of Judges to be selected by twenty-five exhibitors. The names of the exhibitors who will make the selection of the judges will be printed in an early issue. They will then vote for five judges who will make the award. The names of the judges will be published as soon as they are chosen.*

4. *The winning plan will be selected strictly on the merits of the suggestions offered. In case there are two or more plans which, in the opinion of the judges, are of equal merit and therefore are tied, the full amount of the award will be paid to each contestant so tied.*

5. *It is not necessary to be a subscriber to* MOTION PICTURE NEWS *to enter the competition.*

6. *The plans should be typewritten, if possible, one side of the sheet only being used. Plans written in longhand, however, will receive equal consideration.*

7. *Within a reasonable time after the close of the competition, the award will be made and the name of the winner published in* MOTION PICTURE NEWS. *The check will be forwarded to the winner as soon as the judges have reached their decision.*

8. *Honorable mention will be given to plans which the judges consider meritorious, but which are not deemed sufficiently good to deserve the award.*

9. *The winning plan will be published in full. Other meritorious plans will be published, in whole or in part, but no publication will be given any plan until all have been submitted to the judges and the award made.*

10. *Manuscripts intended for this competition should be addressed to "The Distribution Plan Competition,"* MOTION PICTURE NEWS, *729 7th Ave., New York City, and bear the name and address of the author on the first page of the manuscript.*

11. *As rapidly as manuscripts are received, they will be copied, numbered and sent to the judges. Each plan will bear a number, the name of the author being removed from the copy sent to the judges. In this way, the judges will make their decision solely on the merits of the plan submitted. This is done for the sake of absolute impartiality. The originals of all the plans will be filed in the* NEWS *office, and will be numbered to correspond with the copies sent to the judges.*

12. *Authors should retain copies of their plans. Manuscripts will not be returned unless specific request is made therefore, and stamped, self-addressed envelope is enclosed.*

Vignola and Staff Off for Metro Studios

ROBERT G. VIGNOLA, who recently entered into an arrangement with Metro for the production of a long series of Robert G. Vignola Productions, left for the coast this week and soon after his arrival at the Metro studios in Hollywood he will begin work on the first of his new pictures.

With Mr. Vignola went his staff, the men who have assisted him in the making of such pictures as "When Knighthood Was In Flower", "Enchantment", "Yolanda" and many others.

The initial photodrama to be made for Metro by Mr. Vignola will be from an original story by E. Lloyd Sheldon.

Exhibitors Rush Envoy to Washington

RESPONDING to an emergency call sent out by Chairman Al Steffes of the exhibitors "French Lick" committee, representatives of six state organizations met at the Congress Hotel, Chicago, April 8th, and after deciding that prompt measures were necessary to secure amendments to the Dallinger bill revising the copyright law, rushed Judge S. A. Handy to Washington to appear before the Senate Committee at the public hearing on the bill Wednesday morning.

Judge Handy was to make an effort to have this measure changed so that exhibitors will be relieved of the so-called music tax.

Other matters taken up at the Chicago session were means of abating competition of churches and other institutions showing theatrical pictures, and to consider to proposals for changes in the so-called uniform contract.

Present at the meeting were Al Steffes of Minnesota, S. A. Handy and R. R. Biechele of Kanasas; H. A. Cole of Texas, James Ritter and H. M. Richey of Michigan, Frank Rembusch and Billy Connors of Indiana, Glenn Reynolds and Ludwig Siegel of Illinois and J. R. Denniston of Michigan.

New Organizations Granted Delaware Charters

The corporation commissioner at Dover, Delaware, granted the following charters the ten days ending April 5th: The Pottstown (Pa.) Theatres, Incorporated, to conduct places of amusement on a capital of $150,000; The John A. Miller Company, Incorporated, to conduct places of amusement, $25,000; R. G. Hill Enterprises, Incorporated, motion pictures, motion picture films and theatres, $100,000; Peninsula Studios, Incorporated, to produce and exhibit motion pictures, $600,000; The Leo A. Scheuneman, Incorporated, to conduct theatres and other places of amusement, etc., $500,000. Incorporators, Leo Scheuneman, Helen Scheuneman, Henry H. Morris, all of Chicago, Illinois.

The Phono Flex Products Corporation, Inc., to manufacture radio, phonograph and movie products, capital authorized, $2,200,000, incorporators, Samuel C. Wood, and associates, of New York City; The All Metal Screen Company, Inc., to manufacture screens of all kinds, Riverdale, Md.; Washington, D. C.; Baltimore, Md.; Wilmington, Del., and Philadelphia, Pa.; interests being represented in the incorporators.

Hamlin Publicity Director for N. Y. Strand

Fred E. Hamlin has been appointed publicity director of the Mark Strand Theatre in New York to succeed H. A. Leonard, who has resigned to take up his residence on the West Coast.

Hamlin is a newspaper man of wide experience. Before coming to New York he was city editor of the Atlanta Georgian and the New Orleans States. During the war he was publicity director for the American Red Cross in Louisiana, Mississippi and Alabama.

Ottawa to Have Daylight Saving

Ottawa, Ontario, is to have daylight saving once more, regardless of what the rest of Canada does, according to announcement made at the Ottawa City Hall on April 5, a formal motion having been presented in the City Council for the advancement of clocks from the end of April to the end of September this year.

In Montreal, which is Ottawa's nearest civic neighbor of importance, a considerable number of storekeepers and large employers of labor have organized a Daylight Saving Association, for their own observance of "summer time," regardless of what the Montreal civic authorities do in the matter.

Stores and factories identified with the movement open and close their places of business one hour earlier than the others. This resulted in a situation last year that compelled exhibitors to advertise the hours of picture performances in two sets of schedules, one for standard time and the other for "adopted" time.

Des Moines Theatre Partially Damaged by Fire

The Grand theatre, located in East Des Moines' business district, was partially damaged by fire and smoke occasioned by a fire in a downstairs room. The fire was discovered about noon and had evidently been smoldering for some time. Efforts to reach the small room in which the blaze was by the cellar way proved almost fatal to several firemen. Three were overcome by gas and the fire was finally reached by chopping a hole in the floor of the theatre auditorium.

Sam Ellman, manager of the theatre, suffered considerable loss also in the damage which the smoke did to the seats and the curtain.

Charlotte Film Board Holds Election

The Charlotte Film Board of Trade held its semi-annual election of officers March 31. E. F. Dardine, manager of Universal, succeeds himself as chairman; Frank Bryan, of First National, succeeds himself as vice-president, and H. H. Everett, of Progress Pictures, is again secretary and treasurer. Installation of officers for another six months was held April 7.

Sunday School Director Slams Pictures

OUT of 300 motion pictures examined by a church board only 30 were fit for children to see, declared Miss Minnie E. Kennedy, elementary superintendent of the general Sunday school board of the Methodist Episcopal church with headquarters at Nashville, Tenn., speaking last week before the North Carolina Sunday School conference at Wilson, North Carolina.

She pleaded for cooperation in cleaning out what she termed the things in the motion picture industry which are very harmful to the children of the nation. She asserted that the National Board of Review was valueless as a moral censor board and that many local censorship boards were just as useless.

Canadian Exchanges to Enforce Two Weeks' Clause in Play Date Changes

ALL exhibitors of Ontario have been notified by the Canadian Moving Picture Distributors Association, through Secretary John A. Cooper of that association, that a two weeks clause will be enforced in all booking contracts to cover the privilege of a change in playing dates for any release. This clause has been inserted in contracts, it is stated, to eliminate misunderstandings and disputes regarding playing dates booked, of which there had been a considerable increase it is pointed out.

The new regulation provides that a playing date for a picture which has been agreed upon by both exhibitor and exchange cannot be changed unless the exchange receives a written request for a postponement of date at least two full weeks prior to the original date in question and only when the exhibitor gives a reasonable excuse for wanting to change his booking list. When such a request is received, the exchange may cancel the original play date, it is noted, providing that the substitute date occurs not later than 30 days from the original date

The notification states that "no exhibitor shall ask for a change and no exchange shall permit a change unless the request reaches the exchange a full 14 days before the original play date; otherwise the exhibitor must pay the rental of the picture for the original dates arranged just as if the picture had been shipped to him for those dates but the exhibitor shall be entitled to play the picture without further rental at a future date. If payment is not received before the date when it is necessary to ship to protect the original contract, the film shall be shipped C. O. D."

This proclamation, which was issued jointly in behalf of all exchanges operating in the Province of Ontario, has caused some stir among exhibitors and the matter has been taken up by the Motion Picture Theatre Owners Association of Canada, it is announced.

Japan Financing Many New Theatres

Dell Goodman of Fox Film Corporation Describes Film Methods of Government

AUDIENCES in Japan are content to sit through twenty-two reels in the motion picture theatres there. Two shows daily are presented.

The government is partly financing many temporary theatres throughout the empire, according to a communication received by Fox Film Corporation's home office from its representative, Dell Goodman of Kobe, Japan.

Every evening at eight the admission charge to the Japanese movie palaces is cut in half and great crowds fight to get in to see the remainder of the program, according to Mr. Goodman's letter.

English titles are used but a "binshi" or interpreter is in a little box along side of the screen and he translates the titles as the picture is unwound. This system is somewhat similiar to the old talking pictures in America, when a man talked from behind the screen and a transparent curtain was used.

The "Binshi" has a following the same as the popular actors and many people patronize certain theatres because they like the "binshi's" interpretation of the pictures. The "Binshis" are high-salaried men and sometimes to get a certain "Benshi" it is necessary for exhibitors to give them a bonus as high as 5,000 yen.

The Japanese exhibitor is about five years behind the American theatre owner. Reels are not used. The film is curled up the same as raw stock and placed on a spindle.

There are three types of theatres in Japan. One runs the old school Japanese film stories adapted from famous poems dating back 300 years or more. New school Japanese pictures are supposed to be up-to-date. American film is slowly but surely replacing both.

Approved Films Announced in Jamestown, N. Y.

The Parent-Teachers association of Jamestown, N. Y., working in co-operation with the Better Films committee of that town announce the following list of approved films:

For adult audiences, "Flapper Wives," "Fools Highway," "Icebound," "Nellie, the Beautiful Cloak Model" and "Poisoned Paradise." For general audiences including boys and girls of high school age, "The Arizona Express," "Courtin' Calamity," "Daddies," "The Fighting Coward," "Flowing Gold," "My Man," "Ride for Life," "Secrets," "Smilin' On," "Stolen Secrets," "Torment," "The Uninvited Guest" and "The Vagabond Trail." For audiences including children under high school age, "The King of Wild Horses" and "Women Who Give."

Sales Chiefs Meet at Informal Dinner

A dinner attended by the sales chiefs of the important distribution companies was held at the Hotel Astor, New York, on April 7.

Discussion of various problems connected with distribution and booking resulted. The affair was said to be entirely informal. No statement was issued regarding the meeting.

The Reader Has His Say

Editor's Note — The following letter relative to the subject of prints, featured in a series of special articles in Motion Picture News, has been received from P. A. Powers, president of the Powers Film Products Company.

MY dear Mr. Johnston: I have read with much interest the letter addressed to you by Mr. John M. Nickolaus, of the Standard Film Laboratories, and printed in the April 5th issue of your publication.

Mr. Nickolaus has turned the light upon a subject which too long has been a sort of accepted evil, and I am taking the liberty of writing to amplify a bit on the vital points in his letter.

How far has the industry encouraged competition in raw film manufacture? This is a fair question and pertinent.

Everyone is "Passing the Buck." They say —The EXHIBITOR plays rough house with costly prints. The DISTRIBUTOR does not supply enough prints to make the rounds respectably. The PROJECTOR comes in for his share of compliments, and John M. Nickolaus takes a rap at the PRODUCER for being "penny wise and pound foolish" for asking how cheaply can prints be made, not how well.

The producer, I think, is within his rights in getting his work done at the lowest figure quoted by reputable finishers, just as the Laboratories are within their rights in buying supplies in the cheapest market. The Producer furnishes considerable "cooperation" by keeping up the flow of negatives to be printed from.

The Producer has his hands full; Heaven knows! The Laboratories are in a position to show the Producer where his best interests lie. They represent the technical branch of the motion picture art, and as such, are the Producers representatives and should be his advisors and counselors. But if they do not take the trouble to investigate the claims of other manufacturers of raw stock, they have only themselves to blame for the continuance of the conditions which they so loudly deplore.

What is needed more than anything else and what the industry may have for the asking, is film base not so delicate as to require professional nursing—raw stock which while thriving best under fine conditions will nevertheless thrive even if the thermometer or hygrometer does play pranks occasionally.

The whole trouble is just in the way one branch of the industry has educated the other. The laboratory has educated the producer to believe that good work can be done only with a particular make of film. The producer holds the laboratory to the tenets of this education and so they have tied each other into knots. Neither has had the spirit to recede from the uncomfortable position. Perhaps their troubles have not given them time to try.

The American producer has brains enough to listen. He can be reasoned with, not talked at. The laboratories can relieve the situation and set the whole industry upon a firmer footing by giving competitive raw stock manufacturers a fair chance. It is perfect folly to deplore the lack of co-operation between producer and laboratory when the laboratories themselves have withheld co-operation from American competitive raw stock manufacturers.

Nickolaus states:

> "The producer himself, with no technical knowledge, were he to go into a laboratory, would instantly realize that there must be a definite reason for humidity, temperature and cleanliness in their effect upon the product."

While durability is to some extent controllable in the laboratory, it cannot add to the durability of the raw stock.

The laboratory can control only to the extent of preserving the original strength of the material he is using. In other words, the laboratory must not be destructive. But the producer must work fast: not only because of the price he is paid for the work but also to meet release dates. It is easy to see how more durable raw stock will relieve the print situation better than anything the laboratories can do.

The best friend the motion picture industry can have will be competition in the raw film manufacture.

Very truly yours,

(Signed) P. A. POWERS.

Buffalo Exhibitor Declares Radio Is Menace to Small Picture Houses

IN discussing the effects of radio on motion picture theatre business, Arthur L. Skinner, manager of the Victoria theatre, Buffalo, N. Y., has the following to say: "The radio, which is becoming more popular every day and is being made more perfect all the time, must be looked upon as a serious menace to the industry especially the neighborhood and small town theatre. It must be acknowledged that the box-office is suffering at the present time from this popular pastime.

"The theatres can do little or nothing until the radio reaches a more advanced stage of perfection which will give exhibitors a better opportunity to install it and use it as part of their program. This, I believe, will do more than anything else to encourage the radio fan to attend the theatre. However, a receiving instrument must be installed which is more powerful than any in use by the average fan and must be able to give a concert uninterrupted by interference.

"It is also up to the owner or manager of the theatre to surround his radio concert with proper atmosphere and feature it as much as the picture. I believe that by encouraging the use of radio in the theatre at the present time exhibitors will be able to curtail the sale and installation of more sets in the homes and may be the means of increasing the box office receipts."

J. E. Rickards Heads New Producing Company

TWELVE two-reel subjects, each dealing with a great woman of history, is planned by a new producing company being organized by J. E. Rickards in Hollywood. Mr. Rickards is a well known exhibitor and senior member of Rickards and Nace.

Scenarios for a story of Pocahontas, Betty Ross and Barbara Fritchie have been started.

Mabel Julienne Scott is the star and she will shortly start work on the first release. Miss Scott was chosen because of her work in the part of the Indian maid in Gilbert Parker's "Behold My Wife" and came to the screen from a legitimate career

It is the intention of the makers to enlist the interest of the various woman's clubs throughout the country.

Doc Holah Says Radio Is Beneficial to Screen

Discussions anent the relations of Radio and Motion Pictures have aroused C. E. Doc Holah, former General Manager of A. H. Blank's Enterprises, to advance his opinions, and be declared that co-operation and not competition will be the final result with benefit to both industries.

"Out of the Five Senses of life there are two that have a bearing directly upon the amusement business," says Mr. Holah. "Motion Pictures cover 'Seeing' and Radio covers 'Hearing.'

"The motion picture has developed from the visualization of human emotions on the screen through the eye without 'hearing.'

"Radio is fast developing from that source of 'Hearing' without 'seeing.'

"Where is there a person that has become a movie fan that has not had the 'Feeling' of wanting to 'See' their favorite Screen Star?

"Radio is developing another source of curiosity, 'hearing' a favorite but not being able to 'See' them, which will all cause a natural development within the public mind of a desire to 'see' them.

"The combining of the Radio with Pictures only seems natural and will take place eventually."

"After the Ball" Minstrel Car in Cleveland

After many unique and exciting experiences, the "After the Ball" minstrel car, which William Quick is piloting across the continent for Anderson Pictures, has reached Cleveland. The car, which is exploiting the picture, left the front of the Capitol theatre in New York early in February and is expected to reach the coast late in September. The minstrel crew has visited every exchange center between New York and Cleveland.

Fox Completes "Man Who Came Back" Cast

The Fox Film Corporation has completed the cast for its production of the Jules Eckert Goodman play, "The Man Who Came Back." George O'Brien will be seen in the title role, with Dorothy Mackaill in the feminine lead.

The balance of the cast will be made up of Cyril Chadwick, Ralph Lewis, Emily Fitzroy, Harvey Clark, Edward Piel and David Kirby.

Australia Business Best Ever, Says Hicks

AMONG the arrivals in New York last week was John W. Hicks, Jr., managing director of Famous Players-Lasky Film Service, Ltd., of Sydney, Australia. With him are his wife and son.

Mr. Hicks is most enthusiastic over conditions in Australia, regarding which he had the following to say:

"We have enjoyed the best business ever known in Australia. Our leading exhibitors are whole-heartedly back of the movement for better pictures and are lending their earnest support to their proper presentation and exploitation. A number of new high class theaters soon will be in operation, and there is every indication that the year 1924 will witness a big increase in Australia's rapidly-increasing film business.

"We have employed a well-known American exploiter, John E. Kennebeck who, in the three months he has been in Sydney, has obtained the heartiest co-operation from exhibitors who are interested in increasing their business through the most modern and efficient exploitation methods."

War in Ohio on Children's Specialty Acts

The Ohio State Industrial Relations Department has opened active warfare against the practice of exploiting young children for specialty acts in picture theaters.

On affidavit of Miss Loretta Bean, deputy field inspector of the Department, Miss Corinna Harding, singing and dancing teacher, was fined $25 and sentenced to 30 days in the county jail by Justice of the Peace M. J. Plenty. She was accused of directing the appearance of a 12-year-old girl at a performance in the Dennison Square theater.

Sentence was suspended, however, and Miss Harding was released on $200 bail, pending motion for a new trial. Cleveland exhibitors say they are all through with children stunt nights.

"U" Arranges Turkey, Greece Distribution

Universal recently made arrangements with the Turkish merchantile importing and exporting house of Leon Nissim Taranto, in Constantinople, for the distribution of many Universal films in Turkey, Greece and other countries of the Levant.

Leon Nissim Taranto, one of the heads of the Turkish company, who is now in this country, arranged the distribution plans and contracts directly with Carl Laemmle, president of Universal.

The contract included eighteen Universal Jewel productions and six serials. It is of particular note that film distribution in the Levant is being undertaken by established merchantile houses.

"Little Old New York" in History Museum

Cosmopolitan's "Little Old New York" has been placed in the archives of the American Museum of Natural History of New York City because of its accurate portrayal of the life, manners and customs of early New York.

In and Out of Town

HARRY REICHENBACH sailed from London on the Aquitania April 5. He will join Famous Players on his arrival here.

B. P. SCHULBERG has come from the Coast for a stay of several weeks in New York.

ROBERT SCHWOBTHALER, of Express-Films Co., Berlin, is due in New York shortly to look over product.

ARTHUR S. KANE, President of Associated Exhibitors, left Los Angeles last week en route to New York. He arrived in Topeka, Kans., April 4, to spend about a week visiting his mother. He is due in the city shortly. Mr. Kane has been absent from New York since last Fall.

HARRY D. RATHNER, special representative for Principal Pictures, has left for a trip that will include Chicago, the Northwest, Denver, St. Louis and Pittsburgh.

F. M. SANFORD, state rights producer, is an arrival from the Coast.

ADVICES have been received in New York reporting the arrival at the Coast of Richard A. Rowland, general manager of First National.

RICHARD DIX, George B. Van Cleve, Arthur Brilant, Hamish McLaurin, Mrs. Terry Ramsaye and Ralph Wilk are among those expected to attend the annual banquet of the University of Minnesota Alumni association of New York at the Hotel Commodore April 28. Former Minnesota students and residents wishing to attend the affair are urged to get in touch with Harry Wilk, 184 Eldridge St., New York.

RICHARD BARTHELMESS returned this week from a vacation spent in Bermuda.

EARL W. HAMMONS, President of Educational, is back from Los Angeles, where he closed several deals, including the distribution of Christie Comedies for next season.

VICTOR SHAPIRO, of Samuel Goldwyn Productions, has returned from a trip to the Middle West.

HARRY S. STONE, of the Eskay-Harris Film Co., is back from Europe. He established offices in Paris, London, Rome and Berlin.

FRANK BRUNER and Clarence Hyde have joined United Artists as exploitation men for "The Thief of Bagdad."

JOE BRANDT, president of the C. B. C. Film Sales Corp., has returned to New York.

Miss Belle Fox Marries in Los Angeles

FRIENDS and relatives of William Fox received the news last week from Los Angeles of the marriage of Miss Belle Fox, the youngest of his two daughters, to Milton S. Schwartz of New York.

The wedding took place on her twentieth birthday and was the culmination of a courtship which began several weeks ago in Yosemite National Park, where Mr. Schwartz first met Miss Fox who was visiting there with her parents.

Says Picture Costs Exceed Musical Comedy

EXHIBITING motion pictures in New York comes higher than producing musical comedy, according to Hugo Riesenfeld, director of four New York picture houses. Regarding the subject he says:

"What seemed an extravagant price for a whole program back in 1916 wouldn't pay for a two reel comedy now. We used to be able to get the best pictures on the market; Douglas Fairbanks, Bill Hart, Norma Talmadge, for only three hundred a week. And we considered that price so outrageous that we we insisted on having a comedy thrown in free. Now if we get our features for ten times that amount, we think ourselves lucky, and the comedies aren't handed out as appetizers. On music alone at the four theaters of which I am director, we are spending nearly a million a year."

Kansas City Salesmen Form Organization

An organization of film salesmen in the Kansas City territory, for the purpose of elevating the standard of salesmanship and combatting evil influences gained by acts of a few unworthy salesmen, is nearing perfection.

Impetus to the formation of such an organization was given at a meeting last week at the Metro office, under the auspices of the Kansas City Film Board of Trade, presided over by Al Kahn, of Film Classics, Inc. An effort to acquaint all salesmen more fully with the workings of the board of trade will be made.

The speakers and their subjects: Tom Byerle, assistant manager, First National, "Irregularity of Contracts;" M. A. Kahn, manager, Film Classics, Inc., "Irregularities;" W. E. Truog, district manager, Goldwyn, "District Managers' Problems;" Cecil Vaughan, manager, Pathe, "Mules;" E. C. Rhoden, chairman, board of arbitration, "Joint Board of Arbitration;" Truly B. Wildman, president, Film Board of Trade, "Film Board of Trade."

Milwaukee Clubwomen Aid Better Pictures

Unofficial review of motion pictures in Milwaukee county by a committee of ten clubwomen was recently decided upon at a meeting of the Milwaukee County Federation of Women's Clubs. The movement is receiving the full cooperation of the Wisconsin Association of Theatre Owners, according to Henry Staab, secretary, who urged the women to cooperate with the managers in educating the public to better pictures.

Film Booking Offices Give Dance for Employees

Employees of the Film Booking Offices thoroughly enjoyed a meeting and dance given for them at the Hotel McAlpin Wednesday night. Among the features of the entertainment were impersonations of characters in pictures soon to be released by F. B. O. Mrs. Gene Stratton-Porter and Emory Johnson were among the honored guests bidden to the affair.

Hodkinson Schedules Release Dates

Will Distribute Eight Feature Productions Between April 20 and August 1

THE HODKINSON CORPORATION has definitely set release dates for eight feature productions embracing a wide variety of subjects, which will be marketed from April 20 to August 1.

"Wandering Husbands," a C. Gardner Sullivan story, starring James Kirkwood and Lila Lee, supported by Margaret Livingston, under the direction of William Beaudine is set for release on April 20.

"Miami," the Alan Crosland production starring Betty Compson with Hedda Hopper, J. Barney Sherry, Lucy Fox, Benjamin Finney and Lucien Davidson in the supporting cast will be released April 27. This special is from the original story by John Lynch.

"What Shall I Do," the first of the Frank Woods productions starring Dorothy Mackaill under the direction of John G. Adolphi is scheduled for May 11. John Harron, Louise Dresser, William V. Mong, Betty Morrissey, Ann May, Ralph McCullough, John Standing, Tom O'Brien and Danny Hoy are in the supporting cast.

"The Lightning Rider," the second of the Harry Carey features is listed for release on May 18. Virginia Browne Faire has the leading feminine role.

"Hold Your Breath," the Al Christie feature comedy with Dorothy Devore and Walter Hiers, under the direction of Scott Sidney will be officially released on May 25.

"Another Scandal," the Cosmo Hamilton story in which Lois Wilson is starred under the direction of E. H. Griffith, will be released on June 22.

The third Hunt Stromberg production "Tiger Thompson," starring Harry Carey, is set for release on July 13.

The first of the Helene Chadwick pictures on the Hodkinson program is scheduled for release on July 20. This will be titled "Her Own Free Will," from the Ethel M. Dell novel of the same name. This picture will be the first of the series to be produced by Eastern Productions, Inc.

"After Six Days" Will Have Ten Road Shows

Weiss Brothers were so satisfied with the showing of their Artclass Pictures Corporation production of "After Six Days," at the Fremont in Boston and the Nixon at Philadelphia that they are preparing to send out ten road shows to present this spectacle featuring Moses and the Ten Commandments.

Max Weiss, at present in Chicago supervising the exploitation and advertising for the opening at the Castle theatre on April 21st, will leave directly after the premier for Cleveland where the first of the ten road shows will have its initial presentation.

Weber to Film His Play "Little Jesse James"

With the same cast playing "Little Jesse James," the musical comedy now in its ninth month at the Little theatre in New York City, L. Lawrence Weber has decided to produce the film himself, although many offers have been received for the screen rights.

Reports Sale of Blue Fox for South America

W. E. Shallenberger reports the sale to Max Glucksman of the Arrow Serial "The Blue Fox," starring Ann Little for Chili, Peru, Ecuador and Bolivia.



Scenes from the second of Chadwick Pictures Corp's twelve productions for the 1924-25 season, Lionel Barrymore in "Meddling Women," written and produced by Ivan Abramson.

F. B. O. Launches Canadian Sales Force

THE announcement has been made at Toronto, Ontario, that Film Booking Offices of Canada have organized their own sales organization for the whole of Canada, the arrangement for Canadian representation through United Exhibitors of Canada, Limited, Toronto and five other cities, having been terminated.

United Exhibitors is the exchange organization which grew out of the old Canadian Exhibitors Exchange, Limited, the latter having been organized by the original exhibitors association for the Province of Ontario, namely, the Moving Picture Exhibitors Protective Association of Ontario.

F. B. O. has announced the appointment of Phil Hazza as general sales manager for Canada, his headquarters being at Toronto. Mr. W. E. Allen has been appointed manager of the F. B. O office at Montreal; Harry Decker has been placed in charge of the office at St John, N. B., and W. Gould has been made manager at Winnipeg, Manitoba. Further offices are to be established at Calgary, Alberta, and Vancouver, B. C.

Whitman Bennett Decides Upon Title Change

Whitman Bennett has changed the title on the production he is making at his studio in Yonkers. Originally titled, "Divorced in Name Only," the picture will be released as "Love of Women." Actual photography will be concluded within a week, and it is expected the production will be ready for release within a month.

The cast includes Helene Chadwick, Montague Love, Maurice Costello, Mary Thurman, Lawford Davison, Marie Shotwell and Frankie Evans.

Foreign Deal Closed for "After Six Days"

Globe Theatres, Ltd., have purchased the rights from Weiss Brothers for Burmah, Ceylon and India on their Artclass picture, "After Six Days," a biblical photoplay spectacle. It is the intention of the purchasers to roadshow the production, arrangements having been made for extended runs in all the principal cities of the territory.

Helen Ferguson Signed by Douglas MacLean

Douglas MacLean has signed Helen Ferguson for the role of the Parisian dancer in "Never Say Die," his second independent production for Associated Exhibitors. She will share the feminine honors with Lillian Rich. The production is being directed by George Crone.

"Racing Luck" Scheduled for Early Release

Monte Banks in "Racing Luck" will be an early release by Associated Exhibitors. It was given a pre-view on the coast recently. It is a comedy feature revolving about an auto race. In the supporting cast are Helen Ferguson, Francis McDonald, Lionel Belmore and others.

Hearst and Laemmle Sign New Contract

A NEW agreement has been signed between William R. Hearst and Carl Laemmle whereby Universal will release the International News Reel for a period of five years. The original contract was signed between the two five years ago last December.

Edgar B. Hatrick, general manager of International News Reel Corp. is planning to issue more positive prints on the service than at any time in the past.

M. A. Chase Has Selznick Eastern Division

President W. J. Doolittle of Selznick Distributing Corporation has placed Maurice A. Chase in complete charge of the Eastern sales division of the Selznick Distributing Corporation and he will have personal supervision of the sales from the following Selznick branch offices:

New York City, Albany, Buffalo, Cleveland, Detroit, Cincinnati, Pittsburgh, Philadelphia, Washington, Boston and New Haven.

Morris Confers With Abe Warner at Chicago

Warner Brothers distribution for 1924-1925 will continue as at present through franchises held by state right operators and twenty-two pictures will be released.

Sam E. Morris is meeting Abe Warner in Chicago, and they are discussing the idea of holding a national convention of Warner Brothers franchise holders some time in May.



Hoot Gibson in the Universal Picture, "Forty Horse Hawkins."



Action stills from the Universal production, "Riders Up."

Beatty to Direct "U" Exploitation

Is Appointed by Carl Laemmle to Handle Campaigns on Thirty-Six Jewels

JEROME BEATTY, formerly advertising and publicity director for Preferred Pictures has been appointed exploitation director of Universal Pictures by Carl Laemmle. He will arrange the details of exploitation for the thirty-six Jewels which will comprise next season's program. Exploitation will be done in connection with prerelease and first run showings and in their follow-up bookings, according to Beatty.

The new chief will start augmenting his field staff which includes the following: Jean Belasco, Kansas City; Jack Meredith, Dallas; Andrew Sharick, Atlanta; Harry Yost, Philadelphia; Jack Hays, Pittsburgh; Herman Fisher, Des Moines; Al Feinman, Chicago; Wayland Taylor, San Francisco; W. H. Wilkes, Toronto.

One of the outstanding features of Universal's exploitation plans for next summer and fall is the close cooperation that will exist between the exploitation force and the sales department. Al Lichtman, general manager of exchanges for Universal, is convinced that every big picture should be thoroughly exploited, and that exchange men and exploitation men should work hand and hand to assure the exhibitor a high box-office value for every picture.

The new Universal exploitation chief has very definite ideas about exploitation and is an enthusiast concerning high class methods of putting pictures over. In his opinion exploitation is more necessary today than ever before.

"Pictures today are bigger and costlier," he explains, "and the exhibitor faces the necessity of playing to bigger business to cover his rentals and overhead. Increased business is attracted by more and better exploitation. The distributor must aid in this exploitaton—he must help to make the picture more profitable for the exhibitor."

"A Boy of Flanders" for April Release

Jackie Coogan's "A Boy Of Flanders," opens at the Rialto in New York this week and Metro will release it throughout the country this month.

Victor Schertzinger directed this screen version of Louise De La Rame's Flemish romance and in the picture Jackie shares honors with "Teddy" the movie dog who is his constant companion through the picture.

Fawcett Starts in "Tess of D'Urbervilles"

George Fawcett started work this week at the Goldwyn studios in the Marshall Neilan production, "Tess of the D'Urbervilles." Fawcett is acting the role of Tess's father. Neilan is said to be making rapid progress on the production. Blanche Sweet has the title role.

"Manhandled" Completed for Paramount

Allan Dwan has finished his production of "Manhandled," with Gloria Swanson in the star role, at the Paramount Long Island studio. The story is by Arthur Stringer and has been running in the Saturday Evening Post.

Major Thomson Talks Distribution

F. B. O. Managing Director Tells Need of Good Outlet for Independent Product

MAJOR H. C. S. Thomson, managing director of the Film Booking Office, is back from the coast with considerable to say in regard to the outlet for independent pictures.

"If there is one thing the film industry has needed and needs today, it is a reliable, honest and efficient outlet for the product of the independent producer," said Major Thomson.



Major H. C. S. Thomson, Managing Director of F. B. O.

"The kind of distribution the independent producer has needed is very different from the kind he has received. A producer must be sure of four fundamental business needs: First, of a good selling and distributing organization that will give him equitable treatment; second, that the distributor will show no preference between pictures, for when the attention of the sales department is placed on certain pictures it is done so at a cost to other features and short subjects; third, he must be sure of the money that is due him at the time it is due; fourth, he must be sure that the picture will be properly advertised and exploited, its good points properly developed and brought out."

First Charles Ray Feature Titled "Smith"

The first of the new series of pictures in which Charles Ray will star for Thomas H. Ince has been titled "Smith." It was written by C. Gardner Sullivan and will be directed by Ralph Ince.

Initial scenes of "Smith" are now under way at Truckee, California. The full cast will not be announced until the company's return to the studio.

Stella Day, "Mary" Star in N. Y. Shopping

Miss Stella Day, who has just completed work in the seven-reel feature "Mary," produced by the Detroit Motion Picture Corporation is a recent arrival in New York.

Kenneth Harlan has the leading male role in "Mary," which is the first of a series of features to be produced by the Detroit company.

"Honor Your Mother" Is Chosen by F. B. O.

Eighty-four percent of the exhibitors who submitted opinions on a title for Emory Johnson's "Swords and Plowshares," selected "Honor Your Mother," originated by J. J. Sampson, manager of F. B. O.'s Chicago exchange, who will receive a check of $350.,00 for the suggestion.



Some of the highlights from the Goldwyn production "Recoil"

Ince Acquires "Christine of Hungry Heart"

THOMAS H. INCE has acquired screen rights to the Kathleen Norris story, "Christine of the Hungry Heart." Production will be under way within two weeks under the direction of John Griffith Wray with Mr. Ince acting in a supervisorial capacity. The picture will be released through First National.

Bradley King has completed the scenario for the story, which recently appeared in Good Housekeeping as a serial. No cast has yet been announced.

"Secrets" World Premiere in Los Angeles

With Fred Niblo, president of the Motion Picture Directors, as master of ceremonies, Norma Talmadge's "Secrets" had its world's premiere at the Criterion theatre in Los Angeles, March 20.

The Los Angeles Examiner devoted a full page to the opening and critics were said to be enthusiastically unanimous in profusely praising the production.

It is declared that this is the first time in Los Angeles theatrical history that squads of police on horseback were used on the sidewalks and in the lobby of the theatre to clear the way for holders of tickets.

Miss Talmadge was accompanied to the theatre by Eugene O'Brien and the ovation received was declared to be tremendous.

Brandt Announces Program for C. B. C.

Joe Brandt, president of C. B. C. Film Sales Corporation, who returned from the coast last week announces most of the program for the 1924-25 season. In addition to eight special productions to be released under the Columbia brand, there will be a series of eight dramas in which William Fairbanks and Jane Novak will be the featured players.

Screen Snapshots and a series of short reel subjects are contemplated in the production schedule so far arranged.

"Defying the Law" Ready for Release

Gotham Productions announce the immediate release on the independent market of the William B. Brush production, "Defying The Law," with Lew Cody as the featured player. The scenes are laid along the waterfront of San Francisco.

In addition to Cody the cast includes Renee Adoree, Josef Swickard, Charles (Buddy) Post, Dick Sutherland, Evelyn Adamson, Nalde Morelli, Kathleen Chambers, Marguerite Kosek and James B. Leong.

"Hunchback" Paris Opening Early in Summer

Universal's "Hunchback of Notre Dame" is to have its Parisian premiere early in the Summer. It will be presented in the Marivaux Theatre. Joe Weil, assistant general manager of exploitation for Universal will prepare the opening and exploit the picture during its run in Paris. Weil sailed last week on the steamship Paris.

Fox Making Progress With "Dante's Inferno"

"DANTE'S INFERNO," in modernized version, will be one of the first of the 1924-25 productions from the William Fox West Coast studios. It has been in production for the past two months. Henry Otto is directing and Julian Harrison is art director.

Lawson Butt will be seen in the role of Dante, while Ralph Lewis will play the male lead in the modern part of the story Pauline Stark has the leading feminine role, those in the cast including Joseph Swickard, Howard Gay, Gloria Gray, William Scott and Bob Klein. The scenario was prepared by Edmund Goulding.

Jones Host to Children for Circus Scenes

Charles Jones, star of the Fox picture, "The Circus Cowboy," was host recently to a large number of children of Los Angeles who were invited to join the audience in the big tent for the filming of the circus scenes. Several thousand of the youngsters are said to have responded. The picture has been completed.

"Sundown" Being Finished by Director Hoyt

Harry C. Hoyt is directing the few remaining scenes of "Sundown," uncompleted by Director Laurence Trimble, who is seriously ill at El Paso. Mr. Hoyt was the director of "The Woman On The Jury."

Earl Hudson is personally supervising "Sundown" for First National.



Betty Compson in the Hodkinson release, "Miami."



"Fools In The Dark" is an F. B. O. Release featuring Matt Moore and Patsy Ruth Miller. These scenes are from the production.

First National Inaugurates New Plan

Will Bring Branch Managers to N. Y. to Study Departments in Home Office

A PLAN that will bring branch managers in closer relationship to home office executives will be inaugurated by First National. E. A. Eschmann, general manager of distribution is responsible for the move which will be inaugurated May 4. Two branch managers will be brought to the home office each week and will make a careful study of all departments. The first will be F. E. North of Detroit and Leslie Wilkes of Dallas.

"By having each branch manager," states Mr. Eschmann, "spend time with the accounting, sales, advertising, publicity, supply, purchasing, and film departments individually and alone there is no do bt but that a greater good is accomplished than by any national convention. The department heads get to know the branch managers and vice versa. There is an immediate and common understanding developed so that each can conform to the others requirments. There is no doubt in my mind but that we in the Home Office will get equal if not greater good from these visits of branch managers. They will carry their territorial problems and requirements to us and together we shall endeavor to solve them.

"Quite naturally our men having, up to January 1st, 1924, enjoyed local guidance from their associated exhibitors and partners feel, more keenly the necessity of knowledge concerning the manner of things in the Home Office. Their problems were formerly very particularly local, but now with the development of a national distribution unit they will feel the necessity of a broader viewpoint.

"The great advantage of nation-wide conventions of branch managers, for which we are substituting this new plan, lies in the general discussion from the floor of definite problems. However, we will be able to accomplish the same results, I believe, by bringing our managers to the Home Office. There will be certain definite problems presented to visiting exchangemen and they will express their opinions and suggestions. These opinions and suggestions will be put in writing and presented to other branch managers as they visit New York. In this way we will accomplsih the same result as if we gathered all our managers in one place and held an open meeting."

"The Last of the Duanes" Started by Fox

Lynn Reynolds will direct "The Last Of The Duanes," the Zane Grey story adapted for the screen by Edward J. Montague, which has just been placed in production at the William Fox West Coast Studios.

Marion Nixon is the new leading lady for Tom Mix and the other principals are Brindsley Shaw, Frank Nelson, Lucy Beaumont and Harry Lonsdale.

Barbara La Marr to Star in "Sandra"

Pearl Doles Bell's current novel "Sandra" will be filmed as Barbara La Marr's initial release for Associated First National.

It will be made in New York under the auspices of Sawyer and Lubin.

Vergesslich Now Manager of N. J. Exchange

Associated First National's New Jersey exchange is now managed by J. C. Vergesslich who succeeds F. M. Brockwell, resigned.

F. B. O. Makes Changes in Release Schedule

PROVISION has been made in the April and May releasing schedule of F. B. O. This month four pictures will be released in the following order: "His Forgotten Wife," starring Madge Bellamy and Warner Baxter; "Silent Stranger," starring Fred Thomson; "The Beloved Vagabond," starring Carlyle Blackwell, and "A Girl of the Limberlost."

Five features will be released in May as follows: May 5, "Untamed Youth." May 12, "Honor Your Mother," changed from "Swords and Plowshares"; May 19, "The Woman Who Sinned"; May 26, "Dangerous Coward" and Sessue Hayakawa in "The Danger Line."

Metro - Loew Recreation Room Is Opened

A [illegible] for employees of the Metro-Loew organization was officially opened last week on the seventh floor of the Loew State Building in New York where the two organizations are housed. An informal reception and luncheon to the employees marked the opening.

Besides the club room there is a sick room for the use of employees, with a trained nurse in constant attendance. A library is among other features.

Among the officials of the organization who attended the opening ceremonies were Marcus Loew, W. E. Atkinson, vice-president and general manager of Metro; E. M. Saunders, sales manager; Colonel Brady, editor of the scenario department, and C. K. Stern, Metro treasurer.

Truart Concludes Deals in South America

The South American territory was entirely contracted for when two important deals were closed for all Truart product during the week. Jacobo Glucksmann obtained Elaine Hammerstein in "Drums of Jeopardy" for Argentine, Uruguay, Paraguay, Chili, Peru, Bolivia and Ecuador.

Juan Kunzier purchased for Sociedad General Cinematografica the rights to the first three Richard Talmadge productions, "Let's Go," "On Time," and "In Fast Company" for the same territory.

Max Davidson in "Hold Your Breath" Cast

Al Christie has added Max Davidson to the cast of "Hold Your Breath," the feature comedy now being produced for release through Hodkinson. Davidson is noted for his Hebrew characterizations, one of which he is cast for in this story.

Warners Completing Year's Production Schedule

Warner Brothers are rapidly completing their 1923-24 production schedule and will shortly launch the twenty pictures they are to make for 1924-25. Four of the seven remaining on the present program are in production and the others will be cleaned up within the next few weeks.

Two units nearing completion are "Babbitt" the screen version of Sinclair Lewis' novel, and "How to Educate a Wife," from the story by Elinor Glyn. Monta Bell is directing the latter and Harry Beaumont the former. Two others under way are "Cornered" from the story by Zelda Sears and Dodson Mitchell, which William Beaudine is directing, and "Being Respectable" from the story by Grace Landrau, with Phil Rosen at the directorial helm.

William Beaudine is also scheduled to shoot "Lover's Lane" as soon as he completes "Cornered."

The two remaining pictures, "Her Marriage Vow" and "The Tenth Woman," will be assigned directors as soon as room is cleared at the west coast studios.

Lloyd's General Manager Refutes Rumors

William R. Fraser, General Manager Harold Lloyd Corporation, makes the following statement to refute rumors:

"It has been reported from various sources that we have aligned ourselves with organizations for the distribution of our pictures following our current contract with Pathe Exchanges, Incorporated. There can be no foundation for these stories. We have three more pictures to be released by Pathe under our present arrangements. First of these is 'Girl Shy,' which will be released late in April. It will take at least a year to complete the other two pictures called for in the Pathe contract. Therefore, we see no need to talk new contract with any organization or individuals."

Victor Schertzinger to Direct "Bread"

With Mae Busch in the leading role, Victor Schertzinger will direct for Metro a screen version of "Bread," one of Charles G. Norris' best sellers.

Miss Busch has just finished a leading part in "The Shooting of Dan McGrew."

"Bread" is the fourth consecutive picture Mr. Schertzinger has directed for Metro. The first was Jackie Coogan's initial Metro picture, "Long Live the King" following which he directed "The Man Life Passed By" from a story he had written with Winifred Dunn. Then came Jackie's second Metro picture, "A Boy of Flanders" recently completed and now "Bread."

Local Man to Represent New Foreign Concern

CHARLES S. HERVEY, president of Hervey, Inc., and treasurer of Distinctive Pictures Corporation has been advised of his appointment as American representative of a gigantic European organization launched to establish first run theatres and distribute American made films in Germany, Central Europe and the Near East.

The organization is headed by Ludwig Klitzsch, owner of a string of newspapers, magazines and news services in the countries mentioned.

Charles Murray, associated in Hervey, Inc., as representative in Berlin, will also be an executive in the new concern.

Prominent Players Line Up for Universal Features

Prominent players are lining up at Universal City for a number of features entering production or about to go into production. Charles De Roche got under way last week in "The Bugler of Algiers." Reginald Denny started work in "The Missourian," with James Horne directing. In the cast are Julanus Johnston, James McElhern, Claire De Lorez, Fred Kelsey, Stanhope Wheatcroft and James O. Barrows.

Ruth Dwyer has been engaged as leading woman for Herbert Rawlinson in "Dark Stairways." Percy Marmont has been cast opposite Virginia Valli in the Mary Roberts Reinhart story, "K."

Ruth Clifford, Laura La Plante, Norman Kerry and Kenneth Harlan have the principal roles in "The Butterfly," adapted from the Kathleen Norris novel by Olga Printzlau and directed by Clarence L. Brown.

"Triumph" Premiere Is Set for N. Y. Rivoli

Cecil B. De Mille's "Triumph" is scheduled to have its Eastern premiere at the Rivoli Theatre in New York April 20th. It was given a preview showing at the Temple Theatre, Alhambra, California, to an audience of 700 last week and is said to have been enthusiastically received. Rod La Rocque, Leatrice Joy and Victor Varconi have leading roles.

Brenon Makes Additions to "Mountebank" Cast

Herbert Brenon has added two new names to the cast for "The Mountebank," which he is making for Paramount. They are William Ricciardi and Mme. Adrienne d'Ambricourt, both of whom have been assigned to prominent roles. "The Mountebank" features Ernest Torrence and Anna Q. Nilsson.



Several scenes from "The Fighting Coward," a Paramount Picture

Mabel Normand Welcomed to St. Louis by Mayor

Mayor Henry W. Kiel of St. Louis, headed a large delegation of representative citizens and motion picture exhibitors and exchangemen that met Mabel Normand at the Union Station on her arrival. While the Mayor grasped the star's hand and welcomed her to the city, Charley Skouras, manager of the Grand Central pressed into her arms a large bouquet of American Beauty roses. She was then escorted to a waiting limousine and driven to the Chase Hotel where she stopped during her stay in St. Louis.

Handicapped by a very severe cold, Miss Normand refused to cancel her appearances at the theatre.

Selznick Changes Sales Department

Following the resignation of David R. Blythe, former director of sales and distribution for Selznick Distributing Corporation, President Doolittle, assisted by L. J. Darmour, will supervise the activities of that department.

In addition to their twenty-six branch managers they have placed in the field five special representatives who will cover the entire country working out of the Home Office and whose duties will be to stimulate sales and generally supervise the operation of the branches.

"Born Rich" Is First of Garrick Pictures

With Will Nigh as director and T. A. Persons as production manager, "Born Rich" will be the first picture made by the newly-organized Garrick Pictures Corporation, capitalized at $200,000 with offices at 247 Park Avenue, New York.

Hughes Cornell wrote the story which ran serially in 16 Hearst newspapers and filming will start at the Biograph studios. Jess Smith and Leland Hayward are the officers of the new producing corporation which will release its first picture through Associated First National.

Geraghty Completes Cast for Jack Pickford

Norma Shearer has been loaned by Louis B. Mayer to Tom J. Geraghty and will play opposite Jack Pickford in the Geraghty production in which Pickford is starred, "The End of the World." Work on this picture is well under way.

Miss Shearer's engagement practically completes the cast which includes Alec B. Francis, Herbert Pryor, Claire McDowell, Ann May, and George Dromgold. Bob, the dog and Felix, the cat also have prominent roles. Vernon Keays is directing.

Arthur Loew Warns U. S. Producers

ARTHUR LOEW, general manager of the foreign department of Metro Pictures Corporation, just back from a European tour warns producers against flooding the foreign market with back releases which cannot compete with current productions. He said:

"The foreign market is limited as to theatres and they are all eager to buy outright or play percentage the big American feature productions. This demand has created a buyer's market that should mean even more to American producers in future years than it does at present. Instead of taking advantage of this opportunity to build up good will through the foreign market, and realize the largest financial profit, what have American distributors done?

"They have literally flooded the foreign markets with old releases of several years ago, and films of inferior quality, that cannot compare with current productions, because the short-sighted producers figure that they have the pictures and whatever they can get is profit. The result is that American producers are, to put it truly, 'cutting off their noses to spite their faces.'"

Woman Is Producer of "Which Shall It Be?"

Madeline Brandies, former society leader, of Omaha, Neb., is responsible for the production of "Which Shall It Be?" a Hodkinson release at present on the screen at the Cameo theatre, New York.

It is Mrs. Brandies' intention to produce a number of photoplays having a child appeal in them. She also intends to reproduce classics in poetry and drama in two-reel pictures. Her next production will be "Maud Muller," an adaptation of Whittier's famous poem, which will be ready for release in two months.

Rex Beach's "Recoil" Is Ready for Goldwyn

J. Parker Read, Jr., has completed in France the latest Rex Beach picture, "Recoil," and Goldwyn-Cosmopolitan is now preparing to release it.

Betty Blythe and Mahlon Hamilton are in the leading roles, with Clive Brook, an English character actor; Fred Paul and Ernest Hilliard.

Lee-Bradford Will Release Screen Players Product

The Screen Players, Inc., are to produce a series of two-reel comedies for release through Lee-Bradford Corporation, according to word from Arthur Lee. They will be released for the state right market.

F. B. O. Division Managers Hold Meeting

A meeting of district managers of the Film Booking Offices was held last Saturday and Sunday at the New York offices. Its purpose was for the discussion of the handling of forthcoming releases.

The sessions were presided over by J. I. Schnitzer, vice-president. All divisions were represented with the exception of the West Coast. H. M. Hoffman, vice-president and A. A. Aronson, general sales manager of Truart Film Corporation addressed those present on the Truart productions to be distributed by F. B. O.

Sanford Here to Dispose of Eight Features

Frank M. Sanford, president of Sanford Productions, is in New York, from Hollywood, in the interest of eight five-reel productions featuring Matty Mattison, which his company is now producing on the coast.

Five of the pictures are already completed and the others will be rushed to conclusion. They are to be state righted. Mr. Sanford is arranging for the sale of several foreign territories. The five completed pictures are, "The Lone Wagon," "Mile-A-Minute Morgan," "The Last White Man," "North of Alaska" and "Shell-Shocked Sammy."

Universal Buys Western for Hoot Gibson

"The Ridin' Kid From Powder River," western novel by Henry Herbert Knibbs, has been purchased by Unniversal for Hoot Gibson's first feature under his new production schedule for the coming year.

Production will start on the picture in about three weeks under the direction of Edward Sedgwick. It is probable the troupe will go to Arizona or Wyoming for exteriors.

The screen version of the novel has been prepared by Sedgwick and Raymond L. Schrock. Gibson's supporting cast will be selected within the next week.

Two Additions to "Janice Meredith" Cast

George Nash has been engaged by Cosmopolitan for the role of Sir William Howe in "Janice Meredith," in which Marion Davies will star. Douglas Stevenson, leading man in dramatic and musical comedy productions is another who has recently been added to the cast. He will play the part of a young British officer.

"Janice Meredith" was adapted by Lillie Hayward from Paul Leicester Ford's story of the American Revolution. E. Mason Hopper is the director.



Scenes from "Those Who Dance," which will be released by First National

"Bugler of Algiers" Under Way for Universal

Rupert Julian has started work on "The Bugler of Algiers" for Universal. This is a screen version of "We Are French," which Julian both starred in and directed some years ago.

Charles De Roche has the leading role, with Madge Bellamy in the leading feminine part. Little Priscilla Dean Moran also has a prominent part. Others in the cast are Gibson Gowland, Ford Sterling and Charles De Ravenne.

"Nellie, Beautiful Cloak Model," Held Over

Goldwyn's "Nellie, The Beautiful Cloak Model," was held over for a second week at the California Theatre in Los Angeles as business was reported excellent and the reviews were declared to be so favorable.

The cast, which embraces Claire Windsor, Mae Busch, Edmund Lowe, Raymond Griffith, Lew Cody and Hobart Bosworth, were all given fine notices by the Los Angeles newspapers.

Effective "Triumph" Tieup Is Arranged

What should be an effective tieup has been arranged by Paramount on its production of "Triumph," which is to be released this month. Through an arrangement with the Adsealit Corporaton of New York, automatic gum-sealers, used on bundles in department stores in place of string, will carry advertising matter on "Triumph."

According to the Paramount contract four million sealers are to be used each month throughout the country, for a period of three months, April, May and June.

Panzer and Herbert Join "The Fool" Cast

William Fox has added Paul Panzer and A. J. Herbert to the cast of Channing Pollock's stage play now being filmed at the New York studios.

The former has the role of Umanski and Herbert is cast as Joe Henning. Edmund Lowe appears as Rev. Daniel Gilchrist with Brenda Bond in the leading feminine role. Harry Millard is directing.

Hall Joins "Unguarded Women" Cast

Alan Crosland has added Donald Hall to the cast of "Unguarded Women," which he is making for Paramount. Bebe Daniels and Richard Dix are the featured players.

Roth Succeeds Ginsberg at Preferred

HENRY GINSBERG is succeeded as General Manager of Preferred Pictures Corporation by Max Roth who joined the organization several months ago to handle special campaigns on "The Virginian" and "Maytime."

J. G. Bachmann, treasurer of Preferred, made the announcement that Mr. Ginsberg had resigned last week and that Mr. Roth had been general manager for Sol Lesser and then assistant to Irving Lesser in New York City in connection with the distribution of Jackie Coogan, Baby Peggy and other Lesser productions.

Max Roth is now on a four weeks tour of Preferred exchanges.

"Meddling Women" Completed by Chadwick Corp.

The last click of the camera has been heard on the final scene of Lionel Barrymore's latest screen vehicle, "Meddling Women," a Chadwick Pictures production, which was both written and directed by Ivan Abramson. In the supporting cast are Sigrid Holmquist, Dagmar Gadowsky, Hugh Thompson, Ida Darling and Alice Hegeman.

"Meddling Women" is the second of twelve productions, to be completed, that are scheduled for release during 1924-25 by Chadwick Pictures Corporation. The first production to be made by the four units that are producing for Chadwick Pictures Corporation was "The Fire Patrol."

"Broadway After Dark" Is Next Warner Release

Owen Davis' melodrama, "Broadway After Dark," is the next Warner Brothers picture slated for release following it spremiere in New York's Rivoli or Rialto theatre.

Incorporated in the picture are the scenes from the recent Equity Ball showing noted stage stars and players. These include Fred and Dorothy Stone, Mary Eaton, Raymond Hitchcock, Elsie Ferguson, Florence Moore, James J. Corbett, John Steel, Frank Tinney, Paul Whiteman, Irene Castle and Buster West.

"The Chechahcos" May Not Be Road Showed

Although Associated Exhibitors was considering routing "The Chechahcos" as a road show, the plan may be abandoned after General Manager J. S. Woody and Arthur S. Kane, President of Associated Exhibitors go into conference when the latter returns to New York.

Franklin Signs Contract With Schenck

Sidney Franklin has signed a two-year contract with Joseph Schenck Productions to direct both Norma and Constance Talmadge in coming productions. He will also serve in an advisory capacity in the selection of stories.

The first picture Mr. Franklin will direct is "Learning to Love," in which Constance Talmadge will star. He has been associated with the Talmadge sisters for several years and has directed them both in a number of pictures.

Cast Completed for "When a Girl Loves"

The cast has been completed for Victor Hugo Halperin's second production for Associated Exhibitors, "When a Girl Loves," which is said to deal with the misplaced love of a quadrangle instead of the eternal triangle. In the leading quartette of roles are Agnes Ayres, Percy Marmont, Kathlyn Williams and Robert McKim. Principal in support are Mary Alden, George Siegmann, John George, William Orlamond, Leo White, Ynez Seabury, Rosa Rosanova, Otto Lederer and H. C. Pennell.

Vitagraph Pre-Showing of "Between Friends"

A pre-showing of "Between Friends" has been arranged by Vitagraph at Wurlitzer Auditorium, New York, Monday afternoon. A special program has been arranged. Guests will include New York critics and exhibitors from nearby territory.

"Between Friends" is a J. Stuart Blackton production from the Robert W. Chambers novel.

Another Compson Picture for Selznick

Selznick has acquired "White Shadows," starring Betty Compson, to follow her first Selznick release, "Woman To Woman."

"White Shadows" is a picturization of an orginal screen play by Michael Morton. The scenario is the work of Alfred J. Hitchcock, and it was directed by Graham Cutts, and presented by Balcon, Freedman and Saville.

Cabanne to Direct "Youth to Sell" for Burr

C. C. Burr has signed William Christy Cabanne to direct "Youth to Sell," the fourth of a series of four productions for the independent market made and distributed by Burr Pictures, Inc.



Scenes from the screen version of the musical comedy success "Listen Lester," a Principal Picture offering

With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers — Three Weeks (Goldwyn), continued.

Rivoli Theatre—
Film Numbers—The Breaking Point (Paramount), Rivoli Pictorial (Selected), Trip to Mars Cartoon, Warsaw (Scenic).
Musical Program—Selections from "I Pagliacci" (Orchestra), Roger Wolfe's Symphony Jazz Orchestra (Novelty), "Love's Old Sweet Song" (Soprano, Tenor and Orchestra).

Rialto Theatre—
Film Numbers—The Moral Sinner (Paramount), Rudolph Valentino (Gallery of Living Portraits), King of Wild Horses (Pathe).
Musical Program—Classical Jazz Overture (Orchestra).

Mark Strand Theatre—
Film Numbers—Beau Brummel (Warner Bros.), continued.

Cameo Theatre—
Film NumbersWhich Shall It Be? (Hodkinson), Cameo News (Fox and Pathe), Running Wild (Pathe), Sun and Snow (Pathe), On the Job (Fox).
Musical Program—"Kreisleriana" (Overture), "Believe Me If All Those Endearing Young Charms" (Soprano Solo), "Spanish Dance" and "Somewhere a Voice is Calling" (Violin Soli), "Mighty Lak' a Rose" (Musical Prologue), "Marche Militaire" (Organ Recessional).

Astor Theatre—
Film Numbers—Secrets (First Nat'l), continued.

Liberty Theatre—
Film Numbers—The Thief of Bagdad (Fairbanks), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.



Art ad on "Singer Jim McKee" (Paramount) used by Loew's Park and Mall theatre, Cleveland, O.

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers — Bluff (Paramount), The Misfit (Educational), Pathe News.
Musical Program — "Southern Rhapsodie" (Overture), Louisiana Five Syncopators, "I Love You" (Vocal Duet).

Grauman's Million Dollar Theatre—
Film Numbers—Dorothy Vernon of Haddon Hall (United Artists).
Musical Program—"William Tell" (Overture).



Unusual pen and ink ad on "Thy Name is Woman" (Metro) by Harry E. Browne of the T. & D. theatre, San Jose, Calif.

Loew's State Theatre—
Film Numbers—The Enchanted Cottage (First National), Lonesome (Educational) Pictorial Review.
Musical Program—"Tales from the Vienna Woods" (Overture), Jazzfonico (Specialty), Honey Moon Garden (Atmospheric Prologue).

Hillstreet Theatre—
Film Numbers—The Brass Bottle (First National), Cap'n Kidd (Chapter Play), Waiter, Waiter (Educational), Aesop Fable (Pathe), International News.
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—The Social Code (Metro).
Musical Program—Vaudeville.

Clune's Theatre—
Film Numbers—Desire (Metro), Stay Single (Educational).

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Grauman's Rialto Theatre—
Film Numbers—Poisoned Paradise (Preferred), Buddies (Educational).
Musical Program—Musical numbers compiled by management, Flesh and Gold (Specialty).

Criterion Theatre—
Film Numbers—Secrets (First National).
Musical Program—Stage presentation of act from "Music Box Review."



The Des Moines theatre, Des Moines, recently used this display ad on "The Stranger" (Paramount)

Miller's Theatre—
Film Numbers — Beau Brummel (Warner Bros.).
Musical Program—Musical numbers compiled by management for prologue to feature.

Mission Theatre—
Film Numbers—The White Sister (Metro), continued.
Musical Program—"Kamenoi Ostrow" (Orchestra).

California Theatre—
Film Numbers—Nellie the Beautiful Cloak Model (Goldwyn), Going to Congress (Pathe).
Musical Program — "Way Down Upon the Swanee River" (International Transcription-orchestra), Indian songs (Chief Eagle Horse—Baritone).

Tally's Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).
Musical Program—Vaudeville.



Attractive ad on "The Stranger" (Paramount) at the Century theatre, Baltimore.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Beau Brummel (Warner Bros.).
Musical Prologue — Atmospheric prologue, including: "Liebestraum" (Orchestra), "Oh, Promise Me!" (Contralto and Tenor Duet), "Polka" (Ballet) and "Love's Old Sweet Song" (Tenor Solo).

SEATTLE

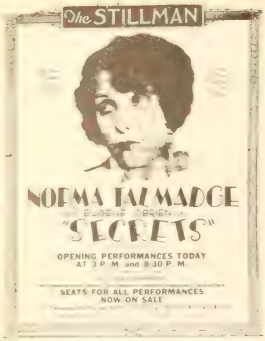
Blue Mouse Theatre—
Film Numbers—The White Sister (Metro) continued.

Coliseum Theatre—
Film Numbers—The Wanters (First National) Fun From The Press Press (Hodkinson), Call the Wagon (Educational), Kinograms and Pathe News.
Musical Program — "Neapolitan Nights" (Overture).

Columbia Theatre—
Film Numbers—Excitement (Universal), Bray Magazine (Selznick), Felix Loses Out (S. R.), International News.
Musical Program—Medley of Popuuar songs.

Heilig Theatre—
Film Numbers—Ride for Your Life (Universal), Topics of the Day Pathe), A Lofty Marriage (Educational), International News.
Musical Program—Selections from "Blossom Time" (Overture), "Son of Love" and "Gypsy Love Song" (Vocal).

Liberty Theatre—
Film Numbers—The Dawn of a Tomorrow (Paramount), Pathe Review, Derby Day (Pathe), International and Liberty News.
Musical Program — "Raymond" (Overture) "Twilight Rose" (Organ).



Four column ad on "Secrets" (First Nat'l) at the Stillman theatre, Cleveland.

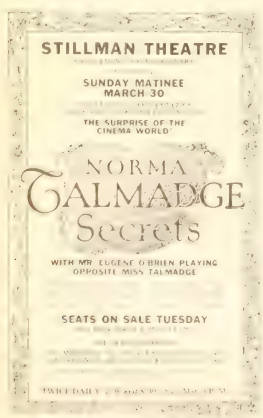
Strand Theatre—
Film Numbers—Women Who Give (Metro), Fields of Glory (Pathe), Dusty Dollars (Educational), Kinograms.
Musical Program—Selections from "Sally" (Orchestra).

Winter Garden Theatre—
Film Numbers—The Dancer of the Nile (F.B.O.), The Movie Idol (Pathe).
Musical Program—Song of India (Overture), Oriental Dance (Prologue).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Why Men Leave Home (First National), Oberon cartoons (S.R.), Pathe News, Kinograms, Topics of the Day (Pathe).
Musical Program—"Zigeunerweisen" (Overture), An Easter Bouquet (Specialty, including singing, dancing, special orchestra and "Twenty-five years from Now").

Cameo Theatre—
Film Numbers—The Temple of Venus (Fox), Fox Comedy, International News.
Musical Program—Selections from "Irene" (Overture), Grand Love Song from "The Fortune Teller" (Orchestra).



Opening ad on "Secrets" (First Nat'l) at the Stillman theatre, Cleveland.

California Theatre—
Film Numbers—A Society Scandal (Paramount), Hodge Podge (Educational), Fox News.
Musical Program—"Tannhauser" (Overture), Violin Solo, "Echoes from Birdland"; Whistling Solo, "Spark Plug"; Dance and Song.

Granada Theatre—
Film Numbers—Ice Bound (Paramount), Picking Peaches (Pathe), International News.
Musical Program—Paul Ash and his Synco-Symphonists (Specialty including singing, dancing and latest songs).

Strand Theatre
Film Numbers—Three Weeks (Goldwyn) continued.

Tivoli Theatre—
Film Numbers—Land of Whispering Hoss (S.R.).

BUFFALO

Shea's Hippodrome—
Film Numbers—The White Rose (Metro), Smile Please (Pathe), Current Events (Pathe) and International News.
Musical Program—"1812," (Orchestra), Vocal selections by Sudworth Frasier, concert tenor.

LaFayette Square Theatre—
Film Numbers—The Age of Desire (First National), Pathe Comedy, Current Events (Fox News).
Musical Program—Selections from "Sitting Pretty" (Orchestra), "Meditation" from "Thais," (Organ Solo).

Loew's State Theatre—
Film Numbers—Daddies (Warner Brothers), The Income Tax Collector (Fox), Current Events, (Pathe News).
Musical Programme—Emmett Lavedeke and His Harmonists playing the latest hits.

New Olympic Theatre—
Film Numbers—Call of the Canyon (Paramount), The Leather Pushers (Universal), Current Events (International News).
Musical Program—"Norma" Organ Solo).

ST. PAUL

Capitol Theatre—
Film Numbers—Lilies of the Field (First National), Col. Heeza Liar Cartoon (S.R.), Capitol Digest (Selected), Capitol Snickers (Local).
Musical Program—"Raymond" (Overture), A Garden Fancy (Specialty), Selections from "Madame Butterfly" Organ recessional).

CINCINNATI

Capitol Theatre—
Film Numbers—Name The Man (Goldwyn), Capitol News (Selected), Aesop Fable (Pathe).
Musical Program—Orchestra.

Gifts Theatre
Film Numbers—Discontended Husbands (S.R.), Fun From The Press (Hodkinson), The Lunatic (Selznick).
Musical Program—Virginia Entertainers.

Walnut Theatre—
Film Numbers—The Next Corner (Paramount), Don't Hesitate (Educational), Pathe News Aesop Fable (Pathe).
Film Numbers—Orchestra.

Strand Theatre—
Film Numbers—The Dawn of a Tomorrow (Paramount), Call the Wagon (Educational), Pathe News.

Lyric Theatre—
Film Numbers—Lilies of the Field (First National), Pathe News.

ROCHESTER

Eastman Theatre—
Film Numbers—The Humming Bird (Paramount), Eastman Theatre Current Events (Selected), Around The World in the Speedjacks (Paramount).
Musical Program—"Sakuntala" (Overture), Selections from "The Firefly," "Old Refrain," "Pomp and Circumstance No. 1" (Organ Recital), "First Prelude," "Liebestraum," "Gayety" (Piano Solos).



Art ad on "The White Sister" (Metro) at the Walnut theatre, Cincinnati.

CLEVELAND

Stillman Theatre—
Film Numbers—Secrets (First National) continued.
Musical Program—"2nd Hungarian Rhapsody" (Orchestra).

Allen Theatre—
Film Numbers—The Fighting Coward (Paramount), Stay Single (Educational), By Lantern Light (Educational), Fun From The Press (Hodkinson), Pathe News.
Musical Program—"Operatic Mirror" (Overture), "By the Waters of Minnatonka," "Minding Your Business," (Orchestra).

State Theatre—
Film Numbers—Nellie, The Beautiful Cloak Model (Goldwyn), Ride Em Cowboy (Educational), Our Little Nell (Pathe), Ancestors (Selznick). International News.
Musical Program—"Naila" (State Theatre Ballet), "Where the Lazy Daisies Grow" (song and dance), "My Heart at Thy Sweet Voice," (soprano solo).

Park Theatre—
Film Numbers—Don't Doubt Your Husband (Metro), Hollywood Kid (Paramount), Fun From the Press (Hodkinson), Kinograms.
Musical Program—Classical Jazz Revue.

Reade's Hippodrome—
Film Numbers—The Blizzard (Fox), Andy Gump (Universal), International News.
Musical Program—Popular Jazz Revue (Overture), Century Serenaders (Jazz Orchestra), vaudeville.

Circle Theatre—
Film Numbers—The Marriage Circle (Warner Bros) continued, an all Star Cast; Aesop's Fable, "I Follow," (Educational), International News.
Musical Program—Emerson Gill Jazz orchestra playing.

INDIANAPOLIS

Apollo Theatre—
Film Numbers—Maytime (Preferred), Picking Peaches (Fox), Fox News Weekly.
Musical Program—Charles B. Lines singing popular songs.

Colonial Theatre—
Film Number—A Boy of Flanders (Metro), Aesop's Fable (Pathe), Pathe News.
Musical Program—American Harmonists and Melody Sextette playing popular selections.

Circle Theatre—
Film Numbers—When A Man's A Man (First National), Family Life, (Educational), International News.
Musical Program—Selections from "Katinka," (Orchestra), "When Lights Are Low," (Organ).

NEWARK

Branford Theatre—
Film Numbers—The Hill Billy (United Artists), Topics of the Day (Pathe), The Buccaneers (Pathe), Branford Review of Events (Selected).
Musical Program—"Overture Solennelle" (Overture), Vocal Quartet (Prologue).

Shea's North Park Theatre—
Film Numbers—Don't Call It Love (Paramount), The Weakling (Fox), Current Events (Pathe and International News).
Musical Program—"Parade of the Wooden Soldiers" (overture), Orchestra.

Palace Theatre—
Film Numbers—Broken Hearts of Broadway (S.R.), The Leather Pushers (Universal), Current Events (International News).
Musical Program—Popular selections on the organ.

DES MOINES

Des Moines Theatre—
Film Numbers—Three Weeks (Goldwyn), International News, Hollywood Kid (Pathe).
Musical Numbers—"Jubel Overture," (Orchestra); "Dirty Hands, Dirty Face," (organ number), L. Carlos Meier.

Strand Theatre—
Film Numbers—The Enchanted Cottage (First National), Kinograms (Educational).

Rialto Theatre—
Film Numbers—The Day of Fate (Goldwyn), Let's Build (Pathe).

OMAHA

Rialto Theatre—
Film Numbers—Poisoned Paradise (Preferred), Midnight Blues (Educational), Current Events (Kinograms).
Musical Program—"Danse Slave," "I Am Going South," (Overtures); "Until To-morrow," (Organ Solo; "Ye Merry Birds," (Exit March). Central High School Students Orchestra.

Strand Theatre—
Film Numbers—Twenty-One (First National), Reno or Bust (Educational), Current Events (Fox News).
Musical Program—Al Finch's Symphonians.

Moon Theatre—
Film Numbers—The Night Hawk (Hodkinson), Omar the Rent Taker (S.R.), He Loops to Conquer (Universal).

Sun Theatre—
Film Numbers—Long Live the King (Metro), Felix Fairy Tales (S. R.), Current Events (International News), Nobody to Love (Universal), Local Lafs.

World Theatre—
Film Numbers—Blow Your Horn (F.B.O.), Sons-in-Law (Universal), Keep Healthy (Universal).
Musical Program—Six acts of vaudeville.

Empress Theatre—
Film Numbers—Fashionable Fakirs (F.B.O.), Move Star (S.R.), That's Rich (S.R.).

MILWAUKEE

Ascher's Merrill Theatre—
Film Numbers—Nellie, The Beautiful Cloak Model (Goldwyn), continued; The Buccaneers (Pathe), Current Events (Pathe), News and Pathe Review.
Musical Program—"You'll Find There Ain't Loving Like My Kind (Stage Novelty and songologue).

Garden Theatre—
Film Numbers—The Dangerous Maid (First National), The Misfit (Educational), Fun From the Press (Hodkinson), Current Events (Fox).
Musical Program—"Maritana" (Overture), "I Wonder Who's Dancing With You Tonight" (Organ songologue).

Alhambra Theatre—
Film Numbers—A Society Scandal (Paramount), Dusty Dollars (Educational), Fun From the Press (Hodkinson), Current Events (Universal), Topics of the Day (Pathe).
Musical Program—"Musetta Valse from 'La Boheme,'" (Solo and Overture); "Grand March," (Interlude), "No Means Yes," (Jazz novelty).

Saxe's Strand Theatre—
Film Numbers—Daddies (Warner Bros.), Exit Caesar (Educational), Current Events (Fox).
Musical Program—"In the Evening," (Overture), "Daddy, Dear Old Daddy," (Organ and Violin solo).

Saxe's New Wisconsin Theatre—
Film Numbers—"Why Men Leave Home" (First National), Current Events (Pathe and Kinograms), Platigrams (Educational).
Musical Program—"Pilgrims" Chorus and Overture from Tannhauser" (Overture and Chorus), "Popular Airs Medley" (Organ solo), "Banjoland" (Stage novelty).

Rialto Theatre—
Film Numbers—The Love Bandit (Vitagraph), Dempsey and Gibbons in Training (Warner Bros.).

ST. LOUIS

Grand Central Theatre—
Film Numbers—The Extra Girl (Associated Exhibitors) Barnum, Jr. (Educational), Pathe News. Topics of the Day (Pathe).
Musical Program—"Raymond" (Overture), "I Love You," "My Sweetheart," "The One I Love Belongs to Somebody Else (Organ), "Song of Love" (Vocal). Personal appearance of Mable Normand, star of "The Extra Girl."

Capitol Theatre—
Film Numbers—The Extra Girl (Associated Exhibitors), Barnum Jr., (Educational), Pathe News and Topics of the Day (Pathe).
Musical Program—"Raymond" (Overture). Popular hits by Billy Kitts orchestra. Organ accompanists. Cornet solo by P. Patrick.

Missouri Theatre—
Film Numbers—Montmartre (Paramount), Shanghaied Lovers (Pathe), Missouri Magazine.
Musical Program—"Cavalleria Rusticana" (Missouri Symphony orchestra), "Going South (Organ). Terrace Garden orchestra on stage in popular selections. Chicago dancers. Ivan Lehrer, pianist.

Delmonte Theatre—
Film Numbers—Don't Doubt Your Husband (Metro). Pathe comedy. International News. Fun From the Press (Hodkinson).
Musical Program—Orchestral overture. Lawrence's 1924 Musical Revue.

West End Lyric Theatres—
Film Numbers—Courtship of Miles Standish (Associated Exhibitors), Barnum, Jr. (Educational), Pathe News. Topics of the Day (Pathe).
Musical Program—"I Love Missouri" (singing organist). Dave Silverman's Orchestra.

William Goldman's Kings Theatre—
Film Numbers—My Man (Vita.), The Frontier Woman (Pathe). On the Job (Fox). News. Aesop's Fable (Pathe), Felix Cat Cartoon (S.P.).



The Mainstreet theatre Kansas City, Mo., used this ad on "Lilies of the Field" (First Nat'l)



The Pantheon, Toledo, used this four-column display ad recently on "Lilies of the Field" (First Nat'l.)

Musical Program—Orchestral numbers.

Liberty Theatre—
Film Numbers—Tipped Off (S.R.), Pathe comedy. News.
Musical Program—Orchestral numbers. La Belle Sena, dancer and Alburtus in a mind reading act.

ATLANTA

Howard Theatre—
Film Numbers—The Next Corner (Paramount), Skylarking (Pathe), Howard Laughograph (Local), Cracked Ice (Comedy).
Musical Program—"In a Bird Store" (Overture), Bothwell Browne and Peacock Revue.

Metropolitan Theatre—
Film Numbers—Scaramouche (Metro).
Musical Program—"Minuet" (Orchestra), "Renaissance" (Atmospheric prologue), Aria from "Tosca," "Minuet" (Orchestra).

Rialto Theatre—
Film Numbers—The Shadow of the East (Fox), The Adventurer (S. R.), International News.
Musical Program—Selections from Orchestra.

KANSAS CITY

Newman Theatre—
Film Numbers—The Fighting Coward (Paramount), Among the Missing (Pathe), Fun from the Press (Hodkinson), Newman News and Views (From Pathe and Kinograms).
Musical Program—"Southern Rhapsody" (Overture), Helen Yorke (Soprano), Jerry and Her Piano Girls (Novelty), Coon-Sanders (Novelty Singing Orchestra), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—Excitement (Universal), A Society Sensation (Universal), International News Pictorial.
Musical Program—Selections (Overture), Liberty Jazbo Players (Specialty), LaVerne Sisters (Vocal), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—The Great White Way (Cosmopolitan), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Selections by Royal Syncopators (Overture), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—Flowing Gold (First National), Pathe News.
Musical Program—Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Love's Whirlpool (Hodkinson), Pathe and Fox News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

SALT LAKE CITY

American Theatre—
Film Numbers—When a Man's a Man (First National), Felix the Cat (S. R.), Fun from the Press (Hodkinson), Fox News.

Kinema Theatre—
Film Numbers—Girl Shy (Pathe), International News.

Pantages Theatre—
Film Numbers—Michael O'Halloran (Hodkinson).

Paramount-Empress Theatre—
Film Numbers—The Dawn of a Tomorrow (Paramount), Fighting Blood (F. B. O.), Pathe News.

Victory Theatre—
Film Numbers—The Yankee Consul (Asso. Exhib.), The Busher (Comedy), Pathe News.



Two column ad on "Painted People" (First National) at Loew's Park and Mall theatres, Cleveland.

Exhibitors Service Bureau



Unusually attractive window display on "His Children's Children" (Paramount) in a Jacksonville, Fla., department store during the showing of the picture at the Imperial theatre.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

L. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Nathan Gordon Circuit, Boston, Mass.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

William T. Tait, Jr., Managing Director Loew's State theatre, Cleveland.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News —first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Shadows of Paris	—	2	3	8	84	6,459 ft.
FIRST NATIONAL						
Flowing Gold	—	3	5	2	67	8,005 ft.
Lilies of the Field	—	—	5	5	85	8,510 ft.
FOX						
Ladies to Board	—	—	4	6	88	6,112 ft.
METRO						
Scaramouche	—	—	4	23	96	14 reels
UNIVERSAL						
Sporting Youth	—	—	5	9	89	7 reels

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director Palace theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Post Card Stunt Works Well in Seattle

A post card stunt was used quite successfully recently in Seattle, Wash., by Edwin B. Rivers, assistant manager of the Heilig Theatre when that house showed "The Lullaby."

Mr. Rivers purchased two thousand stamped mailing cards, and on the correspondence side had a message printed to resemble a woman's handwriting. The message read something like this:

"Dear Friend:—I have just been to the Heilig theatre to see 'The Lullaby' and it is a wonderful picture. Jane Novak in the leading part is exceptional, and as a friend of yours, I want to take this means of advising you to be sure and see the picture this week while it is here."

At each performance, Mr. Rivers used a slide on the screen advising the women in the audience that as they left the theatre they would be given one of these cards. The slide further requested them to put the name and address of one of their friends on the card, and drop it in the mail box as they left at the end of the performance, at no expense to themselves.

These cards were given to the first two thousand women to enter the theatre, and an actual survey of the stunt disclosed the fact that more than five hundred of the cards were returned to the theatre by women who had received them.

Teaser Ads Stunts Works on "Temporary Husband"

Manager Cliff Denham used the Victoria newspaper to advertise for "A Temporary Husband" when he played the attraction of almost similar title at the Royal theatre. His newspaper ad read:

"A Temporary Husband — Young girl, 22 years of age, attractive, must marry within a week. Will pay any man who marries her well, but he must leave her after the ceremony. Prefer gentleman of good breeding, but one who does not expect to live longer than a week. Apply Burns and Burns, Post Box 1000."

Manager Denham placed the ad as an advance teaser campaign. To his amazement



Lobby display, painted by hand in many striking colors, and used at B. S. Moss Broadway theatre, New York City, on "Name the Man!" (Goldwyn).

he was rewarded with about 30 replies. The general excuse was to get in on some easy money. The prospective bridegrooms all had different ideas about the ceremony. One wanted it on the quiet. Another admitted he was momentarily hard up. Still another declared that he hoped the matter of dying within a week wasn't important.

On Friday before the opening Manager Denham advertised again. This time he said: "Found — A Temporary Husband — He'll be at the Royal Theatre four days commencing Monday."

Stands Pat on Editorial in "Anna Christie" Display

Ace Berry of the Circle theatre, Indianapolis, decided that all the copy he needed for his campaign for "Anna Christie" was contained in the editorial which appeared in the Chicago Tribune during the run of the picture in Chicago. A cut of the advertisement was made in time for the Indianapolis first run and was used as a 16 inch advertisement on the picture.

White Puts "Scaramouche" Over in Sumter, S. C.

Manager Oscar White of the Rex theatre, Sumter, S. C., recently put over an excellent campaign on "Scaramouche" at that house. Many Sumter residents had seen the picture at nearby cities, and White knew he could count on a certain amount of word-of-mouth publicity. With that as a nucleus, he built up his campaign.

The smaller nearby towns were covered by truck, putting up several stands of paper a week in advance. This theatre has just recently established a good rural mailing list which is reserved and used only for the best and highest class attractions.

Had you taken a trip over the out-lying districts of Sumter you won'd have seen Scaramouche advertised everywhere and might have thought a circus was coming to town.

The telephone was used announcing the picture, its merit and the playing dates.

Oil paintings were used in the lobby and a few cut-outs, also stills and lobby-photos making altogether an attractive display.

Screens Reel in Store to Tie-Up With Style Show

Christie Deibel, of the Liberty Theatre, Youngstown, wins prizes for his prowess in golf. But that isn't the only things he knows how to do well. He demonstrated that he knows a thing or two about exploitation recently when he put over a unique style show in connection with his showing of "Nellie the Beautiful Cloak Model." Deibel took an old moth eaten idea, and gave it a brand new turn that got the whole town of Youngstown talking about his show. First, co operating with McKelvey's, the largest department store in the town, he staged an elaborate style show at his theatre. During the noon hour, when everybody's out on the streets, Deibel staged a reel of "Nellie,"—the reel that displays the most and the finest gowns—at McKelvey's Department Store with the style show. In that way he caught people either at the theatre, or at the department store, or at both. The attraction drew crowds, the picture setting a new high mark in theatre attendance.



Quite appropriately, during the showing of "Fashion Row," (Metro) Manager Clifford Stiff of the Tivoli theatre, Chattanooga, Tenn., staged the fashion show here depicted.

Lobby Circus on "Fools Highway"

William Raynor Stages Elaborate Fun Frolic in Theatre Foyer During Run

When "Fool's Highway" was shown recently at Reade's Hippodrome, Cleveland, Manager William Raynor put over a stunt that made the house the talk of Cleveland.

In the first place, the Hippodrome has a tremendous foyer, which lends itself to effective exploitation. Beginning at the top, he hung rows upon rows of fantastic colored flags from the ceiling, giving the entire place a gay appearance. Then, at the back, he had regular side show tents erected. In one, Prince Ali Sadhoo gave special mind reading exhibitions free of charge. In another, Madame Alladka read your palm by the light of a smoky lamp. Still another, exhibited a crystal gazer, who looked into the future for anyone who was inquisitive.

One entire section of the lobby was roped off like a prize fighting ring. Here two midgets boxed before the show. The "smallest ponies in the world" one of 'em's twenty-four inches high and the other is thirty inches high, were harnessed to a tiny cart and a little black boy in bright red uniform as driver, attracted attention in the foyer. In addition, about fifty novelty kiddy teeter horses were placed there, for the youngsters to ride. A clown supervised them, and refereed their races. All this in the lobby, before the patron even entered the auditorium.

Inside, the entire vaudeville show was built around the circus idea and the Bowery atmosphere of the picture. Every act on the bill was a circus act, many of them from the big circuses, just working in the theatres until time for the big tent to come out.

Manager Raynor took advantage of the occasion to build up two window displays in the lobby, to exploit future attractions. One was a snow storm display, artistically arranged with life sized figures, and announcing the coming of "Judgment of the Storm." Another was a Jazz window, highly colored, gay, and announcing the approaching Jazz Festival. But it in no way conflicted with the big circus exploitation, which was the talk of the town.

Private Showing Quiets "Youth" Objectors

Instead of trying to squealch objections raised when he announced "Flaming Youth" Manager Walter Richards, of the Royal, Findlay, O., adopted a policy of pitiless publicity. He invited the city fathers to witness an advance screening with the result that they gave it the official endorsement of "Fine."

Objection had been raised by the Women's Federated Clubs, and, according to the local scribe, it developed afterwards that they dropped their protests "after seeing the picture." In the meanwhile Richards, profited by the hubbub.

Texas House Profits by National Tie-up

Manager Al. H. Lever of the Isis theatre, Houston, Texas, profited by a National tie-up when he played "Black Oxen." The story had been serialized and publicized and the song tie-up had been advertised locally as "When Romance Wakes."

Lever used the "Melody in F" as his musical duet opening and followed it up with "When Romance Wakes." The use of this song was good for a music store window display.



In the foyer of Proctor's 125th St. theatre, New York City, for "The Darling of New York" (*Universal*).

Odd Fellows Tieup With "The Shepherd King"

The interest stirred up in Winnipeg, Canada, by a Grand Lodge Convention of the Odd Fellows was turned to excellent advantage by the National theatre for its presentation of "The Shepherd King." The visiting delegates were the guests of the theatre at a special screening and as result offered their cooperation in boosting the show.

The Odd Fellows induced the Canadian National Railways to use a display card in the window of their main office. The card stated that while "The Shepherd King" travelled from place to place on the backs of camels had he lived in this age of rapid transit his mode of travel would have been in a Canadian National Pullman.

Many patrons were reached through a circular letter sent out to various lodges by the Grand Master of the Manitoba Lodge. This spoke of the merits of the film and urged the support of the members of the lodges to which it was addressed.

Juvenile Player Appears With "Big Brother"

Mickey Bennett, juvenile featured player in "Big Brother," was the guest of the city of Newburgh recently, the occasion being the showing of "Big Brother" at the Broadway theater.

Three thousand post cards mailed from New York and bearing a facsimile signature of Mickey, told the people of Newburgh that he would arrive on the 10:19 train Monday. A big crowd was at the station and Mickey was driven to the City Hall where he was presented with an enormous "key to the city" by Mayor Spencer.

Monday noon Mickey was the honor guest at the luncheon of the Lions' Club and Tuesday he was entertained by the Rotary. Monday night was Lions' night, Tuesday was Rotary night and Wednesday was Kiwanis night at the Broadway and Mickey made a personal appearance on each occasion.



Showing the lobby of the Garing theatre, Greenville, S. C., during the showing of "The Dangerous Maid" (First Nat'l). H. B Clarke is manager.

Two Displays in One Store Made for "Black Oxen"

Guy Kenimer captured two window displays in one department store for his showing of "Black Oxen" at the Arcade, Jacksonville.

One was a big window flanking the entrance to the store which featured a card decorated with portrait pictures of Corinne Griffith and built up with copies of the novel arranged to cover the floor of the window and support the big card. The other was in the cosmetic department where Kenimer had a sign reading, "An actual case of rejuvenation based on scientific methods is Black Oxen."

Tags Fire Hydrants with "Flaming Barriers" Copy

By persuading the fire chief of Evansville, Ind., that motorists and truck drivers needed a little reminder that they were not to park near fire hydrants, A. K. Hoel, director of publicity for the Criterion theatre of that city obtained permission to tag all the hydrants with a sign which boosted his results with the "Flaming Barriers" feature.

Cards with black lettering on red flashed the warning: "Beware of 'Flaming Barriers!' Do not park within ten feet of this plug."

Music Tieup Gives Murray Thorough Mail Campaign

To announce "Singer Jim McKee," W. J. Murray made his "direct to consumer" appeal through the Victrola mailing list of the Cable Piano Company. Five thousand insert folders were made and delivered to the Cable company. Their mailing department did the rest.



Effective use of cut-outs on the marquee of the Broadway theatre, Winston-Salem, N. C., during the showing of "The Spoilers" (Goldwyn). This is a Piedmont Amusement Co. house.

Novel "Under Red Robe" Prologue

Elaborate Presentation Is Put Over by John Hamrick at Seattle Theatre

WHEN "Under the Red Robe" played at the Blue Mouse theatre, Seattle, Manager John Hamrick used an unusual prologue, written, staged and directed by Henri C. LeBel, manager of presentation.

The prologue opened with the orchestra rendering "The March of the Toys," from "Babes in Toyland." During this rendition, two children, attired as court courier marched onto the stage from opposite sides, each bearing a card. When placed together, these cards announced the beginning of the presentation.

Following this, a small scene to the right of the stage showed the characters, Renee DeCouchefort and Gil de Bereault, attired as they were in most of the scenes in the end of the picture. In this scene on the stage, each character sang through a verse of "Twilight Rose," and the scene ended with a duet of the number by the two.

As the lights faded on this scene, the couriers re-entered to the strains of "March of the Toys," this time bearing cards saying, "Richelieu's Intent." At the end of this appearance of the couriers, a scene at the left of the stage was lighted to show a character, attired as Cardinal Richelieu, sitting at his desk. While a violin softly played Nevin's "Love Song," the character Richelieu made a brief speech, reading from a scroll, regarding the state of affairs of the French nation at that time, Richelieu's methods of aiding the state, etc.

Following the end of this scene, the couriers re-entered for the third time, in the same way. This time they bore cards reading, "John Hamrick presents "Under the Red Robe." From this point on, the orchestra continued playing "March of the Toys," while the screening of the picture began. The preliminary titles, etc., of the picture, were omitted, so that the first thing shown on the screen following the announcement by the cards carried by the couriers was the cast of characters.

In line with the prologue and theme of the picture, the staging of these scenes was made more graphic by the use of red lighting effects, and red drapes. On the red drapes that were used during the staging of the prologue were hung small gold fleurs-de-lis, symbolic of the time expressed in the film.



Unusual lobby display arranged at Atlantic Gardens, New York City, for the premiere of "Fool's Highway" (Universal), and reproducing the atmosphere of the old Bowery.

Gets Fourteen Individual Tieups for "Scaramouche"

A distinct tieup for each of the fourteen window displays for his engagement of "Scaramouche" is the rather unique record achieved by Charles McFarland of the Queen Theatre, Houston.

The display in each window featured an idea especially suited to the stunt. A drug-store, for example, exhibited a sign reading: "Follow the example of beautiful Alice Terry star of Scaramouche, and keep that beautiful schoolgirl complexion by using Palm Olive products." In Goggan's music store the window was plastered with cover sheets of "Rose of Picardy" with the line that the song was being featured at the Queen. In the millinery store there were fifteen stills from the picture some of them pasted on hat-box covers, built around a picture of Alice Terry in a hat of the 1794 vintage which went with the line see our "1924 advance styles."

McFarland changed his lights in front of the house, used the twenty-four sheet cut-out on top of the theatre building with an electric light arrangement for night display and had signs on all the mirrors of confectionery stores and cafes, and a trolley car bearing two large "screamer" banners.

Reproduction of Cathedral Draws Crowds to Lobby

A reproduction of the interior of Notre Dame Cathedral was one of the outstanding items in the campaign for "The Hunchback" at the Academy theatre, Haverhill, Mass.

The model presented such novel and striking effects that it was the topic of wide discussion in Haverhill. The display was designed by Manager Ed. Foley of the Academy and Phil Han of the American Feature Film Company. It was built of wall board with rose windows and door arches cut out. These were backed by variously-colored gelatine paper and lighted from behind. A motor-driven phonograph reproduced church chimes and added a final touch of realistic suggestion.



Arthur Scanlon's hand painted display on "The Fighting Blade" (First Nat'l) at the Rialto theatre, El Dorado, Ark.

Mystery Puzzles Cops But Towns Gets Publicity

Results, counted in terms of newspaper publicity, far exceeded expectations when L. R. Towns of the Strand, Birmingham, entertained the city detectives at a special showing of "The Acquittal." The showing was in advance of the engagement at the Strand, and Towns added to the entertainment by issuing a friendly challenge to the cops to penetrate the mystery, "Who killed John Prentiss?" The manager stopped the film after the fifth reel and offered to buy a new hat for any sleuth solving the mystery.

Though he counted on buying a few hats, Towns was nevertheless agreeably disappointed when there were no winners in the audience. The following day he broke out with an ad featuring the line "If the detectives can't guess who killed Prentiss, what a sweet mystery this will be for you," which in turn led to some good stories in the news columns of the Birmingham papers.

The same idea was used to launch "The Acquittal." Towns gave a ten-thirty matinee and offered free tickets to "West of the Water Tower," his next engagement, for those who guessed right when the picture was stopped.

Tieup Proves Valuable for "Lilies" in Kansas City

An extensive advertising campaign heralded "Lilies of the Field" to theatre-goers of Kansas City for its run at the Main-street

The outstanding feature of the drive was a tie-up with a perfume company which netted window displays, and the distribution of twenty thousand heralds. This tie-up was also extended to include the distribution of samples at the theatre, the package holding the samples carrying copy for both the picture and the powder.

Flower stores featured window cards containing the following text: "It's time to order your Easter Lilies and to see "Lilies of the Field" at the Mainstreet Theatre."

Taking advantage of Miss Griffith's announced retirement from the screen, the Mainstreet arranged a contest in which prizes were award for the best petitions urging the star to reconsider her decision. The contest netted valuable newspaper publicity.

Schade Teaches Meaning of "Ponjola" in Novel Way

By this time it should be pretty well known among picture exhibitors that George Schade of Sandusky, O., does not let many opportunities slip by him. However, if there are any doubters let them consider his neat advance campaign for "Ponjola."

Schade, as one of the city commissioners, has frequent occasion, in the council discussions and his business life, to refer to the Prohibition issue. In all these questions he has substituted the word "Ponjola" to mean whisky. He advertised the synonym first of all by a clever newspaper interview. He also brought it up frequently in the city council meetings.

"The complaint has been made that numerous places," the council chairman would say, "are selling whis-"

"Ponjola" Schade would jump up and interrupt.



Attractive art display material of many types was used in the lobby of the Rivoli theatre, Portland, Ore., during the showing of "The Dangerous Maid" (First National).

Classified Ads Aid Run of "West of Water Tower"

It wasn't exactly new, but it proved still good when Manager H. B. Clarke of the Garing theatre, Greenville, S. C., used it on "West of the Water Tower." Referring, in this instance, to the "Lost pocketbook" classified ad stunt.

Clarke had nine classified ads placed in The Piedmont, the local paper, exactly alike, and reading:

"Lost, between depot and city hall, a pocketbook, containing 5 one dollar bills and a diamond pin, brooch style, and four tickets to 'West of the Water Tower.' Finder may keep the five dollars and the diamond pin. But please return the four tickets to 'West of the Water Tower,' playing at Garing theatre, Monday, Tuesday, Wednesday."

The response aroused proved that the stunt was still effective, Clarke reports.

Launch Big "Scaramouche" Drive on Short Notice

Notified only four days before his opening that "Scaramouche" had been booked into the Garing, Greenville, S. C., Manager H. B. Clarke displayed his resourcefulness when he got out a fast sniping job with his theatre porters co-operating with the bill posters in getting the paper up on the "free-for-all" stands.

As the picture opened on Monday, Sunday night Clarke gave an invitation showing to the newspapermen and the social highlights.

At the time Greenville had a slight case of "costume-poisoning" so Clarke used cut-out heads of the stars and the producers, and in a general way drummed the fact that was a super-production without touching on the period.



Attractive use of special art and pennants by Manager George Holloway of Keith's Hamilton theatre, New York City, on "The Darling of New York" (Universal).

Special "Law Forbids" Displays

Manager Puts Over Aggressive Stunts in Exploitation Campaign on Picture

WHEN "The Law Forbids" was booked for Proctor's East 125th Street theatre, New York City, Manager James P. Travers got busy and resolved to put over a record campaign. He lost no opportunity to get the name before the residents of Harlem. Two weeks before the opening, he started using the special trailer. Ten thousand circulars were distributed at the various schools in Harlem.

As a ballyhoo, he had a man made up as a rooster (Ale ander in the picture) going through the streets. Baby Peggy dolls, fingers to lips, were strung along the lobby of the theatre carrying signs reading: "Sh! Sh! I will be here Thursday in 'The Law Forbids,'" signed by Baby Peggy. A life sized Baby Peggy doll in a carriage was pushed by a woman, made up as governess, through the streets three days before showing and while playing.

Travers also built up a special electrical display on his marques, featuring the picture and a huge doll. In the lobby, there were a large illuminated cut-out, life size dolls in swings hanging in the middle of the lobby with signs reading "The Law Forbids Me To Leave Here Until Sunday Night," a Baby Peggy shadow-box, and a large Baby Peggy and two roosters with illuminated letters in outside lobby. Colored enlargements of stills in gold frames, were placed in store windows before and during the showing.



Manager Earle Settle of the Palace theatre, McAlester, Okla., was responsible for this pleasing display on "Rupert of Hentzau" (Selznick).

Postal Workers Help Calla Sell "The Mailman"

When "The Mailman" played recently at the Strand Theatre, Youngstown, O., manager Joe Calla enlisted the entire postal force to exploit the picture. Front page newspaper space was obtained with a story about the oldest mailman in Youngstown. A mailman's parade was staged. Also, he secured permission for the mailmen to deliver on the regular routes 20,000 letters to the citizens of Youngstown. These letters were propaganda for better pay for the mailmen. Banners were stretched across the main streets. A big ticket selling campaign was launched. Various civic organizations took whole blocks of tickets and guaranteed to sell them, a percentage to go to the mailmen's fund.

Old-Time Songs Number Wins Audience Applause

Offered as "Popular request" feature, a [illegible] dancing dances and singing of old-time favorite songs won a big round of applause from audience at the Brooklyn Mark Strand. The feature was on the program with "Flowing Gold" and was arranged by Edward L. Hyman.

Sixteen artists took part in the incident, including the Criterion Male Quartette, the Betty Wall Harpists, the ballet and two [illegible].

There was a special film to announce the number, the introduction stating that "Songs come and songs go; we hear them today and forget them tomorrow. There are, however, those which stand the test of time and cling to our memory — the songs we can't forget."

The songs presented were: "Sweet Adeline," sung by male quartette. "Alexander's Ragtime Band," danced by premiere danseuse in silk minstrel costume. "The Glow Worm," [illegible] with accompaniment by harpists. "The Serenade of New York," male quartette and four girls, song and pantomime. "Believe Me If All Those Endearing Young Charms," by another soprano, with harp a[illegible]. "Come Back To Erin," male quartette and harps.

Oil Scandal Catchline for "Galloping Fish" Herald

The incongruity of the title "The Galloping Fish" is carried a word further in a report on that picture from the Strand, Cincinnati. Harry Royster, First National exploitation representative, cooperated with the theatre. A trick herald started the campaign. The booklet was titled "What I Know About the Oil Scandal." The second page was blank, of course. But propaganda for the Strand show was printed on the third and fourth pages which declared that the writer knew that there was a laugh in every foot of "The Galloping Fish."

The success of the herald at the Strand shows that this old device can be revived to good purposes, now and then, if the catchline is brought up to date.



Ingenious display on "Why Worry?" (Pathe) by Manager Earle Settle at the Palace theatre, McAlester, Okla. Good use was made of the comedy's spectacles in [illegible] the [illegible].

Times Square Windows Are Open to "Beau" Displays

If the exploitation for "Beau Brummel" at the New York Strand may be taken as a criterion there is far more than the usual material for merchant cooperation in the new John Barrymore feature. For something like two hundred windows in the Times Square district were induced to display announcement cards, oil paintings and stills on "Beau Brummel" in conjunction with merchandise suitable for featuring in association with the famous dandy.

The merchants who were receptive to the overtures of the Warner publicity forces included dealers in men's hats, clothes, shoes, music and other commodities. According to the exploitation men the merchants evinced unusual enthusiasm when broached on the question of a window display.

No difficulty was found in discovering a tieup between "Beau Brummel" and the wares of the merchants. For example:

Young's Hat Stores featured the large grey beavers of the Brummelian period; the dainty polished shoes that the Beau wore were shown by the Signet shoe stores; Brill Brothers used a Beau Brummel dummy specially made for the purpose; Aeolian Hall had a window display, and music store tie-ups were effected by Carl Fischer Co., publishers of the Beau Brummel Minuet specially prepared for the production.

Staten Island Social Clubs Profit in Theatre Tie-up

Whole-hearted cooperation of local social service organizations with the Richmond theatre, Richmond, Staten Island, resulted in an appreciable swelling of funds for philanthropic purposes. The organization, which does social welfare work, entered into a percentage arrangement with the theatre for the showing of "David Copperfield."

Under the direction of the theatre management the association threw its resources into a publicity campaign which brought out crowds to each performance. One of the stunts was the appearance on the streets of an impersonator of the runaway David, riding his donkey, and in search of the home of Aunt Betsey Trotwood. David visited at assembly hour private schools, women's clubs, rotary clubs and other civic organizations. On these visits the impersonator of the screen character was accompanied by Dora and Mr. Micawber, all in proper costume. Addresses were made in which the characters expressed the wish of making better acquaintances of their audiences by their visit to the theatre where "David Copperfield" was being screened.

Sensational Headline Used in Display Ads

A novel method was used to illustrate the punch of "Her Reputation" by the Fox Theatre, Philadelphia, in its newspaper advertisements. The display featured a sensational headline under the caption "Prominent Film Star Implicated in Mysterious Shooting." The plainly marked "advertising" sign gave it away; but the idea was realistic enough to attract attention and it brought home the punch of the theme in advance.

Produces Prologue With Local Talent

An amateur dancer who is well known in Charlotte as an entertainer but who has made only one public appearance, was secured by George E. Brown to do a solo dance in Russian costume for "Fashion Row," at the Imperial.



Left, special lobby display, and Right, window tie-up, arranged by Howard Waugh of Loew's Palace theatre, Memphis, on "The Humming Bird" (Paramount).

Pictures may come, and pictures may go, but the

PATHE NEWS

goes on and on, bigger and bigger, better and better, in the hearts of the great American public.

Wherever people want the *best* in motion pictures, they judge the theatre by this question: "Does it show the Pathe News?"



Pathépicture
TRADE MARK

HAROLD

in

Girl Shy

More thrills than "Safety Last"; more human interest than "Grandma's Boy"; more laughs than "Why Worry?" more of everything than any comedy ever made.



A Pathé Picture

LLOYD



Many big theatres book the

PATHE REVIEW

because of the Pathecolor alone

Pathecolor is still the finest color in motion pictures. It is always beautiful, always clear, always natural. The beauty spots of the world have been put into Pathecolor.

Pathecolor is an important part of each number of the Review but only a part.

You get also a complete show in each issue,—science, industry, art, etc.

"It must be interesting to be in the Pathe Review."



One reel, each week

Pathépicture

TRADE MARK

Exploiting "Copperfield" From Educational Angle

The screen adaptation of the Charles Dickens classic "David Copperfield" has been exploited through the co-operation of educational and cultural institutions with marked success by exhibitors in this country and Canada. Special appeals to the local schools and social organizations by means of special showings, essay contests in the schools, percentage tie-ups, etc., were made with marked success.

Harry Brouse, proprietor of the Imperial, Ottawa, Canada, played "David Copperfield" to a very successful engagement by holding an advance presentation to which special invitations were sent to school teachers and clergymen. The invitations to the teachers were extended to a party of three, each teacher being invited to bring two of her pupils with her. The selection of the pupils had the effect of creating much talk among the children as there was some competition for the honor.

"Lilies of Field" Scheme Ties Up With Late News

Taking advantage of a news break was the high spot of the campaign conducted for "Lilies of the Field" at the Main Street Theatre, Kansas City, Mo.

News of Corinne Griffith's proposed retirement had just come over the wires and the theatre offered an award to the essay writer who could give the best reasons why Miss Griffith should retract her decision to withdraw from the screen.

It was called a "Petition Competition," immediately getting over the idea that the vast majority were opposed to Miss Griffith's proposed desertion.

The stunt aroused unusual enthusiasm among picture fans and the Kansas City Journal gave it a good play.

Al Sobler, First Nationals exploitation representative from the Chicago exchange, was on hand to help put over the campaign.



Shadow box for "Shadows of Paris" (Paramount) made by J. Wright Brown, Manager of the Grand theatre, Columbus, Ga., at slight expense.

"When a Man's a Man" He Is Polite, Strand Says

A stunt for the run of "When a Man's a Man" at the Strand, Detroit, taught a rather painfully blunt lesson in chivalry, but it was good advertising for the theatre, so that makes it all right. It was invented by Jack Fuld, who co-operated with the theatre.

Jack had small cards printed, one side of which read: "When a Man's a Man he gives his seat up to a lady." The cards could be pasted on the windows with this side showing. On the other side the cards carried a bold display announcement of the picture at the Strand.

Brown's Campaign Doubled Average Receipts

By means of a cleverly planned campaign which featured "The White Sister" as a picture of special interest during the season of Lent, J. Wright Brown of the Grand Theatre, Columbus, Ga., just about doubled his average receipts for a three day run during this season. The campaign opened ten days in advance of the engagement when photo editions of the novel were awarded as prizes for a competition in connection with another feature. This was the starting point and from that on the campaign was carried on in a thoroughgoing manner, as may be judged by the following outline of the advertising done by Mr. Brown.

Stock trailer and slides were used on the screens of the Grand and Rialto theatres, two weeks in advance.

Street car signs, car cards, daily announcements on the menus of two tea rooms and window cards were the routine methods used. Heralds were also distributed through the local laundry and through the theatre's weekly programs.

A window display was secured from a local drug store cooperating with the sale of the photoplay edition of the novel of this photoplay. Which also resulted in several days' cooperative newspaper advertising, as the Drug store advertised in the newspapers both the photoplay and the novel.

The lobby display was the result of a "tip" published in the Theatre department's magazine "The Close-Up" and was modeled after the design of a large "book" formerly used in Memphis, Tenn.

The "Enquirer Sun" published for three days in advance a front page "box" advertising the coming of this attraction and also continued this announcement during the run, in exchange for a limited number of passes, which were distributed to those lucky enough to find their names and addresses published in the want ad or classified ad sections.

1,000 Lillian Gish postal cards were mailed in advance to a classified list of prospects.



A local department store was induced to give this book window display to "The Hunchback of Notre Dame" (Universal) when it played at the Rialto theatre, Marinette, Wis.

YOUR IDEA

AMONG the members of the staff working on "Monsieur Beaucaire" at the Famous Players Long Island studios is Reese B. Harrington, employed as an assistant to Forrest Halsey. Harrington, who is just 20 years of age, will be remembered as having been the youngest exhibitor in the country when at the age of 11 he took over the Reese theatre at Harrington, Del.

Now, after having run this 1,000-seat house for nine years, he has put a manager in charge and come to New York to study the producing end of the business.

It will be recalled that many of his exploitation campaigns were featured prominently in the Exhibitors' Service Bureau and the trade papers generally. All of which goes to prove, perhaps, that if your name appears in the trade papers often enough, something is bound to happen.

* * *

When sending press book stories to a newspaper, it pays to have them copied on a typewriter. Clipped matter, pasted up, looks anything but inviting to the editor.

* * *

AN ingenious card is being used by the Fulton theatre, New Jersey, to win business from those newly moved into the neighborhood. As suggested by Fred H. Mertens, president of the company, and worked out by A. S. Rittenberg, advertising and publicity manager, it consists of a pass, good for two, which is sent to every family moving into the area from which the Fulton draws.

THIS CARD WILL ADMIT TWO

FULTON THEATRE

Jackson and Fulton Avenues

We wish you lots of luck in your new home. And now that you are settled, we cordially invite you to visit our theatre. We think the motion picture and musical programs presented at the Fulton are the best that can be found in Jersey City. And we are located just a few blocks from your new address. Before using this invitation, write your name and street number on the other side; and we will mail a copy of our program to you every week.

FULTON THEATRE COMPANY

FRED H. MERTENS President

Card used by the Fulton theatre, Jersey City, N. J., as explained in the accompanying article.

As an additional angle, those presenting it are asked to put their name and address on the back of the card when turning it in, thus providing live names for the theatre mailing list.

The card, which is reproduced here, is 3½ x 6¼ inches, and printed on a heavy white stock.

* * *

While selling stars, directors, producers, scenario writers, and what not — don't forget that if you sell your theatre as a local institution those other things won't matter so much.

* * *

SENDING out merchandising ideas with the weekly bills from a film exchange is a somewhat startling idea—not that it should be so unusual, since similar things are done in many lines of business—but that such common-sense things are so rarely done in this industry.

The idea in question is being used regularly by Hal Hodes, New York City branch manager for Educational Films, Inc. Commenting on the plan, he says:

"As I told you, a bill is a cold, impersonal thing and in order that the exhibitor may understand that we are just as much interested in seeing his house go over successfully as we are in getting his business, I make it a practice to send out one of these letters every week or so together with the bills."

Many letters of appreciation have been received in response to these suggestions, showing that the plan has accomplished its purpose. Excerpts from some of the letters sent out by Hodes follow:

"A Brooklyn exhibitor told me of an idea this morning which has caused his weekly business to jump from $1,150 to $2,400. And because I've always believed in passing good things along, this letter is going to you.

"The idea was a simple one. He has been getting out a printed program all along, but it had never meant much, so far as building business was concerned. Then one day he printed on the back page of the program the names and addresses of twenty-five people who



The Flying Scotchman, famous English train, leaving London with a special car to show "Black Oxen" (First Nat'l)

live in his neighborhood. At the top of the column containing these names was printed the following:

A pass good for any day except Saturday or Sunday is waiting at the Box Office for every person whose name is printed in this column. Call at the Box Office, identify yourself, and get the pass. A different set of names will be printed in this column every week. Watch for your name.

"Did it go over? Well, within twenty-four hours every program had been snapped up. And they've been in demand ever since. Furthermore, although each pass admitted one person free, these lucky ones were always accompanied by another person who paid to get in. Best of all, was the fact that the idea got the people into the habit of going to this particular theatre, which is the reason for receipts jumping from $1,150 to $2,400 per week."

"Here is an idea, comparatively inexpensive, which has enabled a local exhibitor to put his house over. It's possible that you can put it to work, too.

"This exhibitor was up against a tough situation. Lots of opposition in a residential section. He had tried everything from country stores to double feature bills, but somehow couldn't put his theatre on a permanently successful basis. Then one day his wife told him about a clever canvasser who had interested her in a vacuum cleaner that afternoon. That gave him his idea.

"The next day he looked about for a woman who could go from house to house and from door to door for the express purpose of interesting the ladies of the neighborhood in the idea of coming to his theatre. This woman would note the name on the bell, ask for Mrs. So-and-so, and then inquire why it was she hadn't been to the exhibitor's theatre during the past week. The canvasser was a woman of middle age and her appearance inspired confidence. Consequently when she told the lady of the house of the good things this exhibitor had booked for the entertainment of the people in the neighborhood, her listener was interested. More important, she had never been canvassed for her picture theatre patronage before. Within a month this particular theatre showed a fine increase in receipts.

"In trying out this idea, make sure you hire a woman who looks motherly. A flippy-looking canvasser will simply mean a waste of good money. To check up the number of people whom this employee sees

AND OURS

in the course of the day, have her bring you the name and address of each person whom she has seen. In the event you want to build up a better matinee business, she might hand out to each person she calls upon, a special coupon calling for admission at a cut rate. And for your information, Bobby Vernon, who appears in Educational's Christie Comedies, is very popular with the feminine element of your possible patrons."

* * *

ANOTHER manager to take advantage of the exploitation advantages in radio is J. Raymond Thurston, of the Temple theatre, Lockport, N. Y., who recently made it a business booster for his house.

The occasion was the playing of "Maytime" at the Temple. Manager Thurston availed himself of the fact that this production was adapted from a popular light opera, with a tuneful musical score.

This score was accordingly broadcasted through Station WMAK at Lockport, and thousands of persons were reminded of "Maytime."

Quite a number of features the past season have been based on light operas or musical comedies, and this sort of tie-up might be worked to advantage in any city where there are broadcasting facilities.

* * *

IN the newsy little house organ published by Orlando Enterprises, Inc., at Orlando, Fla., for the Beacham and Phillips theatre, is found an unusually sensible and straightforward appeal on the subject of children's shows, and the sort of pictures children should see. Since it is copy that might be used to advantage by other managers holding these shows, we reprint the statement in full. It was run over the signature of H. B. Vincent, manager of theatres.

"With the passing weeks the fact is brought home to me that Orlando children like pictures more and more and not only do they like pictures of all kinds and descriptions, but they also respond when we offer special shows for them alone.

"These remarks are caused through a desire on my part to make every child a friend of the theatre. And not only that but to present to every child in Orlando the right kind of a picture, presented in the right way and at the right time. For this reason the Beacham Theatre is now sponsoring Girls' and Boys' Matinees, which are held every Saturday morning at 10 o'clock at the theatre, and the youngsters are shown pictures of the type that they should see.

"The average child attends the theatre every time he or she can secure enough money to pay the admission. Nine times out of ten they see heavy, melodramatic subjects, entirely unfit for the child mind. Naturally they are influenced to a certain extent by what they see. And while we show a certain number of pictures weekly which are proper for children, we also show numberless subjects which the children should not attend. Running a theatre for the multitude is a hazardous proposition, as some object to the very things that others applaud.

"However, for this reason, the Beacham theatre this year is cooperating with the various Parent Teachers' Associations and many of the local club organizations and is giving the children special shows every Saturday morning. The pictures are all carefully selected beforehand by a Program Committee from the Parent Teachers and every unit of the program is picked for a purpose. For instance, each program consists of a scenic, a comedy and a feature. The scenic picture for educational purposes, the comedy for amusement and the feature is of the type which at once appeals to the child mind as being good.

"The admission to these Saturday morning shows being but ten cents, it has proved a popular affair with the children and each Saturday finds hundreds of them waiting to get into the theatre. The programs are worthy of comment, for ofttimes they are of merit and always well worth while.

"I would like to ask that every parent in Orlando see that as many children as possible attend these shows each week. If you want your child to see the right kind of shows, here is your opportunity and furthermore all receipts over and above the actual expenses of the films, etc., are turned over to the Parent Teachers."

RECENTLY there was reproduced in these pages one of the attractive electric art lobby displays being used by Manager Leroy V. Johnson at the Liberty theatre, Seattle. Another of these effective signs, designed and supervised by Manager Johnson, is here shown, being that used during the recent run of "Woman to Woman." He comments on it as follows:

"The main outstanding features of the lobby display as used on 'Woman to Woman,' you will notice by the photograph, are the windmill wings, which were kept revolving at a very slow speed. And you will notice the lamp receptacles, each one containing a small candelabra base lamp. Each wing and each paddle of a different color.

"You will notice the words 'Betty Compson' are studded with ten watt white lamps. 'Woman to Woman' is studded with ten watt canary yellow. You will notice to the left and right of this electrical display banner, a small cutout of Betty Compson is placed therein, and highly illuminated with a crystal effect, and below each tiny cutout you will notice a studding of lamps of the ten watt variety in assorted colors, and placed on a five (5) point flasher, which caused them to alternate.

"To the extreme left of the lobby you will notice a cutout shadowbox effect. You will notice a cutout placed in the center of the lobby and in the background a cutout made from the 3-sheet of Betty Compson in front of which was placed a piece of scrim, purposely put



Illuminated display by Leroy V. Johnson on "Woman to Woman" (Selznick) as described here.

there to lighten up the vision of those who object to figures done in the nude. Highly colored lamps of red and green were used in this shadowbox.

"You will notice the box office entirely enclosed in a most colorful way. Illumination as used was that which was placed behind the lattice scroll effect, to enable one to see this point which would be lost, for illuminated banner carried one away with this effect. Variation of colors were used with red and yellows.

"You will notice the marquee lamps were dipped alternating with red and amber."

* * *

Don't try to sell all your coming attractions in one ad—or you won't sell any of them.

* * *

WHAT was doubtless the most expensive set of tickets ever used was employed for the recent opening of the Biltmore theatre in Los Angeles. Each ticket was regulation size and style—but instead of being the conventional pink pasteboard, it was stamped and engraved on a strip of bronze and flashed in gold.

The result was that the complimentary ticket looked more like an expensive piece of jewelry than a mere "pass," and Manager Edward D. Smith of the Biltmore reports that more than a thousand of the first night guests had their names engraved on the back of the tickets, to keep them as souvenirs.

C. A. Lick, Jr., of the firm of Weldon, Williams and Lick, which made the unique "ducats," remarks: "We find in history that in the amphitheatres of ancient Greece and Rome coins of metal were used to gain admission, but we believe this gold ticket represents the most handsome and costliest set of tickets since those ancient times."

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

WANTED

MANAGER with 14 years' experience wishes to lease good paying show with option to buy. Now in Cleveland. Address P. W., Box 2034, Motion Picture News, New York City.

PICTURE SHOW or building and show wanted for good improved half section of Colorado land, rented for this year. Land clear and will bear investigation. Address W. H., Box 2031, Motion Picture News, New York City.

WANT to buy for cash, picture show in town of 3,500 to 10,000. Must be good. Prefer Nebraska. Address C. C., Box 2033, Motion Picture News, New York City.

IOWA man wants to lease motion picture theatre, fully equipped. Give full information. Address M. F., Box 2016, Motion Picture News, New York City.

PICTURE THEATRE wanted in Iowa or nearby, with good lease, in town of 3,000 or more. Give full details first letter. Address I. B., Box 2018, Motion Picture News, New York City.

THEATRE—to buy in Iowa. Must be only house in town of 2,000 or better. Sunday town preferred. Advise fully. Address H. M., Box 2021, Motion Picture News, New York City.

MANAGER wanted to operate my theatre in town of 400, southeast of Des Moines. Fully equipped. Rental or percentage. Address T. H., Box 2022, Motion Picture News, New York City.

THEATRE, e. s. Cleveland. 585 seats. Organ and piano—good location. $4,000. Address P. C., Box 2035, Motion Picture News, New York City.

BARGAIN in neighborhood house in Cleveland. Doing splendid business; $600 a month clear. Lease. Good equipment. Address L. N., Box 2037, Motion Picture News, New York City.

PICTURE SHOW for sale cheap, Cleveland. Address M. M., Box 2038, Motion Picture News, New York City.

WILL LEASE well equipped [illegible] seats, Iowa, 6000 pop. Small proposition for reliable party with little cash. Owner forced west. Address P. G., Box 2030, Motion Picture News, New York City.

LABORATORY EQUIPMENT WANTED

Developing Machines—Racks and Tanks—Metal Dryers—Drums—Bell and Howell Cameras, Printers and Splicing Machines—Polishers—Eastman Waxers—Inspection Machines.

In Fact Everything Necessary For Modern Laboratory.

Give all Particulars and Lowest Cash Price in First Letter.

Box 500, Motion Picture News, New York City

Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City

FOR SALE

FOR SALE: Excellent site for moving picture theatre; size, 165 x 144 ft. Upper Broadway, Subway station on corner, entrance on Broadway. Box 510, Motion Picture News, New York City.

5 COOPER-HEWITT 60 cycle ceiling lamps, $25 each. Camera without lens, $25; National ticket machine, $50; Acme $250 projector, $175. Box 82, Canton, Ohio.

TWENTY 1,000,000 German Mark Banknotes $1.00. Two 500,000,000 $1.00. Rivers Hicks, Kentville, Nova Scotia.

EQUIPMENT; two Simplex machines, Hoffman piano, fans, drapes, etc.; bargain. Address R. W., Box 2011, Motion Picture News, New York City.

350-SEAT house, Toledo; $700 down handles; small bal.; $50 weekly income; rent $200 with 5 rms. and bath. Thorough investigation. Lady running house and can't handle. Address, O. B., Box 2048, Motion Picture News, New York City.

MUST sell account sickness, movie theatre in St. Louis. Up to date good location. Address I. E., Box 2041, Motion Picture News, New York City.

PICTURE SHOW suburban, Kansas City, 800 seats; splendid location; snap for quick sale. Address W. S., Box 2014, Motion Picture News, New York City.

PICTURE THEATRE, clearing $140 weekly profits; Kansas City. $2,500 necessary. Address T. D., Box 2015, Motion Picture News, New York City.

TOLEDO house, 350 seats, crowded nightly. $1,200 down. On [illegible] side, rent $125, clear, lease. Small bal. can be paid out of business. Come and investigate for a week; sell tickets if you like. Owner leaving for Florida. Address K. V., Box 2051, Motion Picture News, New York City.

ONLY two theatres in Wisconsin town of 5,000 for sale; reason, dissolving partnership. Address W. O., Box 2042, Motion Picture News, New York City.

To Buy Or Sell

Your Theatre City or County [illegible] in touch with us. Our [illegible] Buyers will [illegible] Sellers. Quick Action.

No Exclusive Contracts. Strictest Confidence. Call or write [illegible] will call.

Associated Brokers
8 So. Dearborn St., Chicago
State 5642

OPERA HOUSE in Michigan. Seats 600; pop. about 3,000; good opportunity for pictures. Address C. H., Box 2043, Motion Picture News, New York City.

CHICAGO house, N. W., 276 seats; rent $100; $400 to $500 receipts; organ; $2,500; terms. Address O. M., Box 2044, Motion Picture News, New York City.

FOR SALE—Only two houses in live Indiana town of 4,000; each seating 200; fully equipped; offered for first time at $8,000 for the two; owner has other business requiring attention. Address P. E., Box 2046, Motion Picture News, New York City.

IN CHICAGO, S. Side 300-seat house; box office trial; price right; leaving city. Address L. P., Box 2045, Motion Picture News, New York City.

CLEVELAND theatre for sale or lease. Cash required on sale, $40,000; on lease, $25,000. Owner leaving for Europe. Thousand seats, fully equipped, brick building, eight years old, never changed hands, never closed. On car line. Two stores and two suites in building. Address L. P., Box 2040, Motion Picture News, New York City.

MOVIE for sale in Iowa town of 1,200. Real bargain at $2,500. Address M. O., Box 2023, Motion Picture News, New York City.

PICTURE HOUSE in Kansas City; great proposition. Quick action necessary. Address Y. R., Box 2001, Motion Picture News, New York City.

MOVIE in county seat, Iowa; 400 seats; $3,500. Address G. B., Box 2028, Motion Picture News, New York City.

WURLITZER orchestra organ for sale; Style 135, used 1 year; perfect condition; cost $8,500; no reasonable offer refused. Address B. E., Box 2000, Motion Picture News, New York City.

MOVIE, Kansas City, Kansas City. Colored patronage; priced to sell; unusual chance. Address U. O., Box 2005, Motion Picture News, New York City.

AMUSEMENT house at Claremont, Minn., for sale. Fully equipped for legit., vaudeville and pictures. Address E. S., Box 2053, Motion Picture News, New York City.

THEATRE in best n. w. location in Washington, D. C. Long lease; good established business. Open to investigation. $3,000. Address O. H., Box 2052, Motion Picture News.

HOUSE doing capacity business; 30 days' trial to prove it; $200 a week net. $4,500. Kansas City, Mo. Address H. D., Box 2009, Motion Picture News, New York City.

BEST paying theatre in heart of Toledo; no competition; box office trial given. $6,000 cash—this is just the value of the organ; balance out of profits. Bound to develop into big proposition. Address A. F., Box 2047, Motion Picture News, New York City.

SHOW in N. E. Kansas; county seat; 3,000 pop.; no competition; bargain. Address V. D. Box 2010, Motion Picture News, New York City.

EMPLOYMENT WANTED

LOBBY POSTER DESIGNER AND LETTERER. 15 years practical experience; 4 years with first-run down-town theatre in large New York State city. Self-starter on designing, copy-writing, newspaper cuts; work that embellishes your theatre and brings in the people. References, Write Box 530, Motion Picture News, New York City.

MANAGING DIRECTOR, well known high class, with ability, knowledge, experience and judgment desires connection with first class theatre or chain in an executive capacity. Best references. Address Box 535, Motion Picture News, New York City.

FOR SALE
ORIGINAL NEGATIVE
THE CARPET FROM BAGDAD
BY HAROLD MACGRATH

A Cleanup for Some Live Wire

Box 525, Motion Picture News, New York City

Exhibitors Box-Office Reports

ASSOC. EXHIBS.

Courtship of Myles Standish—
A good drawing card. Played to good crowds all week. (Middle West.)

The Extra Girl—
Business the second week fell off to a noticeable extent. The picture itself was considered good. (West.)

Harbor Lights—
Good program picture. Fair business with it. (Middle West.)

WARNER BROS.

The Marriage Circle—
Best adult picture ever shown here. Had to stop selling tickets for every performance. Holding it over another week at least. (Middle West.)

Tiger Rose—
Did wonderfully well. Star big attraction. (Middle West.)

F. B. O.

After the Ball—
A fair program picture interest in which was aroused by the personal appearance of Gaston Glass at the same time as picture presentated. Business capacity. (East.)

VITAGRAPH

Let No Man Put Asunder—
Story well liked and well produced. Box reports good. Drawn by name and music as well as picture. (West.)

ALLIED P. & D.

The Hill Billy—
Added another success to Jack Pickford's long string. (East.)

STATE RIGHTS

Forgive and Forget—
This one pleased the crowds. Box office receipts good. (Middle West.)

The Country Kid—
Played to fair business and pleased audience. (Middle West.)



The Pantheon, Toledo, used this four-column ad on "The Love Master" (First Nat'l).



Half page newspaper ad on "Sporting Youth" (Universal) used by the Oklah theatre, Bartlesville, Okla., recently.

FIRST NATIONAL

Stronghear:—
A fairly entertaining picture. Went over good backed by strong exploitation campaign. (Middle West.)

Why Men Leave Home—
The best box office attraction in several weeks. (Middle West.)

Lilies of the Field—
Most of the patrons enjoyed this picture and went away praising it. The star was well liked—more so than her male lead. Business was good. (West.)

Secrets—
This is Norma at her best. Everybody enthusiastic over the production. Capacity business all week at $1.65 top price. (Middle West.)

When a Man's a Man—
Good picture; business good. (Middle West.)

UNIVERSAL

Sporting Youth—
Fine production. Opened very big. (Middle West.)

Picture although well played not well liked as too much love affairs with no moral. Box reports good because of special fashion review and music. (West.)

The Phantom Horseman—
Picture made strong appeal to those liking wild west plays. Box office receipts good. (West.)

A Lady of Quality—
A good costume picture, but patrons didn't care much for it and business was off. (East.)

GOLDWYN-COSMO.

The Great White Way—
Closing a second week with everybody happy. (East.)

One of the best ever made. Should pull 'em anywhere. (Middle West.)

Wild Oranges—
Exceptionally good movie. Business was fairly good all week. (Middle West.)

Really a good picture, without any extra frills or finery to spoil it. Business was only average, however, tending to pick up toward the end of the engagement. (West.)

FOX

Gentle Julia—
A picture with a light vein that pleased the crowd. (East.)

The Wolf Man—
Shows John Gilbert at his best. Good box office attraction. (East.)

The Temple of Venus—
All right for patrons that like that type of picture—seemed to lack continuity and common sense. Many of the subtitles unintentionally made audiences giggle. Business good for this style of entertainment. (West.)

Mile a Minute Romeo—
Seemed quite pleasing to the many patrons who like Tom Mix and his pony—others also were satisfied. Business was pretty fair. (West.)

Love Letters—
A light but entertaining story, well done. Did a nice business. (West.)

METRO

The White Sister—
Great picture. Good acting by Lillian Gish. Held over for second week. (Middle West.)

Women Who Give—
Picture very well produced. Facts strongly brought out. Did well with us. (West.)

Our audience liked it very much. Very good business. (Middle West.)

A Boy of Flanders—
Delightful, charming picture. Coupled with "Columbus" and a good "dog" act, this made an ideal program for the spring school vacation week. Matinees were jammed. Evenings, not so good. The show was built to appeal to the youngsters, and it did. (Middle West.)

Very good picture; business fair. (Middle West.)

Half a Dollar Bill—
This is a good picture. It had a fair week's run. (Middle West.)

Fashion Row—
Another weak Mae Murray vehicle that did not pull them in. Business only fair. Patrons did not enthuse. (East.)

Desire—
An average attendance for the week. (Middle West.)

PREFERRED

Maytime—
Good show; business good. (Middle West.)

Daughters of the Rich—
Expensively mounted picture, but failed to ring true. Broke house record, due to tremendous exploitation of Jazz Festival. (Middle West.)

PARAMOUNT

A Society Scandal—
Fair picture. We did pretty well with this. (Middle West.)

Swanson has tremendous local appeal. Her following thought this among her best. Long lines in front of box office every day. (Middle West.)

Considered inferior to a number of the star's recent successes. Business was small, considering the star's usual pulling power. (West.)

West of the Water Tower—
This picture was well advertised and it did a very good week's run. It is not out of the ordinary but can be made to do good business. (Middle West.)

The Fighting Coward—
Proved splendid drawing card. Good attendance during week. (Middle West.)

Booth Tarkington at his best. A money getter. (East.)

To the Ladies—
An entertaining comedy drama. Well praised by press and public. Attracted business all week. (East.)

Nearly a Singer—
This one made money in a week's run. (Middle West.)

The Stranger—
Drew exceptionally well, aided by week of warm weather (Middle West.)

The Next Corner—
Just the kind of picture people like. (East.)



Clean cut ad on "The Next Corner" (Paramount) at the Olympic theatre, Pittsburgh.

Short Subjects and Serials

Dorothy Devore to Make New Series

E. W. Hammons Reveals New Plans for Schedule of Educational Short Subjects

E. W. HAMMONS, president of Educational Film Exchanges, Inc., revealed some new plans for the schedule of short subjects to be released by Educational during the 1924-25 season. In addition to the six Bobby Vernon comedies already announced, there are to be six Dorothy Devore two-reel comedies made with her own unit at the Christie studios.

"Miss Devore has won her way to comedy stardom by hard, faithful and consistent work in the leading roles of the Comedies," declared Mr. Hammons. "Those who have watched her ever-increasing in leading roles in the Christie Comedies during the last several months have looked forward to her elevation to stardom as the earned reward for her entertainment and her own merit and hard work."

Miss Devore has made especially fast strides during the current season in which she has appeared in such pictures as "Navy Blues," "Kidding Katie," "Stay Single" and "Getting Gertie's Goat." Her rapidly increasing popularity with the picture fans has been reflected in the unusual newspaper reviews which have been accorded to the pictures in which she has been featured.

Mr. Hammons also confirmed previous announcements of arrangements for a new series of two-reel Christie Comedies. For the fifth season the two-reel product of the Christie Company will be distributed by Educational. Christie Comedies formed an important part of the releasing schedule of Educational Film Exchanges, Inc., during the first year of this national organization's existence and, they have maintained a leading place among the Short Subjects distributed by Educational ever since.

"Lloyd Hamilton is hard at work in the feature picture 'The Goof,' in which he is being directed by William Beaudine and for which we lent the big star to First National," said Mr. Hammons. "Following completion of this picture Lloyd will come to New York, where arrangements will be completed for his next season's group of Hamilton Comedies."

"Classics in Slang" Cast Is Completed

The cast has about been completed for the first of the Flavey-Runaway productions of the H. C. Witwer stories, which will be known as "Classics in Slang." There are to be 12 pictures in the series for Grand-Asher release with Eddie Gribbon as the star and Mildred June as leading woman. The balance of the cast will be changed in each of the pictures. They are to be two-reel comedy dramas.

The series is being adapted to the screen by Edward J. Montagne. William Hughes Curran is director and John J. Garvey, director-general. The cast for the first picture, in addition to Gribbon and Miss June, includes Dot Farley, Frank Bond, Josef Wsickard, Ernest Woods, Louis Dumar and Dorothy Hamilton.

Varges Starts on Tour for International News

Captain Ariel Varges, International News cameraman, sailed from New York last week for an extended tour abroad. He will cover pictures in the news for International News, as well as a number of special assignments, the nature of which have not been divulged.

Captain Varges only recently returned from a 250,000-mile globe trotting trip from which he furnished International innumerable interesting subjects.



Cliff Bowes, Virginia Vance and Sid Smith in the Educational-Cameo Single Reel comedy, "Dusty Dollars."

Educational's "Fun Shop" Series April 20

Nation wide publicity is expected by Educational Film Exchanges, Inc., on the inauguration of its "Fun Shop" reel of humor edited by Maxson Fo hall Judell as it is stated that more than eighty newspapers will carry the material as a humor column, effecting what is expected to be a strong co-operative tie-up between newspapers and screen.

No clipped material will be used and prizes are offered to patrons of the theatres for puns submitted that are accepted.

Arthur Stone Engaged for Roach Comedies

When Arthur Stone's present vaudeville contract expires he is to appear in a series of comedies for Hal Roach to be distributed by Pathe. Stone portrays a "rube" character in the vaudeville skit, "The County Fair."



Pathe's current picture of the Chronicles of America series is "Gateway To The West." Some of the highlights from the Goldwyn production "Recoil."

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
THE NEWS REEL
BUILT LIKE A NEWSPAPER
Distributed by Educational

New Roach Comedies on Pathe List April 20

ALTHOUGH the special feature release of Harold Lloyd's "Girl Shy" heads the Pathe April 20 schedule, added interest is shown in the first of a new group of Hal Roach single reel comedies featuring Earl Mohan and entitled "One At A Time."

"Hit The High Spots" is the two reel Spat Family comedy where the Tewksbury family under the guidance of Brother Ambrose don the equipment of Alpinists and go mountain-climbing.

"The Hollywood Kid" is a two-reel Sennett comedy picturing rival producers competing for the services of the "kid" star, enacted by Jackie Lucas, Charlie Murray has the role of Jackie's father.

"The Gateway to the West," the eighth of the "Chronicles of America" series, presents one of the episodes of the warfare waged between England and France for domination of the North American Continent.

"Sun and Snow," a Grantland Rice "Sportlight," contains a variety of scenes taken at Miami, Fla., and Lake Placid, N. Y.

"Ransom" is the fifth chapter of the Pathe serial, "Leatherstocking," and "A Trip To The Pole," is the Aesop Film Fable.

No. 16 of Pathe Review and Topics of the Day; and Pathe News editions Nos. 34 and 35 complete the Pathe April 20th program.

Two More Nighsmiths for Pathe

"Her Memory" and "The Guest," the second and third of the series of Will Nigh's Miniatures have been titled and edited and delivered to Pathe.

The fourth of Nigh's Miniatures is adapted from "One Way and Another," by Noble May, and is a story of New York's Bowery.

As "The Tumbleweed" will not be released until October the work on it will not be started until June after Will Nigh and the entire technical staff, shifted temporarily to produce "Born Rich" for Garrick Pictures, finish that production.

Luddy Starts Second With Pal, Dog-Star

Edward Luddy has started work as director on his second Century Comedy with Pal, the dog as the star. It is titled "Delivering The Goods" and was written by Luddy in collaboration with Leslie Murdock, his assistant. Henry Murdock, "Spec" O'Donnell, Gerry O'Dell and Marjorie Marcel have the leading parts.



Hal Roach's first Pathe Comedy featuring Earl Mohan in "One At A Time."

Century Announces Comedy Title Changes

Several title changes in recently completed comedies are announced by Century Film Corporation. The first Edward Luddy production made under the title of "Hikers" will be released as "Tired Business Men." The cast is made up of the Century Follies girls, Joe Bonner, Al Alt and Marjorie Marcel.

Al Herman's new Pal story originally called "Some Pal," has been changed to "Some Tail." Ernie Shields, Fred Spencer and Earl Marsh have leading roles.

"The Runaway Car" is now "Lost Control." Additional changes are expected on a number of comedies.

Universal Announces April Comedies

THREE reels of fun is scheduled by Universal for each of the four weeks of April in addition to the feature length pictures, the two International News Reels and the two-reel episodes of the current serial "The Fast Express," every seven days.

The program for April 7th, includes "The Spring of 1924," a one-reeler featuring Neely Edwards and Bert Roach. Alice Howell also takes an important role. The action concerns the woes of a family man forty years from now when the feminist movement will have reached its climax. The program also includes "Checking Out," a Century Comedy featuring Harry Sweet and Pal, the educated dog.

April 14th program offers the Edwards and Roach comedy "One Wet Night," and the Century Comedy "The Racing Kid," featuring Buddy Messinger.

Releases of the week beginning April 21 include "Green Grocers," a one-reel comedy featuring Slim Summerville and Bobby Dunn and "Pretty Plungers," a two-reel Century featuring the Century Follies Girls

The final April short subjects releases are "Politics," a one-reel comedy made by Summerville and Dunn; "A Lofty Marriage," a Century comedy featuring Jack Earle and Henry Murdock.

Thirteen Chronicles Are Already Completed

Although only eight of the Yale University Press Chronicles of America subjects have been released by Pathe, production work is more than keeping pace in the thirty-three episodes scheduled.

Thirteen of the subjects have already been completed by the producing organization or are now in the final stages of production.

One of the producing units has just returned from Yorktown, Va., where the famous battle of 1871, resulting in the surrender of Cornwallis to Washington, was re-enacted on the actual site of the engagement.

Several companies of United States Army infantrymen, costumed as American, British, and French soldiers, refought the great battle before the camera.

KINOGRAMS
THE VISUAL
NEWS
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Mack Sennett's latest two reel comedy through Pathe is entitled "Scarem Much."

Resume of Current News Weeklies

PATHE NEWS NO. 29: Bowie, Md.—Eastern Spring hores-racing season opens — "General Thatcher" wins Inaugural Handicap purse of $5,000; Luxor, Egypt—Egypt officially opens [illegible] Washington, D. C.—President names Harlan F. Stone, new Attorney-General; Mexico City, Mexico—Charles B. Warren, new U. S. Ambassador arrives in Mexican capital; New York City, Monster cigar is 5 ft., 8 inches long; Brooklyn, N. Y.—Revenue agents discover rich liquor booty; Hoboken, N. J.—Gen. John J. Pershing, returns from vocation abroad; Princeton, N. J.—Princeton oarsmen go into intensive training; Washington, D. C.—Heavy snow-storm, drapes a picturesque mantle over Nation's capital; Southampton, England—British airmen plan 25,000 mile journey around the world; Shawnee, Okla.—8 killed and many homes wrecked, as terrific cyclone [illegible] Western states. Spring Garden, Cal.—Aerial Bucket Line, 8 miles long conveys copper [illegible] mine to railroad. Cleveland, Ohio—Sixth Annual National Flower Show; New Orleans, La.—Students enter business enterprises to raise funds for music building; Kansas City, Mo.—2000 Camp Fire Girls from 17 States participate W. Va.—Storm lashed waters threaten bridges. [illegible] captivity arrives in U. S.

PATHE NEWS NO. 30: Rome, Italy—Great honor paid Archbishops Hayes and Mundelein. Liverpool, England—A quarter-million spectators witness Great National, England's greatest steeplechase; Berlin, Germany—60,000 rooters crowd big municipal stadium, to witness Berlin vs. Hamburg in annual football clash; Washington, D. C.—Honor Admiral Peary's memory on 15th anniversary of discovery of North Pole; Lake Charles, La.—$750,000 loss as night blaze destroys world's largest rice mill; In the Limelight, New York City—Senor Quintin Rojas, of Chile, new applicant for Dempsey's title; Washington, D. C.—Secretary of War Weeks, greets General Pershing on return to U. S. from abroad; New York City—Marta Farra displays strength in accomplishing unusual feat; New York City—Only living gorilla in capivity arrives in U. S.;



"Checking Out" is Universal's second Century Comedy for April and features Pal the dog.

FOX NEWS VOL. 5: NO. 53—New York City—Mamma's park kiddies in street while rushing bargain counter. Rome—Cardinal Mundelein greeted by large crowds. Poland—World's loneliest beast is Europe's last bison. Fiume—Italy annexes great port across Adriatic Sea. Buffalo, N. Y.—Automatic loader fills Great Lakes coal ships. Malay States—Half the world's rubber comes from this part of the distant Orient. Rome, Italy—Premier Mussolini calls at zoo to play with his mascot. East Point, Ga.—Dixie, a pup, in 80 foot dive. Virgin Islands—5,000 fans at Culebra see fast boxing bout for the championship of the Pacific Fleet. Norfolk, Va.—Coast Guard cutter Manning blows up wreck of ship.

FOX NEWS VOL. 5: NO. 52—New York City—Wm. H. Anderson, once-powerful head of State Anti-Saloon League, goes to Sing Sing for forgery. Buffalo, N. Y.—Clinics for animals maintained by S. P. C. A. Washington, D. C.—President welcomes his new Secretary of the Navy, C. D. Wilbur. Hokkaido, Japan—Ainu savages of Japan's north land celebrating sacred bear festival. Central America—U. S. Army Air Service charts aviation routes above Central America. Cairo, Egypt—Palace guards of King Fuad drill their snow-white Arabians. Washington—Camera sleuth solves mystery of disappearance of Calvin Coolidge's cat. Altoona, Pa.—Famed Horseshoe Curve cresting the Alleghenies.

INTERNATIONAL NEWS NO. 30—Pittsburgh—Disastrous floods. New York City—Spring blizzard. Washington—New Attorney General. New York City—15 foot head of Lincoln modelled; Gen. Pershing returns from France; Pocket fire-escape tried out. Plymouth, Vt.—Pres. Coolidge's father, 79 years old, defies blizzard on birthday. Indianapolis—Shriners parade. Seattle—U. S. world flight planes christened. New York City—Baby show. Northern Maine—Spring lumber drive. Off Newfoundland—Coast Guard fights ice-bergs. Bowie, Md.—Racing season opens.

INTERNATIONAL NEWS NO. 31—Gravesend, Eng.—Steamship collision. East Point, Ga.—Diving dog. Cambridge, Mass.—Harvard crews warm up. Champaign, Ill.—Olympic stars try out. Southampton, Eng.—British world flight plane starts. New York City—World's strongest woman; Trained gorilla arrives; Thomas Jefferson's carriage driven through Wall Street. Lackawanna, N. Y.—War Memorial dedicated. Boston—Oldest living minister. Tia Juana, Mex.—Turf classic. Near San Francisco—Deep sea fishermen make big hauls. Rome—Two American Archbishops made Cardinals.

KINOGRAMS NO. 2343: Bowie, Md.—Ten thousand sees opening of eastern racing season; New York—Freak spring snow covers city; Washington—Gypsy queen buried in silver casket; Washington—Only cabinet babies pose for Kinograms; New York—Take Down old elevated tracks; Washington—Harlan Fiske Stone succeeds Daugherty as Attorney General; New York—Make great heads of Lincoln for Highway markers; Seattle—Fix world flight planes for last stage of journey; New York—Gen. Pershing comes from Europe, on passenger list as John Doe; Pittsburgh—Carnegie Tech freshmen celebrate Fool's day; Philadelphia—Search light on city hall tower to help in bandit hunts.

KINOGRAMS NO. 2344: Washington—Celebrate 15th anniversary of discovery of north pole; Mountain Views, N. J.—Flood sweeps northern New Jersey; San Francisco—Youngsters coo in big baby show; New York—Marta Farra, strong woman, holds up horses; Tia Juana, Mex.—Great crowds see Runstar capture Coffroth handicap; Kane, Pa.—John E., king of grouse dogs, in field trials; Urbana, Ill.—Conference stars meet track athletes of University of California; McKeesport, Pa.—Johnny Reynolds does a little job of dare-deviling.



Mack Sennett's current Pathe Comedy is "The Hollywood Kid," in two reels.

Jimmy Aubrey Completes Seventh Two-Reeler

Standard Cinema Corporation has just finished Jimmy Aubrey's seventh two reel comedy for Selznick distribution. "A Ghostly Night" is the title.

Mohan in New Series of Pathe Comedies

Hal Roach is producing a new group of comedies for Pathe distribution which will feature Earl Mohan.

These will be in one reel each and release on alternate weeks with the Charles Chase comedies, the first being entitled "One At a Time," for release April 20.

Print of New West Comedy Received by Arrow

The New York offices of the Arrow Film Corporation have received the first print of Billy West's new Broadway comedy, entitled "Dying for Love."

Ben Turpin Resumes Work on Comedy Series

AFTER an extended absence from the Mack Sennett studio, Ben Turpin has resumed work on his comedy series. His next will be "North of 57." It is a comedy burlesque, exteriors for which are being filmed at Truckee, Arizona. Natalie Kingston appears opposite the star and Del Lord is directing.

WITHIN the following pages is an announcement of unusual importance which should be read carefully by every State Right Buyer and Exhibitor and filed away for future reference in buying and booking pictures for the coming season.

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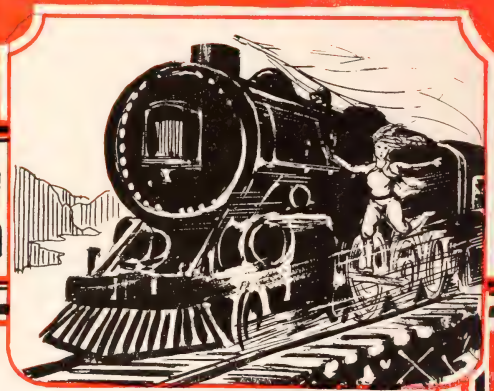
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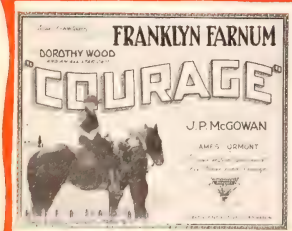
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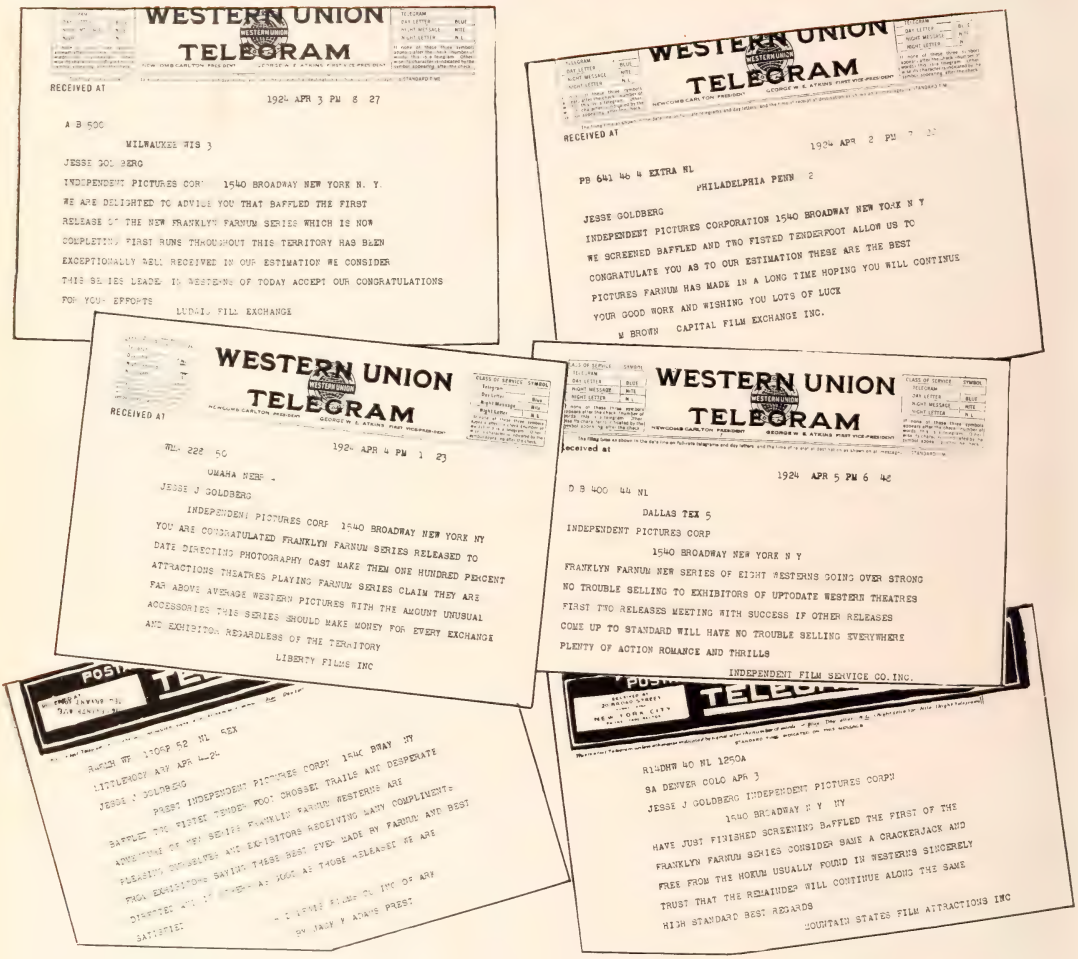
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WE SCREENED BAFFLED AND TWO FISTED TENDERFOOT ALLOW US TO CONGRATULATE YOU AS TO OUR ESTIMATION THESE ARE THE BEST PICTURES FARNUM HAS MADE IN A LONG TIME HOPING YOU WILL CONTINUE YOUR GOOD WORK AND WISHING YOU LOTS OF LUCK

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YOU ARE CONGRATULATED FRANKLYN FARNUM SERIES RELEASED TO DATE DIRECTING PHOTOGRAPHY CAST MAKE THEM ONE HUNDRED PERCENT ATTRACTIONS THEATRES PLAYING FARNUM SERIES CLAIM THEY ARE FAR ABOVE AVERAGE WESTERN PICTURES WITH THE AMOUNT UNUSUAL ACCESSORIES THIS SERIES SHOULD MAKE MONEY FOR EVERY EXCHANGE AND EXHIBITOR REGARDLESS OF THE TERRITORY

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1540 BROADWAY NEW YORK N Y

FRANKLYN FARNUM NEW SERIES OF EIGHT WESTERNS GOING OVER STRONG NO TROUBLE SELLING TO EXHIBITORS OF UPTODATE WESTERN THEATRES FIRST TWO RELEASES MEETING WITH SUCCESS IF OTHER RELEASES COME UP TO STANDARD WILL HAVE NO TROUBLE SELLING EVERYWHERE PLENTY OF ACTION ROMANCE AND THRILLS

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Book these Farnum's from the following exchanges:

Pioneer Film Exchange, Boston, Mass. and New Haven, Conn.,
for six New England States.

First Graphic Exchanges, Buffalo and Albany, New York,
for Northern New York State.

Capital Film Exchange, Philadelphia, Pa.
for Eastern Pennsylvania and Southern New Jersey.

Columbia Film Service, Inc., Pittsburgh, Pa.
for Western Pennsylvania and West Virginia.

Progress Pictures, Inc., Washington, D. C.
for Delaware, Maryland, District of Columbia and Virginia.

Eltabran Film Co., Atlanta, Ga., and Charlotte, N. C.
for Georgia, Florida, Alabama, N. and S. Carolina and Tennessee.

Big Feature Rights, Corp., Louisville, Ky.,
for Kentucky.

Strand Features Inc., Detroit, Mich.,
for Michigan, exclusive of northern peninsula.

Adventure Productions, Minneapolis, Minn.,
for Minnesota and North and South Dakota.

Greiver Productions, Inc., Chicago, Ill., and Indianapolis, Ind.,
for Northern Illinois and Indiana.

Ludwig Film Exchange, Milwaukee, Wisconsin,
for Wisconsin and Northern peninsula of Michigan.

Columbia Pictures Corp., St. Louis, Mo.,
for Southern Illinois and Eastern Missouri.

Liberty Films Inc., Omaha, Nebraska,
for Iowa and Nebraska.

Mountain States Film Attractions, Denver, Colorado,
for Colorado, Wyoming, Utah, New Mexico and Southern Idaho.

Independent Film Service, Dallas, Texas,
for Texas and Oklahoma.

Jack K. Adams, Little Rock, Arkansas,
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Cosmopolitan Film Exchange, Seattle, Washington,
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for California, Arizona and Nevada.

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That are making Box Office History

"WHAT THREE MEN WANTED"

THE UNIQUE MYSTERY DRAMA
STARRING
MISS DUPONT

"THE WILDCAT"

FROM THE BIG SATURDAY EVENING POST STORY
STARRING
ROBERT GORDON

"THE OFFENDERS"

A DRAMA OF YOUTH AND LOVE
STARRING
MARGERY WILSON

Watch for

"IF WINTER GOES"

A SIDE-SPLITTING, FIVE REEL BURLESQUE COMEDY
WITH RAYMOND GRIFFITH
RELEASED JUNE 1ST 1924

INDEPENDENT PICTURES CORPORATION
JESSE J. GOLDBURG PRES. 1540 BROADWAY, NEW YORK CITY

INDEPENDENT PICTURES CORP.



406 West 31st Street, New York

WE know that the eight FRANKLYN FARNUM super westerns stand in a class by themselves and we take a little measure of credit for the rapidity with which independent exchanges acquired them and theatres booked them, because we made the posters and they lessen sales resistance.

Our posters bring the public to the box office and that is where the money is taken in.

We are going to make the posters on the HELEN HOLMES special productions and we promise they will be the most powerful advertising medium ever circulated.

Exchangemen and theatre men never ask "what kind of posters have you got," if you merely say "Ritchey makes them."

—RITCHEY

"I'll say that's the truth."
—JESSE J. GOLDBURG.

PRINTING is an art — one of the oldest arts — and we put into all our work the individuality and care in lay-out that is employed by the most reputable concerns.

Printed matter is a silent salesman.

Press books — broadsides — circulars — music cues printed by us on the productions of the INDEPENDENT PICTURES CORPORATION including the FRANKLYN FARNUM "westerns that are different" are silent salesmen—and—

are in keeping with the high character of the pictures themselves!

Write us for Quotation

TOTEM STATIONERY & PRINTING CO.

M. HIRSCHBAUM, Proprietor

1476 BROADWAY - NEW YORK

"There are only two kinds of printing—good and bad —there is nothing in between—and Totem's is good."

— JESSE J. GOLDBURG

We take particular pride in making the lobby displays for discriminating producers, distributors and exchangemen and

Independent Pictures Corporation

demand perfect reproduction, art work and coloring in all their advertising displays.

They have it in the 11x14 and 22x28 enlargements on the FRANKLYN FARNUM super westerns and will have it on the HELEN HOLMES society stunt melodramas and all their other subjects that bear our imprint.

Our lobby displays sell the pictures to the exchange and the public.

ELCO GELATONE PUBLISHING CORP.

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"I'm a 'crank' on lobby displays—that is why Elco does my work."
JESSE J. GOLDBURG

We don't merely "grind out prints" —we "build" them into works of art and quality.

Hence we are the eastern releasing laboratory for all the productions of Independent Pictures Corporation and we have contracted for the release prints of the

CLAREMONT
LABORATORIES ~ Inc. ~ and STUDIOS
Scientific Industrial
Educational Pictures
from Script to Screen and All Steps Between

HELEN HOLMES society stunt melodramas, with the same class of work that we produced on "ROSITA", "LITTLE LORD FAUNTLEROY", "TESS OF THE STORM COUNTRY" for Mary Pickford, and "ROBIN HOOD" and "THE THIEF OF BAGDAD" for Douglas Fairbanks.

The Independent Pictures Corporation demand quality prints and unexcelled service—they get it from

"I'll say we do."
Jesse J. Goldburg

CLAREMONT

Jesse Goldburg One of Industry's Pioneers



Jesse Goldburg.

THE present aggressive production activities of Independent Pictures Corporation, of which Jesse Goldburg is president, forms an interesting contrast to the company formed by Mr. Goldburg in the early days of the film industry—the days when the Motion Picture Patents Company and the General Film Corporation exercised a supreme dominion over the film business in this country. At that time Mr. oldburgh formed the Life Photo Corporation, the first state right or independent company to make pictures of feature lengths.

Ever since that time Mr. Goldburg has devoted himself to the production, exploitation and distribution of state right productions.

Two years ago Mr. Goldburg, convinced that the state right producers and distributors would come into their own and maintain a position as a vital element in the picture industry, formed the elaborate production plans which are now in operation by Independent Pictures Corporation. At that time a set policy to avoid the super special type of production in favor of high-class pictures based upon conservative production costs was initiated. At the same time the president of Independent Pictures determined to exercise a close supervision over the making of the pictures.

The system of personal supervision is said to have born fruit the success of Franklyn Farnum westerns produced by the Independent concern. The rule which Mr. Goldburg follows in direction of the activities of his company from the selection of the stories to the marketing of the product he has outlined as follows:

"In the selection of stories the effort is made to obtain scripts of literary merit. This element and the adaptibility of the play to picture presentation are given consideration over exploitation values; which, however, because of their importance are a factor to be kept in mind while searching material. The preparation of scenarios is also thoroughly gone over before casting and the preliminary details of production are started.

"In casting the effort to obtain types is not carried to the degree of neglecting the important point that players of reputation available should not be overlooked for proven ability counts. The construction of sets should strike a sane balance between the two extremes of striving for effect regardless of cost and small cost regardless of effect. When a production is planned and all its details have been thoroughly considered and checked up the filming is something which must be left in the hands of those actually engaged in the work."

Many New Independent Productions Ready

HELEN HOLMES, Miss Dupont and Franklyn Farnum are the stars who will appear in the new product from Independent Pictures Corporation. Miss Holmes, a favorite with a large following among the many fans who remember her as the heroine of numerous railroad melodramas, is to be featured in a series of society stunt melodramas; the first of which is now in production at the west coast studios of Independent Pictures under the direction of J. P. McGowan.

This series combined with the feature "What Three Men Wanted," in which Miss DuPont stars, and Franklyn Farnum in a series of western thrillers gives the Independent company the most imposing array of feature offerings it has sponsored since its organization by Jesse J. Goldberg, the president of the concern.

Independent Pictures have announced that in the production of the Helen Holmes pictures every effort will be made to bring to the states-right market features considerably above the level of the program feature standard in these new melodramas. To the end that the star's famous stunt performance may be seen against a background of appealing modern drama and scenic effects of distinction, provision has been made to supply the pictures with high class settings and carefully selected stories.

The production will be under the direction of the man who made the series of Franklyn Farnum pictures, J. P. McGowan. The Farnum series is complete and Mr. Goldberg of the Independent Pictures company has stated that they are in every detail up to the highest expectations with which they were regarded during the preliminary plans and the producing process.

With the features ready for release and those now in production the Independent Pictures Corporation officials feel that they are prepared to meet the demand of state-rights buyers for high class features and be in a position to partake of the prosperity which they are convinced is in store for independents in the immediate future.

Goldburg Plans Advertising Co-Operation

IN earnest of his belief that advertising co-operation is one of the vital and urgent needs in the present independent film market, Jesse J. Goldburgh, president of Independent Pictures Corporation, has planned an extensive campaign of trade paper and newspaper advertising for the ambitious production schedule on which his company is now engaged.

Mr. Goldburg is of the opinion that advertising is as essential to the final returns to be realized from productions as the pictures themselves. In announcing his new advertising policy Mr. Goldburg said:

"In my travels throughout the country I was continuously met with statements from exhibitors that they wanted to play Independent productions but that they did not know where to get them. This view was supported by the state right exchanges, the officials of which told me that since the exhibitor expects notification of new productions and the source of supply through trade papers it is essential that producer or national distributors include in either negative cost or sales price a sum sufficient to cover the investment required for trade paper advertising campaigns.

"Now, when the advertising cost is distributed among the various exchanges of the United States it is not as staggering a sum as it would otherwise appear to be.

We cannot expect our goods to move unless we shout about them from the "house tops." The house tops in this instance are the trade publications.

Whatever we say about pictures in our advertisements, if true, establish a good will that cannot be measured in dollars and cents and if false, has its own detrimental reaction.

Hence Independent Pictures Corporation, since it is in the state right production and distribution of motion pictures practically without limit, will, henceforth advertise 52 weeks in the year. When business is bad that is an additional reason to advertise; when it is good, then we certainly can afford to advertise."

Finds Note of Optimism Among Independents

ACCORDING to a survey of the state right market recently made by Jesse Goldburg there is a note of high optimism concerning the future of the independent productions on the part of distributors in that field. Mr. Goldburg, who is the president of Independent Pictures Corporation, is said to have made a rather extensive investigation of the state right field in an effort to determine the requirements of independent buyers in the near future.

"One of the most encouraging things to an independent producer," says Mr. Goldburg, "is the general confidence in the permanency of the state right method of production and distribution.

"Distributors and exhibitors alike regard the independent element of the industry as something definitely established on a sound, and healthy basis. The feeling that the cream of the productions was to be had only in the exchanges of national distributors. The fact that it has become common practice for a theater owner to walk into the exchange of a state right buyer and make a request for a specific production, proves that the sales resistance which has prevailed in the past has been broken down by production by independents of pictures that can compete with the best offered by national exhibitors and that when a state right picture of high merit is presented it receives the recognition due it. This naturally has greatly lessened the problems of the state right exchange man, for no longer is it necessary to carry on a continuous canvas and solicitation to get the product before the notice of the theater man.

The independent market is no longer the "step-child" of the industry. The methods of production and distribution together with that of sales and exploitation have been systematized. Legitimate capital is legitimately invested in state right productions and the market can well absorb and will continue to seek worth while state right attractions."



Dr. W. E. Shallenberger

Jesse Goldburg Will Make Flying Trip to Coast

Jesse J. Goldburg, president of Independent Pictures Corporation, is preparing to leave for his west coast studio at Los Angeles the end of next week to remain in Hollywood twenty-four hours. A telephone call from J. P. McGowan, Mr. Goldburg's director in charge of the Helen Holmes series, justifies the visit.

Upon Mr. Goldburg's return, it is expected he will have an announcement with respect to additional production plans.

Grand-Asher Lining Up New Productions

Samuel V. Grand, president of Grand-Asher, on his visit to the coast is signing a number of additional productions and reports and that the studio is humming with activity. Swickard productions are making "San Francisco" as the first of four features. R. William Neill is completing two of five features for Grand-Asher. Other productions are about ready to start, including Ethel Clayton's first offering, directed by Travers Vale.

"Daylight and Darkness" to be Released

Arthur Lee, president of the Lee-Bradford Corporation, stated that his company will soon release the first of a series of features by Bancroft Productions. It is entitled "Daylight and Darkness" and is from the stage play of the same name. The picture title will be changed before release.



Scenes from the William Steiner production "Surging Seas," which will be state righted.

Bathing Girl Unit for Century Comedies

CENTURY Comedies will launch a second Century Follies unit within the next two weeks, according to word from Julius and Abe Stern on the coast. The new unit will be confined to bathing girl comedies and will be under the supervision of Abe Stern, while Julius will continue his jurisdiction over the first unit, which will continue to make comedies against backgrounds of cabaret sets, theatres and revues.

Arrow Brings Mah-Jong to Screen

A VERY timely novelty film has been announced by W. E. Shallenberger, president of Arrow Film Corporation. This is a Norman Jefferies production, titled "The Mysteries of Mah-Jong."

The picture opened at the Stanley theatre, Philadelphia, last Monday, and the extraordinary success attending its initial public presentation is indicated in the following to President Shallenberger of the Arrow Company, by Jules Mastbaum of the Stanley Company. In reporting on the picture to the Arrow official, Mr. Mastbaum said:

"We paid the highest price ever for a two reel picture when we secured 'The Mysteries of Mah-Jong.' Its reception justified the good judgment of our outlay. The film is timely, novel, original, instructive and entertaining and so constructed as to please those who understand the game as well as those who do not. 'The Mysteries of Mah-Jong' will be found a welcome addition to any program for the various elements of entertainment as mentioned above."

The rapidly increasing interest in Mah-Jong all over the country that an exposition of its apparent mysteries so cleverly done, seems destined to draw phenomenally at any house where the slightest use is made of the many angles of exploitation which this picture offers.

"The Mysteries of Mah-Jong" shows in a clear and comprehensive way the uses of the 144 tiles, how the game is played, the counting and the highest possible score in one hand which is some 50,000,000.

This game is probably the cause of more discussions than oil leases or presidential possibilities. Arguments over disputed points, methods of play and Mah-Jong etiquette are widespread, long and bitter. The picture answers all these questions in a clear and forceful manner.

With newspapers, cartoonists, manufacturers, dealers and teachers all making quick and extensive profits from this craze, the theatre owner has been left out in the cold. This picture gives him every opportunity to cash in on the growing popularity of the game and get his share of the Mah-Jong money.

Mr. Norman Jefferies, an expert, has packed these two reels full of information, entertainment and comedy. The titles are unusually clever and the whole picture is a marvel of condensed enjoyment for the hardened Mah-Jong-er or the citizen who has been wondering what it is all about.

Says Exhibitors Must Support Independents

JOE BRANDT, President of C. B. C., who recently returned from a trip to the coast during which he made stop-overs at the principal cities enroute, states that the outstanding factor of present conditions as they affect the independent producers is found in an increasing tendency on the part of exhibitors to give their support to independents. This condition Mr. Brandt says is due to the fact that theater men have found that their figures have proved to them as only figures can that they could make real profits with independent productions. In discussing his trip and the present condition of the state rights market, Mr. Brandt said:

"The greatest problem which the exhibitor has always had to solve is that of protecting his house with a sufficient number of pictures of box-office drawing possibilities.

"The Independent producers demonstrated during the last season that they could manufacture product on a par with that of the program companies.

"The time has arrived when the exhibitor can safely feel that the Independent producers are able to give him a sufficient number of pictures each season to guarantee a steady supply. This is a matter of vital importance to the exhibitors. It is a condition that can be continued; but only if the exhibitors give the necessary amount of patronage to the Independent producers.

"The Independent producers collectively have shown their willingness to hire the best stars available, to buy the best stories possible, and to dress their pictures up so that they compare favorably with the pictures that are being offered by the program concerns. The Independent producers are ready to go the limit if they can only feel sure of steady patronage by the exhibitors.

There are any number of stars who are now under contract with the program companies who are willing to produce pictures under the Independent banner if the exhibitors will give them sufficient encouragement.

"The Independents will go ahead with producing plans that will relieve the exhibitor of the pressure of a limited and inadequate supply of money-making pictures if the exhibitors will give the Independents their just share of theater bookings and pay a fair rental. And a fair rental means something more than the 10 or 15 per cent of the gross business done by the exhibitors which is largely in effect at present.

"If we are to bring back into the theaters the thousands of people who have deserted the motion pictures the exhibitor must make up his mind to pay a fair rental so that the producer can manufacture product that will entertain the public and bring back to us the days when we could count on millions of motion picture fans. And the exhibitor must particularly make up his mind to give the real support to the Independent producers so that the program concerns will always feel that they have a source of competition and a standard of product they must meet if they are to secure the business of the up-to-date showman exhibitor.



Joe Brandt.



Joseph N. Goldstein.

Report Demand For Tom Mix Special

EXCLUSIVE FEATURES, INC., report that the Tom Mix special being released by that concern under the title "Pals in Blue" is being greeted with a lively demand for territorial rights by state right buyers.

The picture, which stars this extremely popular interpreter of western characters at the head of a cast of familiar screen actors, is being vigorously exploited by Exclusive features, and the campaign has produced eminently satisfactory results according to statements of the officials.

"Pals in Blue" presents Tom Mix as the sheriff of a small town which includes in its colorful grouping of humans the good and the bad characters typical of the old west as it lives in tradition. The role provides opportunity for some emotional acting when the sheriff is forced to arrest his sweetheart's brother in connection with a mail robbery. This leads to a parting of the ways and the sheriff goes off to an outpost where he joins the forces fighting hostile Indians. The scenes showing the fights with the Indians are done on a large scale and employ many of the real Redskins.

The players supporting the star are Edwin Brady, Eugenie Forde, Al. Merrill and Eugenie Besserer. "Pals in Blue" has been re-titled and re-edited by Exclusive Features.

For exploitation of the picture Exclusive Features have issued a line of lithographs, lobby displays, cuts, mats, novelties and complete campaigns outlined in the press books.

Exclusive Features has concluded deals for the territorial rights to "Pals in Blue" with the following state right concerns:

Progress Pictures, Washington, D. C., for Maryland, District of Columbia, Virginia and Delaware. The S. & S. Film Company for West Virginia and Western Pennsylvania. Specialty Film Company for Texas, Arkansas and Oklahoma. Realto Productions for Eastern Pennsylvania and Southern New Jersey. Exclusive Features, Detroit, for the State of Michigan.

Harry Segal Buys Farnum Series for New England

Harry Segal, President of the Pioneer Film Corporation, with offices in Boston and New Haven, upon his arrival in New York on Wednesday, went straight to the offices of the Independent Pictures Corporation and signed contracts for the eight Franklyn Farnum super-westerns, produced and released by that company.

Mr. Segal is preparing to release the Farnums immediately. Mr. Segal has enlarged his publicity staff and is preparing an extensive and attractive campaign booklet for circulation among New England Theatres.

Finish "Meddling Women" With Barrymore, Godowsky

Lionel Barrymore has finished work in "Meddling Women" for Chadwick Pictures Corp., it is announced this week. Dagmar Godowsky, daughter of the noted pianist, appears opposite him in the leading feminine role.



M. J. Winkler

M. J. Winkler Takes Over New Cartoon Series

MISS MARGARET J. WINKLER, probably the pioneer woman distributor and a leader today in the Independent Short Subject field has received recognition from a source totally unexpected by her.

The Film Club of Boston, in existence since moving pictures first have been shown, issued a special invitation to Miss Winkler to make a speech before them. In her talk she told of the many hardships and difficulties she encountered in making "Felix," the cartoon cat, what it is today.

In addition to the "Felix" comics, Miss Winkler has taken over a series of combination cartoon and live character subjects known as "Alice Comedies" which are being made for her in Hollywood by Walt Disney; the Burton Holmes Travelogues; a series of two-reel kid pictures which are to be known as "Kid Kappers Komedies" and a further series of two-reel subjects based on the works of the nationally famed writer, Edgar A. Guest.

In a recent statement, Miss Winkler said that she could see a bright future in the short subject market.

"The courtesy and consideration shown me by all independent exchangemen with whom I have dealt have decided for me the fact that I will continue to distribute all my product in the state-right market and will continue to do so as long as my relations with my buyers are as pleasant as they have been and I hope this will continue for a long while," said Miss Winkler.

Independent to Release Five Reel Comedy in August

Though all arrangements were completed some time ago, Independent Pictures Corporation has just made announcement of the release by that concern in August of a five-reel burlesque comedy under the title "If Winter Goes." Raymond Griffith is the star and the picture is frankly "hokum" comedy. No attempt was made to produce anything but a straight laugh provoking five reeler replete with trick situations.

Jesse J. Goldburg, President of Independent Pictures, has made plans for a unique campaign to exploit "If Winter Goes."

Sees Opportunities For Independents

NEVER before in the history of the screen have States Rights productions had the brilliant opportunities now offere dthem, according to Irving M. Lesser, vice-president of and general manager of distribution for Principal Pictures Corporation.

"There will never be a monopoly in the motion picture field," says Mr. Lesser. "The reason for this is that it is, and always will be possible for anyone with brains and money to make a picture and then arrange for its distribution. The methods of distribution are (1) Through a regular releasing organization; (2) through the States Rights field.

"There is a steady improvement in the States Rights system. But there is still room for much more improvement. What we need among States Righters at present is a movement to give the producer an even break, or the same deal as he gets from one of the National releasing organizations.

"Such a movement is under way at present. And it soon will bear fruit. This is why I believe there are brilliant opportunities in the States Rights field.

"Our company has found the States Rights system an excellent sales medium because we follow this set policy in production: (1) Quality. This goes above everything. We aim at 100 per cent in quality of story, cast, production. (2) Liberal advertising. This is essential. If you have anything good you must let the public know it. (3) Fair dealing. Some people believe that motion pictures are a gamble pure and simple and go into them with that idea in view. Motion pictures are an investment that must be nurtured and watched and promoted. They are Big Business. And in all business you must have fair dealing or you are working without a foundation."

"For the present season Principal Pictures Corporation has five States Rights productions, which now are ready for release. They are

"Daring Youth"—Presented by B. F. Zeidman, with Bebe Daniels, supported by Norman Kerry, Lee Moran, Lillian Langdon and Arthur Hoyt. Directed by William Beaudine.

"Listen Lester"—Produced and presented by Sacramento Pictures Corporation. Adapted from John Cort's famous stage success which had a phenomenal run on Broadway. In the cast are Louise Fazenda, Eva Novak, Harry Myers, George O'Hara, Alec Francis, Lee Moran and Dot Farley. This is a farce comedy directed by William A. Seiter.

"The Masked Dancer"—Produced and presented by Eastern Productions, Inc., with Helen Chadwick and Lowell Sherman. Also in the cast are Leslie Austen, Joseph King, Arthur Housman, Charles Craig, Mme. Andree, Dorothy Kingdon, Miss Alyce Mills and Helen Ward. It was directed by Burton King.

"Daughters of Pleasure"—Produced and presented by B. F. Zeidman. Starring Marie Prevost and Monte Blue, supported by Clara Bow, Wilfred Lucas and Edyth Chapman. It presents a love story, dealing with modern social conditions and the "idle rich," and was directed by Wm. Beaudine.

"The Good Bad Boy"—Produced and presented by B. F. Zeidman, with Joe Butterworth and Mary Jane Irving. Brownie, the remarkable dog actor also is seen in the production. The story of a boy who tried to do the right thing but always got in wrong in the attempt, it was directed by Eddie Cline, who directed Jackie Coogan in "Circus Days."



Irving M. Lesser.

Pre-release Reviews of Features

North of Nevada

(Harry J. Brown Production—F. B. O.—Five Reels)

(Reviewed by Frank Elliott)

YOU'VE got to hand the producers of this western credit for one thing. They have got action into their effort. Western pictures will always be popular with a certain clientele and some one must supply them. This one is as good as most of them. It has several real thrills and some very fine riding. In fact, a horse named "Silver King," comes close to galloping away with the star honors through some almost human work. One of his stunts is a dive from a high cliff.

There are thrilling sequences furnished through the race between the hero and a half breed Indian, the former to try and stop and the latter to attempt to persuade the girl to sign "the papers." When the Injun starts across a deep ravine via an abandoned aerial car and the hero jumps onto a rope hanging from the bottom of car — with the rope beginning to break when the car gets in the middle of the cut — well, the patrons are certain to register excitement.

Fred Thomson, the star, works hard to put his stuff over and succeeds. He is a clean cut actor and some day we'll see him doing better things. He puts up a couple of good fights with the "gang" and stages an exciting rescue of a man in a carriage attached to two runaway broncos. Hazel Keener is adequate as the heroine and Taylor Graves is satisfactory in a silly role. Josef Swickard appears for a few moments as does Wilfred Lucas. Chester Conklin is also in the cast but doesn't do much. There are some attractive exteriors and the photography is good.

THEME. A straight western in which the "gang" tries to get the valuable water right from the new owners of the ranch but are thwarted by the foreman who wins the girl after some hard battles.

PRODUCTION HIGHLIGHTS. The fight between the foreman and the half-breed. The ride across the ravine in the aerial car. The hard riding scenes. The jump of the horse from a high bluff into the river. The runaway horses and the rescue of the brother by the foreman.

DIRECTION. Has done well with the material at hand and is to be congratulated on supplying the thrills through the use of the horse. Has also injected a number of exciting episodes and some good fights. Has put over a good climax which is sure to satisfy the western-type fans.

EXPLOITATION ANGLES. Be sure and play up the work of Silver King, the horse and his thrilling stunts. Tell them of the exciting fights and the great riding. Play up the names of Thomson, Chester Conklin, Josef Swickard and Wilfred Lucas. They are all well known.

DRAWING POWER. Suitable for smaller downtown houses catering to audiences that like westerns.

SUMMARY. A western picture that is well produced, has a goodly quota of thrills and possesses novelty through the introduction of a horse that is a real stunt performer. The cast is also good.

THE CAST

Tom Taylor	Fred Thomson
Miriam Ridgway	Hazel Keener
Mark Ridgway	Josef Swickard
Reginald Ridgway	Taylor Graves
Bill Hanneford	Wilfrid Lucas
"Red"	Joe Butterworth
"Sam"	Chester Conklin
Jo Deerfoot	George Magrill

Directed by Harry J. Brown. Photographed by Ross Fisher Presented by Monogram Pictures Corporation.

SYNOPSIS. When Mark Ridgway dies he leaves his ranch property to his niece and nephew, eastern society folks. The property is valuable because it has some fine water rights, which are coveted by an unscrupulous gang. Tom Taylor, Ridgway's foreman, decides to remain under the new ownership, especially when he meets Miriam. The gang through a half breed get to the brother and almost succeed in getting the water right but are thwarted by Tom after some real fights, hard riding, etc. Tom wins Mirian after he ships the brother back east.

Racing Luck

(Associated Exhibitors—Six Reels)

(Reviewed by Frank Elliott)

THIS picture is going to put Monty Banks several notches up the ladder of comedy fame. It is the star's first feature length funfilm and it looks like a winner. The big feature of the production is the auto race in the last reel. This is undoubtedly one of the funniest things screened in many moons.

The idea is novel to begin with. A large auto maker signs up a young Italian thinking that he is a famous foreign racing driver. In reality he is absolutely ignorant on the subject of automobiles. However, he starts out in a big speedster in the road race, after the villain has fixed the car so it can't be stopped. Well, once he gets started nothing can stop driver or car. It goes through barns, fences, fields, leaps great divides, dashes along railroad ties, etc., wins the race and comes to a stop against a tree with the driver landing in the branches. It is a fast and furious flight.

The production opens with some well staged scenes in Italy, then switches to America where the young Italian has a terrible time in the auto traffic. Arriving at his uncle's restaurant he meets The Girl and falls. He also meets the villain. Immediately fighting starts and there are several snappy battles throughout the film, especially the free-for-all in the cabaret. There is more fun as Mario is taught how to drive a flivver. In fact the picture is filled with hilarious action and if the whole could be cut to five reels instead of six, livening up the opening footage, it would be close to perfection for its type.

The cast has been well selected. Monty puts his stuff over in good shape and he is given good support by Helen Ferguson, who is a charming Italian belle.

THEME. Comedy dealing with rise to fame of a young Italian who is mistaken for a famous foreign racing driver and signed up to participate in the big event of the season.

PRODUCTION HIGHLIGHTS. The auto race which is a classic of comedy craftsmanship. The work of Monty Banks as the young Italian and the good supporting cast. The dance scenes in the cabaret. The battle royal in the dining emporium.

DIRECTION. Has succeeded in putting a number of original gags into the picture and has kept the action up well after the first two reels which should have been shortened.

EXPLOITATION ANGLES. Try and get a large racing car and put a couple of men in it dressed in racing attire. Drive this craft through the streets with appropriate advertising.

DRAWING POWER. O. Keh for some downtown houses, community theatres and the towns. It will make anybody laugh, so you can feel safe in booking it.

SUMMARY. Monty Banks has accomplished a very creditable piece of work in his first feature-length comedy effort. He puts over a race that is a wow from a comedy viewpoint.

THE CAST

The Boy	Monty Banks
The Girl	Helen Ferguson
The Mother	Martha Franklin
The Father	D. Mitzoras
The Uncle	Lionel Belmont
Tony Mora	Francis MacDonald
Cafe Proprietor	William Blaisdell
Members of Tony's Gang	Al Martin
	Al Thompson
	Ed Carlie
	Joe Scaduto

By Gene Havez and Lex Neal. Directed by Herman C. Raymaker. Photographed by Ray June.

SYNOPSIS. Mario Bianchi leaves his parents in Italy to seek fame and fortune in America. He goes to live with his uncle who runs a restaurant. There he meets the Girl. Mario wins the enmity of the leader of a powerful gang who has the former fired from every job he gets. Then a motor car manfacturer publishes a snapshot of Mario as being the new foreign driver they've engaged. A rival, however, gets Mario to sign with him. He has never driven an auto but he starts in the great road race and, of course, wins the race, the girl and a wad of money.

The Enchanted Cottage

(Inspiration—First National—7926 Feet)

(Reviewed by Laurence Reid)

HERE is a picture of rare charm — one which will weave a spell of enchantment through its inspiring theme and the lofty idea it expresses — that romance can be made perfect when two forlorn people, through the illusion of love, are made to seem beautiful to each other. It carries a fine glow of sentiment free from any saccharine coating — and the sympathetic treatment of its subject — coupled with its surging heart note — makes it a vital, vibrant and compelling drama. Here is an innovation — an experiment because it capitalizes the eternal theme that in the eyes of love all things are beautiful.

The two unfortunates of this post-war romance find a sympathetic bond in each other. The boy is hopelessly crippled, the girl, an ugly little governess — and they despise themselves until love comes — bringing with it a transformation. They have encountered nothing but pathos and tragedy — but with their love's awakening they see with an inner sight which speaks of the soul.

To tell this story with such simplicity and yet establish the fact that they are victims of an illusion took courage. They are perfect only in each other's eyes — and when they are transported by love we see them as they see each other. Such an idea offers much better material for picturization than as a spoken play.

It is a picture which needed delicate treatment — and an appreciation of its sheer romance — and this it has received from John Robertson, the director, and Josephine Lovett, who adapted Pinero's play to the screen. Any digression of plot would have ruined it. There are no pretentions. It is told simply and forcefully. The director takes us to a snug, little English wayside cottage — and with a fine sensitiveness treats us to a sacred romance. He thrills us, too, when the lovers would reveal themselves as beautiful — only to appear drab and ugly to those who do not see with their eyes. And Richard Barthelmess presents a study of the cripple — that registers with cameo clearness — that moves us with its sympathy and feeling. And May McAvoy, submerging her personality, enacts the plain, little drudge with keen insight and understanding. Seeing her the sensitive patron will suffer with her. There is fine support offered by Holmes E. Herbert who, as a sightless comrade, aids in weaving the charm of illusion — and Florence Short's sketch of an unsympathetic realist. The picture is inspiring, enchanting and sincere. It should move any audience — because it is all very well done — all very fine.

THEME. Romance of two forlorn lovers who, through illusions of love, are made to seem beautiful to each other.

PRODUCTION HIGHLIGHTS. The fine characterizations by Mr. Barthelmess and Miss McAvoy. The sympathetic note. The sentiment. The illusion which makes the lovers beautiful to each other. The scene of disillusionment carrying great suspense. The charming atmosphere.

DIRECTION. Treats this lofty idea with fine appreciation and keen sensitiveness. Does not digress from theme — and tugs at heartstrings with simple, direct touches. Gets unusually fine results from players.

EXPLOITATION ANGLES. Bill as Barthelmess' greatest acting vehicle. Play up its theme and exploit it as unforgettable picture. Tie up with Legion posts. Play up its charm and simplicity. Put on dignified prologue. Put it over as big as you can.

DRAWING POWER. Should appeal with sensitive patrons everywhere.

SUMMARY. A most charming picture, told with fine simplicity and naturalness — which carries a perfect love story — and is exceptionally acted by star and Miss McAvoy — not forgetting a capable supporting cast. Carries fine sentiment — and a strong love interest.

THE CAST

Oliver Bashforth ..... Richard Barthelmess
Mrs. Smallwood ..... Ida Waterman
Rupert Smallwood ..... Alfred Hickman
Ethel Bashforth ..... Florence Short
Beatrice Vaughn ..... Marion Coakley
Major Murray Hillgrove ..... Holmes E. Herbert
Laura Pennington ..... May McAvoy
Mrs. Minnett ..... Ethel Wright

By Sir Arthur Wing Pinero. Adapted by Josephine Lovett. Directed by John S. Robertson.

SYNOPSIS. War veteran, hopelessly crippled, breaks engagement with boyhood sweetheart and retires to cottage in the woods. He meets a homely little governess and marries her. They despise themselves at first but through the illusion of love which transforms ugliness into beauty, they see each other as perfect.

Which Shall It Be?

(Hoffman—Hodkinson—4600 Feet)

(Reviewed by Laurence Reid)

IT is a picture which radiates sentiment and charm. There is a fragrant, wistful appeal about its tender little story which is certain to find healthy response everywhere. Here is a picture which radiates love and affection — which capitalizes "home sweet home" in a manner that will bring a tug to the heart and a tear to the eye — and yet it is balanced with quaint humor that will bring a smile to the mouth. It speaks a language that will be understood in every clime — because of its universal theme.

It portrays quietly — without any recourse to hokum, tense action, villainy or other dramatic properties and inventions — a thread of sentiment which has to do with the love of parents for their children — parents who work themselves to the bone to provide for them. There is a charm about it — which suggests a lazy summer afternoon in the country. The atmosphere of a Vermont farm projects a quiet rusticity that glows with a homely quality.

Renaud Hoffman, the adaptor and director, who chose his subject from a poem "Not One to Spare," by Mrs. E. L. Beers — which appeared in the Fourth Readers a quarter of a century ago, understands children. He also understands the simple virtues of mankind. It may be that he started out to make a short subject—but the idea took on breadth — and wishing to exploit the homely qualities, the picture became one of feature length. It is not too long if one appreciates its sweet simplicity — its "Out-to-old-Aunt Mary's" character. Mr. Hoffman has used commendable tact in fashioning this sentimental piece. It resembles a pastel drawing of a quiet day at a farm.

Peace and contentment are in this home. The farmer's brother has met with financial success, but his heart is lonely. In his old age he wished for the patter of little feet — the caress of little hands. So he offers the father of seven children an estate and an allowance for one of the youngsters if he will consent to having the child adopted by him. The parents visit the children as they lie tucked in bed. And they cannot give up a single one.

No drama here—is there? Yet it carries a big heartbeat—considerable pathos, rich humanity — and real tenderness. Seduction, villainy—and melodramatic red meat are absent. And so it is different. And so it will succeed — because it is tender and human.

THEME. Homespun study in parental love with parents solving the problem of giving up one of their children by refusing to part with a single child.

PRODUCTION HIGHLIGHTS. The fine sentiment. The heart appeal. The freedom of hokum. The rustic atmosphere. The even performances by players — and the naturalness of the children. The scene when parents visit the children as they lie in bed. The homespun humanities.

DIRECTION. Has treated it with fine simplicity — keeping away from any suggestion of hokum. The repression. The homespun touches employed to give it genuine sentiment have carefully established the heart appeal.

EXPLOITATION ANGLES. Feature it as a simple little heart study which will tug at the emotions. Make a play for feminine patronage. Build up campaign on what it means to have children in the home.

DRAWING POWER. Sure-fire audience picture — especially with feminine patrons. Particularly suitable for neighborhood houses and small towns.

SUMMARY. An effective little heart study — this, which releases a fine glow of sentiment — which is free from any display of hokum — which tells its charming story with great simplicity and touching heart appeal. Rather slight for its footage — but homespun touches keep interest sustained.

THE CAST

John Moore ..... Willis Marks
Mrs. Moore ..... Ethel Wales
Robert Moore ..... David Torrence
Musicmaster ..... Paul Weigel
The Children: Mary McLane, Billy Bondwin, Newton Hause, Miriam Ballah, Dick Winslow, Buck Black, Thayer Strain.

Based on poem by Mrs. E. L. Beers. Adapted and directed by Renaud Hoffman.

SYNOPSIS. Parents on farm in Vermont have seven children to whom they are greatly devoted. The father has wealthy brother who pleads to have one of the youngsters given to him in order to drive away his loneliness. He will reward them with riches. The parents visit their children as they lie asleep and because of their love for them decide to keep them.

Bluff

(Paramount—Six Reels)

(Reviewed by Frank Elliott)

ANOTHER entertaining comedy drama of New York life is here. It is just light and airy enough for warm weather showing and contains enough drama to satisfy those who crave for the heavier sort of film fare. Set against a background of Gotham's hotels, modiste's *ateliers* and the haunts of the idle rich, it is a picture which has given Sam Wood opportunity to put over some of those lavish interiors for which he is noted. The apartment of the heroine in the Palace hotel in the last word in elaborate mountings.

The story had to do with the power of "bluff" in putting yourself over. And a subtitle sets forth that bluff is the only thing that New York understands. A nice crack at the metropolis but true only according to your point of view. Taking advantage of this condition a beautiful girl, who heretofore has been unable to gain an audience to display her fashion designs, bluffs herself across to such an extent that the modistes get on their knees for the designs. And then just when the girl thinks she has attained her object, a detective steps in and she lands in police headquarters and almost in the "pen"—but then the attractive attorney appears and, true to form, saves the situation and wins the girl.

Agnes Ayres is an attractive Betty Hallowell, the girl who decides to get even with New York through bluffing the town to think that she is the famous Nina Loring, missing London beauty. Miss Ayres wears some striking costumes during the action of the story. Antonio Moreno is a satisfactory attorney. The rest of the cast has been well selected, especially Clarence Burton and Fred Butler both of whom sure do look the parts of police-political hard boiled eggs.

THEME. A society comedy drama showing how a poor girl bluffed her way into fame and fortune and won a prominent attorney for a husband.

PRODUCTION HIGHLIGHTS. The acting of Miss Ayres and the admirable support of the rest of the cast. The scenes attending Betty's introducing herself as the famous Nina Loring and the moments dealing with the rush of the big modistes to buy her fashion designs. The arrest of Betty and her rescue by Fitzmaurice who bluffs the big boss into coming through with $20,000 for the girl. The elaborate background given the picture.

DIRECTION. Has injected considerable heart interest into this rather diverting tale and has succeeded in holding one's attention for the entire six reels, which by the way, is a very sensible length for the picture. He has eliminated all padding.

EXPLOITATION ANGLES. Plaster the town with the title. It is a striking one. Stencil it on the sidewalks and streets. Put on a fashion show in co-operation with some department or style store. Play up the names of Agnes Ayres and Antonio Moreno.

DRAWING POWER. Just the type of picture for presentation in downtown first run houses during the coming warm weather months. Also suitable for the better community houses and the towns.

SUMMARY. Set in an air of class and distinction, this picture will undoubtedly attract business because it has much appeal for the woman. Agnes Ayres is attractive and wears some striking gowns. Antonio Moreno plays opposite her. The cast is almost perfect as to type. A good film to offer as summer entertainment.

THE CAST

Betty Hallowell	Agnes Ayres
Robert Fitzmaurice	Antonio Moreno
"Boss" Kitchell	Fred Butler
Jack Hallowell	Roscoe Karns
Waldo Blakely	Clarence Burton
Fifine	Pauline Paquette
Dr. Steve Curtiss	Jack Gardner

By Rita Weiman and Josephine Quirk. Directed by Sam Wood. Scenario by Willis Goldbeck. Photographed by Alfred Gilks.

SYNOPSIS. Up against it for money with which to give her brother proper medical aid after he has been crippled by "Boss" Kitchell, Betty Hallowell decides to pass herself off as Nina Loring, an English beauty. At her apartment she is swamped by modistes desiring to buy her fasion designs because of the notoriety connected with the Loring name. The police, however, get on Betty's track and arrest her on a charge of embezzlement for which Miss Loring is wanted overseas. Betty is saved by a lawyer, who intervenes and "bluffs" off the "Boss".

Excitement

(Universal—4913 Feet)

(Reviewed by Laurence Reid)

UNIVERSAL'S new star, Laura La Plante, is projected in a farce-comedy here — which because of its slapstick hokum widely misses the mark as a laugh-getter. Of course one must take into consideration that the loud pedal is used throughout — there being no evidence of repression in pointing characterization or incident. It is as if the director took an exaggerated script and ordered his cameraman to turn the crank — without paying attention to the fact that there must be rhyme and reason — even in farcical trimmings.

The idea revolves around the taming of a spirited girl who is the despair of her parents and several swains who would win her. The slapstick sprouts begin early — with the heroine ordering the admirers to jump through their paces. These episodes are amateurish — much after the style of high school dramatics. They make an exit when the hero is introduced — and true to the movie formula — he doubles up his fists when he sees the girl running away from a persistent suitor and punishes the youth. Indignant heroes who resort to bad manners don't belong in farce! A quick courtship follows — but the wife refuses to be domesticated. She runs away and meets with a series of crazy adventures.

The action is so wild — so exaggerated with pointless hokum, that we expected the dream situation would be utilized. It is a surprise to see it left out — because the happenings are so utterly haphazard. The heroine answers a want ad. which gives her a job as attendant to a wealthy spinster whose mania is Egyptology. This woman has scheming suitors who would marry her for her bankroll — and it is the girl's duty to interest them. Much of the incident is stupid — seldom is it funny. But there is a laugh when the heroine enclosed in a mummy case is carried aloft in an airplane. The case falls out — but is picked up by the plane before it reaches the ground. There's hokum for you — hokum which suggested the employment of the dream situation which never materializes.

In the end she gets her fill of excitement — though the finish brings in some more slapstick as the dinner guests upset the table. Miss La Plante has too many close-ups — but her work is spirited enough. Her support is incompetent insofar as being able to project humor.

THEME. Comedy-drama based upon girl's craving for excitement and being tamed by her husband.

PRODUCTION HIGHLIGHTS. The lively action. The airplane episode. The spirited performance by star.

DIRECTION. Uses slapstick methods to provide laughs and thrills — and overshoots his scenes. Might have used more repression to give it balance. Some of the episodes are amateurish. Permits players to overact.

EXPLOITATION ANGLES. Bill it as comedy romance of spirited girl who is tamed by forceful husband. Play up Universal's new star and her attractive personality. Use a teaser campaign asking patrons how they would tame a spirited girl. Make a play on fact that everybody craves excitement.

DRAWING POWER. Best for program houses.

SUMMARY. Here is a comedy romance which is overdone in every particular. Emphasis is laid on heavily — and the action is of the slapstick variety. Carries titles which are of the "wise crack" style. Much of the action is farfetched and pointless — with hokum in rich display. Cast lacks comedy players.

THE CAST

Nila Lyons	Laura La Plante
Arthur Drew	Edward Hearn
Hiram Lyons	William Welsh
Mrs. Lyons	Frances Raymond
Eric Orton	Fred De Silva
Violet Smith	Margaret Gullington
Abner Smith	Albert Hart
Willie Winkle	Rolfe Sedan
Toby	Bert Roach
Freddie	Stanley Blystone
Roger Cove	Lon Poff
Chester Robbins	George Fisher
"Mammy"	Fay Tincher

By Crosby George. Scenario by Hugh Hoffman. Directed by Robert F. Hill.

SYNOPSIS. Spirited girl, the despair of her parents, has plenty of suitors among the boys—and plenty of enemies among the girls because of her popularity. Meets a forceful youth who marries her. He is unable to tame her—and she leaves home. After experiencing several wild adventures she is glad to settle down—and be a dutiful wife.

Broadway After Dark
(Warner Brothers—Seven Reels)

(Reviewed by Frank Elliott)

WARNER BROTHERS are to be congratulated on the excellent manner with which they have transplanted Owen Davis' famous old melodrama of New York life to the screen. The story has been thoroughly modernized and mounted in lavish style. It is entertainment plus. The picture starts off with some unusual shots of The Great White Way as the incandescents are "turned on," and then we are taken to the Actors Equity Association ball and given glimpses of Raymond Hitchcock, Fred Stone and daughter, Dorothy, Mary Eaton, Elsie Ferguson, Florence Moore, James J. Corbett, Paul Whiteman, Buster West, Irene Castle, Ann Pennington, and other celebrities of the stage. These views will arouse much interest as "the folks back home" recognize the stars.

After the ball the audience is entertained with some shots of those much talked-of New York studio parties where we meet the principals of the cast. All these scenes are done *a la* jazz and there is much pep and snap in the footage. Contrasts between existence in the boarding house district and life in Fifth Avenue will afford much merriment and the folks in the "Main Streets" of the nation are going to be surprised at the lengths to which a Gotham rounder goes when taking his "hawth."

The story holds the interest at all times and is enacted by a very fine cast. Adolphe Menjou is an ideal son of Broadway and repeats his success in "A Woman of Paris." Norma Shearer is a charming and vivacious Rose Dulane. Anna Q. Nilsson and Carmel Myers wear a young fortune in gowns and the latter and Mr. Menjou inject considerable feeling in several love scenes. We wish Willard Louis, who gave such a splendid account of himself as the prince in "Beau Brummel," might have had more to do.

The picture has its moments, in fact, there are several dramatic situations and quite a novel ending which brings everything to a satisfactory

THEME. An adaptation of the Owen Davis society melodrama showing New York life as it is today — mostly at night.

PRODUCTION HIGHLIGHTS. The novel opening showing the stars at the Actors' Equity association ball. The syncopated studio parties. The work of Adolphe Menjou, Norma Shearer, Carmel Myers and Anna Q. Nilsson. The lavish interiors. The striking gowns worn by the feminine players. The comedy moments in the boarding house scenes.

DIRECTION. Monta Bell has squeezed all that was possible out of the old stage play. He has made a modern picture filled with real entertainment and novelty. He has awakened interest at the start and held it to the end.

EXPLOITATION ANGLES. Play up the shots of the stars at the Equity ball, the views of the Great White Way, the names of the well-known players and the jazz studio parties. Tell your patrons that if they want to see New York life as it really is, here's the chance.

DRAWING POWER. Should pull them in at any house.

SUMMARY. Enacted by a good cast, mounted in an attractive manner and possessing real novelty from beginning to end. This picture should create much interest wherever shown. It is a high-class modernization of one of the old Owen Davis mellers.

THE CAST

Ralph Norton	Adolphe Menjou
Rose Dulane	Norma Shearer
Helen Tremaine	Anna Q. Nilsson
Jack Devlin	Edward Burns
Lenore Vance	Carmel Myers
Mrs. Smith	Vera Lewis
"Slim" Scott	Willard Lewis
Carl Fisher	Mervyn LeRoy
Ed Fisher	Jimmy Quinn
The old actor	Edgar Norton
Vera	Gladys Tennyson
The Chorus Girl	Ethel Miller
Norton's Valet	Otto Hoffman

Based on the play by Owen Davis. Directed by Monta Bell. Adapted by Douglas Doty. Photographed by Charles Van Enger.

SYNOPSIS. Rose Dulane, a worker in a restaurant, is framed by a detective in whom she confides and is "sent up." On being released she gets a job in a cheap theatrical boarding house. Ralph Norton, sickened by the superficiality, of Broadway decides to try life among new people. He lands in the boarding house district where he meets Rose and saves her from the detective and others who continue to hound her.

The Moral Sinner
(Paramount—Six Reels)

(Reviewed by Laurence Reid)

STORIES of a crook's redemption are ever with us. We cannot expect any value of surprise when the climax arrives so the interest is usually held through the characterization and the melodramatic details. This picture served on the stage as a vehicle for Mrs. Fiske, its original title being "Leah Kleschna,"— and it has even served on the screen before, with Paramount as the producers. Being a good sample of its kind its sponsors deemed it valuable enough to picturize again. But since it was first shown, the idea has formed the background of innumerable film melodramas exploiting the redemption of crooks.

When the central figure is a girl suppressed by a domineering father — who is an unwilling party to his schemes, the crook is certain to inspire sympathy. The outcome is invariably the same. Along comes a detective from headquarters (he may even be working independently) and it's a certainty that under the spell of his debonair manner — his savoir faire, as it were, she will fall in love with him and find redemption. These officers never arrest these girls because they also catch the romantic spark. But James Rennie, in trying to maintain a dignified poise, places the entire burden upon Dorothy Dalton — and her performance is vital enough even if it does become a trifle monotonous. She does not vary her mood — which is that of a girl bowed down with sadness over her unhappy life.

As the characters are much more interesting than the plot — a little variety of shading would have helped things all around. Ralph Ince plays safe. He does not overstress the action — but injects just enough incident to hold the attention of the spectator.

Miss Dalton receives competent support from Alphonse Ethier in the role of the father, while Frederick Lewis and a few others are inclined to "mug" their expressions. "The Moral Sinner?" A fair enough picture of its kind.

THEME. Crook melodrama revolving around thief's daughter who follows her father's stealthy profession until she falls in love with young criminologist. Her redemption is assured.

PRODUCTION HIGHLIGHTS. The good continuity furnished by J. Clarkson Miller. The conflict between heroine and her father. The planting of the romance. The subdued acting by principals — which suggests suspense. The scene when heroine is regenerated. The good atmosphere. Scene when girl crook is caught.

DIRECTION. Has managed to sustain a fair amount of interest in time-worn plot — and by using soft pedal gets in some good suspense. The moment when girl decides to go straight carries a "kick." Provides satisfactory action, detail and backgrounds.

EXPLOITATION ANGLES. Bill this as adaptation of famous play which was starred in by Mrs. Fiske. Mention that Dorothy Dalton returns to screen after long absence. Bill it as crook story of redemption — and use the old bromide for a teaser —"there's a little bit of good in the worst of us." Come to the ——— Theatre and see "The Moral Sinner."

DRAWING POWER. For average houses everywhere.

SUMMARY. This story has been ground through the movie mill many, many times — and it has lost some of its appeal. The plot never varies — but it is competently treated so that the interest is sustained. Miss Dalton, Mr. Rennie and Mr. Ethier contribute good work. Several of the others stress the importance of their roles.

THE CAST

Leah Kleschna	Dorothy Dalton
Paul Sylvain, a criminologist	James Rennie
Anton Kleschna, Alias Garnier	Alphonse Ethier
Schram, his confederate	Frederick Lewis
Raoul Berton, a scapegrace son	W. I. Percival
General Berton	Paul McAllister
Claire Berton	Florence Fair

Adapted from play by C. M. S. McLellan. Adapted by J. Clarkson Miller. Directed by Ralph Ince.

SYNOPSIS. Treats of the daughter of notorious criminal of Paris, who under her father's guidance, commits many thefts. She is unwilling to carry out his nefarious schemes—but through fear of his evil associates is forced to lead a criminal life. When a young criminologist tracks down the father, the girl falls in love with him. He surprises her robbing his home—but her redemption is assured—and she returns the gems which were really stolen by another.

A Man's Mate

(Fox—5041 Feet)

(Reviewed by Laurence Reid)

EVERY once in a while screen writers turn to medicine and surgery for inspiration — and the ideas usually revolve around a man's loss of memory and a subsequent operation which restores it. Here is a picture which treats of this familiar subject and while it is competently handled in a technical manner it fails to convince in several of its important details.

We have a youth who loses his memory when struck down by an apache — who falls in love with a girl from the Paris underworld and, though he has only a hazy recollection of her, the operation restores his memory, and his sub-conscious mind which had functioned all the time, attracts him to her. Result? A renewal of the romance.

There is quite a lot of hectic action — the first suggestion of it being revealed when the hero receives his knock-out from an apache, known as the Lynx — who has mixed it up with another apache known as the Lion. The cause of the trouble is the heroine who is known as the Wildcat. The innocent victim, remembering nothing of the incident, becomes an apache though his sub-conscious mind inspires him to pursue his talents as an artist. He has fallen in love with the Wildcat who, in discovering his identity, restores him to his family and consents to an operation on his brain even though she knows it will make him forget her.

For the purposes of the plot, his memory is restored to such an extent — that he obeys the sub-conscious urge to return to his sweetheart. So he wanders back to his old haunts and rescues her from the apaches. It is easy to guess the outcome of this story — it having been done so often — but it holds the attention through the conscientious performance by John Gilbert — and the adaptability and attractiveness of Renee Adoree in the role of the heroine. The supporting players are competent enough. The underworld atmosphere is suggestive and the rural exteriors are picturesque. Because of its heart interest—established through the romance it is certain to appeal to audiences in program theatres.

THEME. Melodrama of Paris underworld projecting romance built around youth losing his memory as he is felled in fight over girl. She makes impression on his sub-conscious mind — and when his memory is restored there is a romance.

PRODUCTION HIGHLIGHTS. The good work contributed by star — and the effective performance by Renee Adoree. The realistic bit contributed by Noble Johnson. The fight in the cafe. The fast action. The underworld atmosphere. The rural shots.

DIRECTION. Takes obvious plot and holds interest through making characters dominant. Also attracts attention with its details and incident. Keeps it moving — and you forget its obviousness. Gets good effects with backgrounds, etc. Handles players in competent fashion.

EXPLOITATION ANGLES. Would mention good acting vehicle for John Gilbert. Also play up Renee Adoree — who possesses considerable talent and charm. Bill it as fast-moving drama of Paris underworld. Play up a woman's sacrifice in helping the man she loves. Put on an apache dance number for a prologue.

SUMMARY. A fairly effective melodrama — which, while on an old theme, manages to hold one's attention because of its dominant characterization. The details are well arranged. It is not convincing in several of its scenes, but it has been treated with good dramatic values.

THE CAST

Paul	John Gilbert
Wildcat	Renee Adoree
Lion	Noble Johnson
M. Bonard	Wilfrid North
Father Pierre	Thomas Mills
Verzign	James Neill
Lynx	John Giddings
Sybil	Patterson Dial

Story and adaptation by Charles Kenyon. Directed by Edward Mortimer.

SYNOPSIS. Young artist enters Paris underworld cafe and is felled by an apache who runs away from his enemy — also an apache, both men being admirers of heroine. The artist loses his memory as a result of the blow — and becomes an apache. Falls in love with girl and paints her portrait. She takes him to his people and consents to an operation to restore his memory even though it will make him forget her. But his sub-conscious mind attracts him to his sweetheart—and romance triumphs.

Mrs. Dane's Confession

(F. B. O.—Five Reels)

(Reviewed by Laurence Reid)

WE have pretty crude melodrama in this foreign-made picture which carries on in the style of the unimspired European directors, the sensational stuff that they imagine constitute dramatic fare. So we have a sordid tale of a titled rake, his unhappy wife, a discarded lover — with the usual trimmings — indicating murder, blackmail, a jury trial — and what not. It is sensational all the way — with undue emphasis placed upon showing the theatries, which have long since been discarded by sensitive, imaginative directors on this side of the Atlantic.

In fact it is stagey in its characterization and situations. It sticks to its artificial atmosphere throughout — and the acting does not help in bringing in any suggestion of naturalness. It may have some exploitation values in the presence in the cast of Count Ludwig Salm von Hoogstraeten who gained considerable newspaper publicity through his marriage to the heiress of the H. H. Rogers fortune — Millicent Rogers.

The stars at work in our studios need not register jealousy over the Count's histrionic talent. His is only ordinary ability. But because he has been well publicized there is some reason to believe that exhibitors who book the picture (it may get by in the cheaper houses or where there is a daily change of bill or where it is strengthened by good short subjects) may profit by exploiting him and the marriage. There are several close-ups which indicate that they were added as an after-thought — inasmuch as foreign-made films do not go in for them.

The Count plays the role of a suave villain, who is a devil incarnate in his parade through the picture. He vamps a girl causing her to jilt her lover, marries her to gain her fortune, kills her father — and gets away with it. When she gets a divorce and marries another man — she is happy for a time. But wait. The Count reappears — with blackmail in his heart. When he threatens to take the child, she kills him. A sympathetic jury bring in a verdict of acquittal. Crude stuff, this — and crudely directed. The Count struts and poses in a graceless manner — and Lucy Doraine, while possessing an attractive personality, overstresses her emotions. The photography and lighting are of a poor quality.

THEME. Melodrama of innocent girl who is victimized into marriage by unscrupulous admirer, who stops at nothing to gain her wealth. He is killed when attempting to steal her child.

PRODUCTION HIGHLIGHTS. The charming personality of Lucy Doraine. The consistent devilishness of the villain, a character without a spark of virtue. The effort to build up story interest with titles.

DIRECTION. Is of the style of the stagey European school — which is still in evidence in many importations. Overstresses action, placing emphasis upon all the crudities. Makes players overact.

EXPLOITATION ANGLES. As the players here are unknown with the exception of Lucy Doraine — who has appeared in several European importations, their names do not carry any advertising value. The best angle is to exploit Count von Hoogstraeten who received much publicity in marrying Millicent Rogers. If you have saved the newspapers which featured the marriage use the "copy."

DRAWING POWER. For the cheaper houses — but needs support from strong comedy.

SUMMARY. A crude, stagey melodrama, conceived and executed in the manner affected by several European directors. Old-fashioned treatment, long since discarded in this country. Has hectic villainy running rampant throughout action. Capitalizes crime and is unconvincing. Overemphaszed and over-played. Poorly lighted.

THE CAST

Dorothy Robey	Lucy Doraine
Her Husband	William Farleigh
The Count	Count Ludwig Salm von Hoogstraeten

Author not credited. Directed by Michael Fertes

SYNOPSIS. Rich girl is engaged to youth whom she jilts in favor of fortune-hunting Count. The latter marries her and after spending her money, kills her father. He is not suspected of this crime. The wife gets a divorce and marries her erstwhile lover — and finds happiness in the birth of her baby. The Count comes back in her life and attempts to blackmail her. When he threatens to kidnap the child, she kills him. A jury acquits her after listening to her story.

Short Subjects and Serials

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(Pathe—Two Reels)

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Long Hair was a medicine man and brought a high beaver hat and a soldier's cap as trophies which he declared would make him practically the center of knowledge and augmented wisdom from then on.

His daughter earns his displeasure by accidently shooting an arrow through the tall hat and he offers to give her as wife to the first man that asked. And the villain was at hand but was finally thwarted by the hero.

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The Iowa Theatre Equipment Company has installed a Powers 6 A machine at the Cozy Theatre at Toledo, which gives them the second machine in the town.

Seattle

THREE new theatres in the Washington territory opened within one week during the end of March, establishing a record for openings in this state. The three included Dominick Constanti's Liberty theatre in Sumner, the Moore Amusement Company's Kay Street theatre in Tacoma and V. A. Peterson's New Mission theatre in Georgetown, a suburb of Seattle. The new Liberty in Sumner is a first run house with a seating capacity of practically 500. The Tacoma house, operated for the Moore Company by the Jensen-Von Herberg circuit, is a second run neighborhood house seating 600. The New Mission, built to replace the former Mission theatre, recently condemned by the city, is a second run house seating about 450.

F. A. Flader, general manager of theatres for Universal, spent a number of days here recently with Robert W. Bender, manager of the Columbia theatre, and M. H. Newman, general manager of the Universal theatres on the Pacific Coast. Mr. Flader came here with Mr. Newman from California, where he has been spending a number of weeks. From here he was scheduled to return to New Work City, stopping off in a number of cities en route, to visit Universal theatres in those places. Mr. Flader was reported as being generally pleased with picture theatre conditions as he found them on the Pacific Coast during his visit.

Announcements received last week were to the effect that Lon Brown, an exhibitor of the Western Washington territory, had begun plans for the construction of a new picture house at Snohomish. Mr. Brown now owns and operates theatres in Duval, Redmond, Tolt and Granite Falls, all small towns in the same district as Snohomish.

The new picture house now under construction at Auburn was sold last week by John Brewett, who began the work on the house, to Walter Craft. Mr. Craft at the present time owns and operates the Mission theatre in Auburn, and Mr. Brewett is an exhibitor in Sumner, a neighboring town.

F. E. Lyons, manager of the Lyric theatre in Tacoma, recently announced that his new house in that city, now under construction, would soon be ready for an official opening. The house is not named as yet, but is expected to be called the New Lyric. It is a medium sized suburban theatre

L. K. Brin, owner and manager of the Kwality Pictures Exchanges, left here recently for a two weeks' trip to his Denver office, planning to return by way of Montana and visit the Kwality exchange in Butte. Mr. Brin was accompanied by G. H. DuMond, special representative of the Warner Brothers company, who has been spending the last several months in this territory with Mr. Brin.

Frank Rethore, former assistant to Arthur Gollofon, booker and assistant manager at the local First National exchange, resigned his position there recently and is now connected with one of the motion picture studios in Los Angeles. He has been replaced by Miss Olga Lund, formerly secretary to the exchange manager. F. G. Sliter, head of the local office, left here recently on a trip to Spokane, Lewiston and other key cities in this territory, expecting to be gone for a number of days.

Seth D. Perkins, manager of the local Goldwyn-Cosmopolitan exchange, has just returned from Portland, where he was conferring with the Oregon Board of Theatre Censors regarding a current Goldwyn release, parts of which are reported to have met with the displeasure of the board. During Mr. Perkins' absence from this city, the exchange was under the management of A. J. Sullivan, booker and assistant office manager.

J. A. Gage, manager of the Educational Film Exchange, has been out of the city for a number of days on a sales trip into the Washington territory. Wallace Rucker, salesman for the local exchange, remained in the city during Mr. Gage's absence, and was expected to start off on another road tour within a short time.

F. J. Becker, Vitagraph salesman, was transferred to the local territory early in April, after having been associated with the Salt Lake City exchange since the first of the year. Mr. Becker was formerly connected with Manager H. A. Black's local office, and his return to this territory was welcome news to his many friends among the exhibitors.

Word received on Film Row this week announced that the Rialto theatre in Portland, a second run house, had been sold by O. B. Henson, former owner, to a Mr. Sandblatt, who was to take over the management of the theatre at once.

G. G. Johnson, well known on Film Row as a former suburban exhibitor and more recently as assistant manager of John Danz's Colonial theatre, last week resigned the latter position, after a number of months in Mr. Danz's employ. He has not been replaced as yet, Mr. Danz choosing to handle all details of the house in person, at least for the present season.

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Mr. Chadkin, Educational sales manager, conferred with Manager Kahn of the DesMoines branch.

The Majestic Theatre at Cedar Rapids is closed. They are discontinuing the vaudeville and expect to run feature pictures during the summer and also to play stock.

The Iowa Theatre Equipment Company has installed a Powers 6 A machine at the Cozy Theatre at Toledo, which gives them the second machine in the town.

Seattle

THREE new theatres in the Washington territory opened within one week during the end of March, establishing a record for openings in this state. The three included Dominick Constanti's Liberty theatre in Sumner, the Moore Amusement Company's Kay Street theatre in Tacoma and V. A. Peterson's New Mission theatre in Georgetown, a suburb of Seattle. The new Liberty in Sumner is a first run house with a seating capacity of practically 500. The Tacoma house, operated for the Moore Company by the Jensen-Von Herberg circuit, is a second run neighborhood house seating 600. The New Mission, built to replace the former Mission theatre, recently condemned by the city, is a second run house seating about 450.

F. A. Flader, general manager of theatres for Universal, spent a number of days here recently with Robert W. Bender, manager of the Columbia theatre, and M. H. Newman, general manager of the Universal theatres on the Pacific Coast. Mr. Flader came here with Mr. Newman from California, where he has been spending a number of weeks. From here he was scheduled to return to New Work City, stopping off in a number of cities en route, to visit Universal theatres in those places. Mr. Flader was reported as being generally pleased with picture theatre conditions as he found them on the Pacific Coast during his visit.

Announcements received last week were to the effect that Lon Brown, an exhibitor of the Western Washington territory, had begun plans for the construction of a new picture house at Snohomish. Mr. Brown now owns and operates theatres in Duval, Redmond, Tolt and Granite Falls, all small towns in the same district as Snohomish.

The new picture house now under construction at Auburn was sold last week by John Brewett, who began the work on the house, to Walter Craft. Mr. Craft at the present time owns and operates the Mission theatre in Auburn, and Mr. Brewett is an exhibitor in Sumner, a neighboring town.

F. E. Lyons, manager of the Lyric theatre in Tacoma, recently announced that his new house in that city, now under construction, would soon be ready for an official opening. The house is not named as yet, but is expected to be called the New Lyric. It is a medium sized suburban theatre.

L. K. Brin, owner and manager of the Kwality Pictures Exchanges, left here recently for a two weeks' trip to his Denver office, planning to return by way of Montana and visit the Kwality exchange in Butte. Mr. Brin was accompanied by G. H. DuMond, special representative of the Warner Brothers company, who has been spending the last several months in this territory with Mr. Brin.

Frank Rethore, former assistant to Arthur Gollofon, booker and assistant manager at the local First National exchange, resigned his position there recently and is now connected with one of the motion picture studios in Los Angeles. He has been replaced by Miss Olga Lund, formerly secretary to the exchange manager. F. G. Sliter, head of the local office, left here recently on a trip to Spokane, Lewiston and other key cities in this territory, expecting to be gone for a number of days.

Seth D. Perkins, manager of the local Goldwyn-Cosmopolitan exchange, has just returned from Portland, where he was conferring with the Oregon Board of Theatre Censors regarding a current Goldwyn release, parts of which are reported to have met with the displeasure of the board. During Mr. Perkins' absence from this city, the exchange was under the management of A. J. Sullivan, booker and assistant office manager.

J. A. Gage, manager of the Educational Film Exchange, has been out of the city for a number of days on a sales trip into the Washington territory. Wallace Rucker, salesman for the local exchange, remained in the city during Mr. Gage's absence, and was expected to start off on another road tour within a short time.

F. J. Becker, Vitagraph salesman, was transferred to the local territory early in April, after having been associated with the Salt Lake City exchange since the first of the year. Mr. Becker was formerly connected with Manager H. A. Black's local office, and his return to this territory was welcome news to his many friends among the exhibitors.

Word received on Film Row this week announced that the Rialto theatre in Portland, a second run house, had been sold by O. B. Henson, former owner, to a Mr. Sandblatt, who was to take over the management of the theatre at once.

G. G. Johnson, well known on Film Row as a former suburban exhibitor and more recently as assistant manager of John Danz's Colonial theatre, last week resigned the latter position, after a number of months in Mr. Danz's employ. He has not been replaced as yet, Mr. Danz choosing to handle all details of the house in person, at least for the present season.

St. Louis

HARRY KOPLAR of the St. Louis Amusement Company, with patrols quartered at the leading theatres of the city, donated $1000 to the fund being raised for a new Jewish Hospital. His was one of the largest individual contributions to the fund.

Carson T. Metcalfe, cashier of the First National Bank and owner of the Opera House, Greenfield, Ill., was a caller at the First National office last week.

Another First National visitor was Allan S. Glenn, special representative of the Department of Publicity and Advertising, New York City.

The Star Theatre, Wyaconda, Mo., has closed temporarily for repairs. There is a smallpox epidemic raging in the town and the theatre management decided it would be a good time to make needed improvements to the house.

Lou Stahl has taken over the [illegible] Theatre in Hannibal and will open it on September 1st. Lou is well known in St. Louis, having been connected with the Tom [illegible] Theatre for [illegible] years.

F. O. McNail is preparing to open an airdrome at Ziegler, Ill. He was in St. Louis making purchases of equipment, etc.

Samuel Horton, owner of the Majestic Theatre, Alvin, Ill., plans to open a new house in that city on Easter Day.

Sam Werner of United Film Service has returned from New York City. He is expected to shortly announce the acquisition of several big independent productions for this territory.

The Liberty Theatre on Delmar boulevard will be dark for one week. When it reopens it will present a feature picture in conjunction with a girl show headed by Curt Jones, a prime favorite in St. Louis. An elephant act and one other vaudeville turn will be on the programme. Roy Jones, who was connected with the Hippodrome Theatre on Sixth street years ago will be in charge of the Liberty.

Harry Greenman, former manager of the William Fox Liberty Theatre here, has gone to New York to take charge of the William Fox Academy of Music.

Out-of-town exhibitors seen along Picture Row during the week were: "Doc" Price of East St. Louis; O. Delaney, Olney, Ill.; Jack Hoeffler, Keokuk, Ia.; Mr. and Mrs. Tuttle of DesLodge, Mo.; Alvin Weeks, Labor Temple, Stanton, Ill.; Mrs. John Paul Marvel, Carbondale, Ill.; Jack Pratt, Fulton, Mo.; John Reese, Wellsville, Mo.

William League, Jr., assistant projectionist of the Liberty Theatre, is sporting a handsome new Chrysler touring car. He had it out in Forest Park doing stunts on Art Hill and other favorite spots to see what a machine can really do.

R. R. Ransdell is now touring Southern Illinois for the St. Louis Exhibitors Supply Company.

Famous Players plan to re-open the Strand Theatre, Memphis, Tenn., on Easter Day. The house has been dark for several months.

Lloyd Dearth is again in charge of the Pantages Theatre at Memphis, Tenn. Recently he was transferred to Kansas City, Mo., but the management decided to bring him back to the Southern City.

A. P. Schaefer of Ironton, Mo., has started construction on his new 600-seat house. His old house burned down about six months ago and since then he has been giving shows in temporary quarters in a former garage.

C. W. McCutcheon of the American Theatre, Sikeston, Mo., called at the local F. B. O. office during the week.

C. E. Penrod, district manager for F B. O., has gone to New York to attend a sales convention.

Bill Beynum of Divernon, Ill., has political ambitions. He is a candidate for a place on his party's state committee.

Guy Waumple has sold the Royal Theatre at Palestine, Ill., to Hawkins & Salisbury.

Claude McKean, manager for the Educational Department of the local Fox office, spent the week out [illegible]

Houses that reopened recently were the Auditorium, Dawson Springs, Ky.; Bijou, Scottsville, Ill., and Carlyle, Carlyle, Ill.

G. E. McKean, manager for the local Fox office; Charley Werner, Metro manager; Sol Hankin of Educational, Jack Weil of Goldwyn and Mr. Shalet of United Artists attended the annual convention of the Arkansas State Exhibitors held in Little Rock, Ark., on April 7 and 8. Prior to going to the convention Hankin and Weil stopped off at Hot Springs, Ark., over the week-end.

Barney Rosenthal of the Columbia Pictures Corporation has returned from a trip through the Southern Illinois territory.

L. Saal, for the past two years manager of the publicity department of the Missouri Theatre, St. Louis, plans a trip to California.

Mrs. B. Harris, wife of the popular Maplewood, Mo., exhibitor, has recovered from her recent illness. She was confined to a hospital for six weeks.

Herschel Stuart, manager of the Missouri Theatre, was host to the employees of that big house at a dance in the lobby of the big first run house on Tuesday of last week. The dance numbers answered the names of popular Paramount stars and starettes. Barney Rapp and his Victor orchestra furnished the music.

Southeast

P. C. ROSSEE, of Eatonton, Georgia, has sold his Dixie theatre to Mrs. Julia Reese and Miss Janie Hearn of Eatonton and will retire from the business. These ladies will operate the theatre in addition to their regular business, the former being in the jewelry business and the latter in the insurance game.

Gavin Hawn, formerly of the Metro publicity staff has been appointed by Claude Saunders to the post of Atlanta exploiteer for Paramount and has already taken charge of his duties. Another man will be added to the staff there to divide time with the Charlotte and Jacksonville offices.

Upon the occasion of the tuning in to hear the Naked Truth Dinner in New York City, the Charlotte Film Board of Trade staged their regular semi-annual get-together session with all managers, salesmen and office men and women connected with the Charlotte exchanges. E. F. Dardine of Universal presided and among those who addressed the meeting were E. E. Heller, of Pathe, Jimmy Reynolds, of Educational, R. L. Murray, of Fox, H. E. Everett, of Progress and Jimmy Hicks, of Enterprise.

Prominent Atlantans, leaders in the civic and club life of Atlanta, together with the film colony en-masse, gathered in the Blue Room of the Ansley Hotel last Wednesday night to give farewell tribute to Mr. and Mrs. Willard C. Patterson, who left Saturday morning on a five weeks' trip to the Pacific Coast. Altogether it was a charming and brilliant affair, set off by the sincere regard of friends of long standing and brightened by sparkling and witty speeches. Mrs. [illegible] Richards, wife of Mrs. E. M. Loyless, past president of the Atlanta Woman's Club, presided as toastmistress, introducing in turn the introduction of speakers.

Ed Blanchard is operating the Pearl Airdome Theatre, Columbia, Mississippi, and is getting ready for a big season, as well as the opening [illegible] new house.

Charles E. Kessnick, division manager of Metro Pictures Corporation spent last week in a New Orleans hospital, suffering a slight relapse from a recent appendicitis operation.

Director Whitney Hubner, of the Rialto Theatre orchestra, Atlanta, during the past week broadcasted over station WSB of the Atlanta Journal, "A Tone Story of the Evolution of Dixie," the first thing of the kind ever broadcasted over radio, a history of the South from its earliest settlement, given orally and accompanied by the musical themes for the different periods by his Rialto Theatre orchestra. It was mentioned extensively in all Southern newspapers and is a rare scoop for this talented leader, as well as the Rialto Theatre, a southern Enterprises house.

George B. Hendrickson, who has been covering the South Carolina zone for Pathe has been appointed Charlotte sales manager for Associated Exhibitors.

Roy E. Martin, of Columbus, Ga., contemplates the erection of a brick veneer theatre building at 22nd Street and Second Avenue to cost $25,000.00. Seating capacity 1100.

Marianna, Florida, is to have a new theatre. C. C. Liddon has let a contract for the erection which will seat 700.

Purchase of the LaFayette Theatre, Fayetteville, North Carolina, by David J. Breece, from the present owner, H. T. Drake, was announced this week, the consideration being $25,000. New equipment is being installed by the new owner, including new fire escapes, and the entire interior of the theatre redecorated, to be complete early in May.



Sidney Olcott starting the English sequence of "Monsier Beaucaire," with Rudolph Valentino, for Famous.

Cleveland

A. E. BRAUNING, former booker at the local Pathe exchange, has changed his address to the local First National exchange, where he is now in charge of the booking department.

Max Roth, general sales manager for Preferred pictures, paid the local First National Exchange a visit of a few days last week, on his way to New York.

Abe Warner, greatly improved in health since last seen in the Buckeye state, was one of the city's visitors last week. He only stopped for a day, however. He was in a hurry to be on his way again.

The Reel theatre, East Ninth St. near Euclid, managed by Pictor Wolcott, has been leased by the Cleveland Trust Company, which will use the space for its mailing department.

How's business? One exchange manager says it's rotten. Never was so bad. Every exhibitor bought up from now until eternity. Too many pictures on the market. Another says: Business fine. Improvement of about twelve per cent over last year at this time. Exhibitors looking for good pictures. Little or no complaining anywhere. Take your choice. How's business!

A. Atkinson, former Metro exchange manager in Pittsburgh, has joined the Cleveland Universal organization.



William Fait, Jr., new Manager of Loew's State, Cleveland.

Frank Pasket is in town. That means a lot to local film folks. Frank used to be auditor in the Cleveland Universal exchange. Then he was boosted to auditor-at-large. It's over a year since he's been in Cleveland. And it looked like old home week — the handshakings and back-slappings and greetings from old friends.

George Jacobs, personal representative for Al Lichtman, with headquarters here, left for New York to attend a special conference with Lichtman.

J. S. Jossey, of Progress Pictures Company, is just back from a week's sojourn in Davenport, Iowa, where he went to testify in connection with an argument between an exhibitor and a distributor.

The Pleasurette, a picture theatre in Andover which has been closed for the past six months, has been renovated and reopened by Mrs. Lillian Anderson, who owns the entire building. Mrs. Anderson will manage the house personally.

Jack Bruggy, from the accessory department of the New York First National office, spent the week in the Cleveland First National office.

John Pekras, who manages the Dreamland theatre at Elyria, and John Palfi, who manages the Opera House and Princess theatres at Kent, were two out-of-town exhibitor guests around the Film Building last week.

The Moose Lodge has taken over the management of the Gilger theatre at Norwalk. John Felter was the manager.

Joe Trunk, whose name is synonymous with the Dome theatre, Youngstown, is spending the week in New York.

Oscar Bloom has been transferred from the Indianapolis F.B.O. sales force to the Cleveland F.B.O. sales force. He's covering the southwestern territory.

Matthew Schiessel, manager of the Reel theatre until it was closed last week and taken over as part of the Cleveland Trust Company, has joined Universal as auditor. He succeeds Mr. Engelberg, who resigned.

Max Schagrin, manager and proprietor of the Orpheum theatre, Youngstown, is spending the week in a hospital. Max has had his tonsils removed.

Charles Barbian is not on deck these days to meet the film men as usual when they stroll into the Waldorf theatre, Akron, for Charlie is laid low with influenza. Latest reports indicated improvement, however.

Joe Deutch no longer is lessee and manager of the Angella theatre, Buckeye Road and East 89th Street, Cleveland. He sold it this week to Sam Robinson, a novice in the picture business, but well known in the Angella neighborhood.

The Adams theatre, Toledo, will close its doors permanently on April 13th, when it will be demolished to make way for a commercial building. John Kumler who owns the Adams, also owns the Pantheon and Priscilla theatres in Toledo.

Salt Lake City

THE picture houses of Salt Lake City are experiencing overflow crowds at every performance this week, due to the fact that the city is finding it hard to accommodate the thousands of out of town guests who have come in, and are still coming, the event being the semi-annual Mormon church conference.

And now comes to the fore one George Hays, manager in this city for Associated Exhibitors with a brand new, shiny Hupmobile coupe.



Charles De Roche, playing in Paramount Pictures.

to add to the list of local film managers who have added to their assets—or liabilities—new cars. He and W. G. Sieb, local manager for Pathe, tried 'er out this afternoon when they took a business spin to Ogden and Brigham City.

J. L. Tidwell, who has been burning up records in selling pictures in Southern Utah for the Fox office, will spend this week at the office, meeting the exhibitors of his territory who will come in to attend conference.

William White, editor in chief of the Fox News weekly, is expected to be in Salt Lake City for two days next week, and will confer with W. C. Gehring, manager of the local Fox exchange on matters pertaining to this weekly reel.

The outlook for the business of the near future, and especially the summer season for the local Film Booking Office exchange is exceptionally bright, according to L. A. Davis, manager. He said that already this office is showing a twenty-five per cent increase, and this ratio is growing daily. Davis recently returned from the Montana territory.

Dave Barnholtz, who has been selling out of the local F.B.O. exchange has been promoted to be assistant manager. E. M. Gibson has been added to the sales force and will cover the Idaho territory. Gibson comes from the Denver office of F.B.O. L. Dawes, who is covering Southern Utah for this company, is doing some great business in that section.

E. C. Collins, exploitation man for Universal, left for Boise, Idaho, where he will do special publicity work on "The Hunchback of Notre Dame" in that state, later going to Nampa.

Joe Madsen, formerly connected with the Idaho theatre at Twin Falls, Idaho, is in this city, and expects to begin selling for the Goldwyn-Cosmopolitan exchange in the near future.

George Mayne, manager of the Preferred exchange, will return Monday, after a thirty-day swing over the entire Idaho territory.

The Star theatre was formally opened at Price, Utah, with a representative delegation of film men being present, including George Cloward, manager of the Metro exchange, and E. C. Mix, local Select manager. This house is right up to the minute in every detail affording convenience and attractive accommodations for patrons. G. C. Windsor is the manager.

Mrs. Mima Percy assumed full control of the Capitol theatre at St. Anthony, Idaho, last week.

The out of town exhibitors who made their appearance on the local film Rialto this week included George Lindsay, who owns the Star theatres at Eureka and Payson, Utah; Steve Deal, proprietor of the Star theatre at Springville, and Abe Glassman, Ogden exhibitor.



Maxson Foxhall Judell, editor and producer of Educational's "Fun Shop."

San Francisco

THE position of house manager left vacant by Charles M. Pincus at Loew's Warfield theatre has been filled by general manager A. M. Bowles of the West Coast Theatres, Inc., of Northern California, who has promoted Leo P. Laughlin to the post. Laughlin has been with the Warfield for some time and the promotion is a well merited recognition of his service. Laughlin came to this city from Chicago where he was connected with motion picture and theatre houses. Bowles will, as in the past, direct the policy of the theatre, as well as select the picture attractions.

L. E. Alimiss has purchased the Emeryville theatre in Oakland and will soon open the Clemant on San Pablo avenue in the same city.

The Lyric theatre at Stockton has been purchased by the Natioanl Theatre Syndicate from M. Goldberg.

Byard Brothers, owners of the Arcade and Ferndale Circuit and the Willits and Healsburg theatres, have opened offices in the Loew building.

President and Manager St. John of the Co-operative Film Exchange has annnounced the purchase of twenty-five new features for 1924 and 1925 showings.

George Knowles, comedy salesman for Pathe, will soon leave for a trip on the road in his famous Chandler and will visit the different picture houses.

Jack Erickson, hustling salesman for Pathe, has just returned from a successful four weeks' trip in Northern California and Nevada. He had a hard time getting through the snow storm in the Yuba Pass.

J. B. Dolezal, salesman for Fox, is expected back in the city shortly, provided he can pass the Sierras, where he has been stuck for some time.

Managing Director William A. White, of Fox News, who is making a tour of the exchanges in the country, is expected in this city shortly.

Bert Levy, owner of the Princess theatre in this city, has announced the opening of new offices in Chicago and New York that will handle his new vaudeville syndicate.

"Smiling" Bill Mead of Hodkinson, has returned to the San Francisco office after a successful trip on the road.

George F. Madsen, one of the most popular salesmen on the Coast, has left for a trip through the Sacramento Valley and Nevada with Educational pictures. He is starting on the annual Educational July drive.

It has just been announced that the Hills Opera House has been taken over by the T. & D., Jr. Circuit. The theatre will be entirely remodelled and closed till September.

The Novelty theatre at Suisun was recently purchased from I. W. Wicks by L. M. Monfort.

Announcement has been made of the purchase of the Lyric theatre by the National Theatre Syndicate from Aaron & Goldberg.

William J. Murphy, salesman for Metro, has left for another record-breaking sale trip through Northern California.

H. J. Henriouille, booker for Metro, who recently was in a severe auto accident, was happily greeted by his friends when he returned to work.

George Mann, who owns the three theatres at Eureka and one in Eukiah, has purchased the Pine Tree theatre at Klamath Falls.

J. G. Riley, Vitagraph salesman, has returned from a fairly successful trip in Nevada. Business, he said, would have been better but for the snow storms encountered. Riley was stuck in the snow for some time.

Lewis E. Meet, formerly San Francisco manager of Eugene M. Berger Co., income tax counselors, and office manager for J. S. Graham & Company, Seattle, has been appointed auditor for All Star Features, Park Presidio theatres and the North Beach theatres.

John W. Hicks, who has charge of the distribution of Paramount Pictures in Australia and New Zealand, and who recently arrived in this city from Sydney, left for New York on a trip.

Walter G. Preddy has announced the sale of a Powers motion picture machine to the Fruit Growers Supply Company for their theatre at Hilt.

Max Blumenfeldt has announced he expects his theatre, which is being built at Oakland, to be opened within the next three weeks. He will install a Minusa screen and Powers machine.

Assistant Manager Jack Bower of First National's San Francisco office has announced the purchase of a Maxwell coupe. As Jack is popular with both theatre men and salesmen, he now will be all the more popular.

Friends of N. V. Cannon, bookkeeper for First National, were happy to hear Cannon did not seriously injure himself in his recent street car accident.

All of the Universal traveling representatives, including Jack Frazier, Joe Huff, Cherry Malotte, Izzie Wolfe, Hugh Bennett and W. J. Cross were in the city recently for the regular sales meeting which was presided over by Carol Nathan, branch manager, and Edward Armstrong, division manager. Several new productions were looked over and important matters discussed.

B. A. Gurnette is back at his desk after undergoing an operation, which kept him away from his desk in the Universal exchange for a short time.

George Lipschultz, leader of the orchestra at Loew's Warfield theatre, has announced he, together with Frank Marsales, will open a bureau of music in the Pantages building.

Buffalo

ADELBERT CRISWELL, JR., a Lockport real estate operator, with offices at 27 Main street, has leased the Star theatre at Market and Exchange streets in the Lock City. Mr. Criswell formerly was connected with the management of the old Majectic theatre of Lockport and with various road shows. Andrew Montondo has been appointed manager. The name of the house has been changed to Criswell. Mr. Criswell and Mr. Montondo were in Buffalo last week lining up attractions for the house which will open soon under the new management.

Eddie Weinberg, former manager of the old Mark Strand and Elmwood, Buffalo, who recently returned from England where he managed the East End theatre London for a year or so, was in town last week end visiting old friends.

Al Becker of the Becker Theatre Supply company, Pearl and Chippewa streets, has taken over the local stock of the Independent Movie Supply company store which has now closed.

Max Rowley has been engaged by the First Graphic exchange to succeed Phil Gentille in the Rochester district. Phil is now managing the Rialto in Rochester and putting the house over in great shape. He has reduced prices as one way to draw 'em in.

A. W. Smith, personal representative of Mr. Eschman, came to town last week to visit the cities in the territory with First National Branch Manager McCarthy. They closed several big contracts for the new product in Rochester, Ithaca, Hornell, Elmira and Binghamton.

Charlie Hayman, president of the Cataract Theatre corporation of Niagara Falls postcards from Cairo, Egypt, that he hasn't seen anything there that looks like those movie desert sheiks.

Fred M. Shafer, manager of the Lafayette Square, has a new Cadillac coupe with balloon tires. Last week he took M. Slotkin to Rochester to show him how fast the car could go.

Bob Murphy, formerly with Warners Brothers, has succeeded Henry E. Wilkinson on the sales staff of the local Hodkinson exchange.

All Rochester theatres will co-operate in a benefit performance in connection with the annual observance of National Vaudeville Association week beginning April 20. The Eastman theatre has been donated for the performance, it was announced following a conference between George Eastman and Harry P. Mitchell, manager of the Temple theatre. A committee of theatrical men will be named soon to complete arrangements for the event. George Eastman has already subscribed for $300 worth of tickets for the local performance.

Jim Cardina gave a treat for the kiddies of the German Orphan asylum Saturday in which he was aided by a local taxi company who transported the children to and from the new Varsity theatre on Bailey avenue. If you can't admit the children under the existing law, Jim believes in letting them come in free with chaperones. Anything to let the tots get some pleasure out of life.

Colonel Howard F. Brink, manager of the Educational office, is sending the speedometer on that classy coupe of his up into the thousands already. The colonel is now beginning to startle the natives out in the wilds by driving the balloon-tire equipped special sport model into town when he calls on the exhibitors. Kinda helps in getting business, the colonel finds.

Eddie Mace, the managing director of the shipping department at the Goldwyn exchange, is about to spring into fame. Eddie has a voice like John McCormack and is soon to throw it into the ether when he appears before the microphone at WGR, the Federal Telephone and Telegraph company station atop the new Hotel Statler, Buffalo and tears off a bunch of song hits.

Employes of the Keith Temple theatre, Rochester, presented a gold Consistory charm to Burt T. Caley, who has severed his connection with the house, where for the last season he has been assistant manager. Mr. Caley has been connected with Rochester theatre business for more than 25 years.





Albany



WILLIAM L. SHERRY, who has just been named as district manager for the Universal exchanges in Albany, Buffalo and New Haven, and who is probably better known as "Bill" Sherry, was tendered a testimonial dinner one night last week at the St. James restaurant, in Albany. Among those present were James W. Holden, of the Albany exchange; C. R. Halligan, Harry Thompson, Charles Walder, Sam Friedman, Samuel Suckno and George Wright, Jimmy Spear, manager of Warner Brothers' exchange in Buffalo, also dropping in for a short time.

Mrs. McNally, former bookkeeper at the F.B.O. exchange, is now with the local office of the First Graphic.

The film salesmen are looking forward to their next meeting for it is understood that the new buttons, which will proclaim their organization to the world at large, will be on hand and given out.

Roy M. Abagnale, who has been auditing the books of the F.B.O. exchange here, returned to New York last week.

Janet Noon, who owned and conducted the Crescent theatre in Schenectady for the last seven years, has sold out, but it is understood that she will remain with the new owners for some little time.

Robert Bendell, manager of the Selznick exchange here, was in New York last week. Miss Marie Wheeler, connected with the I. E. Chadwick company, returns to Buffalo this week.

Miss Jane Halloran has accepted a position as secretary of the Albany Film Board of Trade, succeeding Grace Tichnor, who has served in that capacity since the board was organized and began to function. Miss Halloran was connected with the Selznick exchange here up until about a month ago, when she resigned and went to New York.

Frank Bruner, who recently resigned as manager of the Pathe exchange here, returned on Saturday, after spending the week in New Work City.

Oscar Perrin, manager of the Leland theatre here, is watching out that boys as well as men do not slip through and gain admission into the house while the crowds are leaving. The practice has become rather common on account of the nature of the exits.

As radiant as an Easter lily, Jack Matthews, a well-known exhibitor of Plattsburg, struck town the other day and paid a visit along Film Row for fall product. Mr. Matthews does not hit town very often.

A. E. Smith, of the home office of First National, dropped off in Albany last week on his way from Buffalo to New York.

The Lincoln theatre, in Troy, has been taken over on a ten-year lease by the company operating the Mark Strand, in Albany, and the Troy theatre in Troy. The deal was consummated last week. It is understood that Harry Symansky will be retained as manager of the house, with Uly S. Hill acting as managing-director of all three houses. There will be no change in the policy of the Lincoln.

Jake Golden is making a name for himself these days in handling the affairs of Harmanus-Bleecker Hall. Mr. Golden never lets an opportunity pass by that will serve to bring his theatre to the attention of the public. During this week, he is running a Fashion Show in connection with a picture, and the winner of a beauty contest to appear in the motion picture of the 300th anniversary of Albany will be decided at the Hall.

First Graphic is planning to move its offices shortly after April 10 to the third floor of the block which is occupied on the ground floor by Universal, and on the second floor by the Bond Photoplay company.

Up in Hudson Falls one night last week, a patron of the Strand theatre fell dead while attending the first show of the evening. His name was Millard F. Servis, and heart trouble was the cause.

There was plenty of excitement in Syracuse one night last week, when a man attempted to rob the ticket booth of the Empire theatre. The robber attempted to escape in a wild dash through the crowds and traffic, but was caught and overpowered by a couple of policemen.

Up to the present time, 36 cities in the state, with an aggregate population of over seven million, have come out in favor of daylight saving. In Schenectady, the proposition is still under discussion.

There is sure to be a red hot fight in Norwich on May 5, when the voters will decide as to whether or not the city is to have Sunday movies. Both sides are busily engaged in lining up their forces.

In the neighboring village of Schuylerville, movies were given on April 1, at the Broadway theatre in order to provide the senior class of the high school with funds for a Washington, D. C. trip.

Elton L. Griffith, connected with the orchestra in the Robbins-Eckel theatre in Syracuse, is receiving the congratulations of his friends, after writing a melody to "Bank Roll Blues" that has been accepted by a music publishing firm in New York City.

Margaret Donnelly has resigned as assistant booker in the Pathe exchange here, and Joe Schleiger, who has had charge of the poster department for the past four years, becomes assistant booker.

Among the visitors in town last week were Rae Candee, of Utica, and Charles Weimbel, owner of the Orpheum in Amsterdam.

The Howe Trucking Service will open a branch office near Film Row at once, and will furnish a trucking service for the distribution and picking up of film in all places between Albany and Syracuse. There will be branches in the two latter places.

The interior of the Clinton Square theatre has recently been made most attractive by painting the walls a light blue, hanging new curtains, providing new seats for the balcony, and in other ways freshening up a house which is today a money maker.

Laurence McKinney and Frederic T. Cardoze, of Albany, are collaborating in a scenario which will be shown in connection with the Albany Tercentenary. The picture will be shown in June at Harmanus Bleecker Hall.

Miles Gibbons, handling short subjects for Pathe, dropped into Albany one day last week, on his way back from Utica to New York.

Homer Howard, a two reel salesman for Pathe, arrived in Albany last Monday and will be here for about four weeks.

C. W. Strombough, the new manager for Pathe here, has adorned the walls of his office with a score or more of personally autographed photos from many of the stars.

Improvements are being made at the Griswold theatre, in Troy, the ceiling of the booth being raised, while connections supplying running water to the booth have also been installed.

Charles Travis, operator at the Barcli theatre, in Schenectady, has been named as a delegate to the coming convention of the International Alliance of Stage Employees.

The Barcli, in Schenectady, claims that its records show that the biggest business is being done this year during Lent, of any similar season during the past three years.

The theatres in Schenectady claim that they will lose $25,000 this summer if daylight saving goes into effect.

Claiming that the people of Schenectady were not supporting the best pictures after they had clamored for their booking, William Shirley, manager of the State theatre, the largest and most pretentious in the Electric City, inserted the following advertisement in the newspapers of that city last week:

"Are we to infer that you simply talk of better pictures? Must we believe that no matter how excellent are the pictures we show, you will not support them? Are we to take our lesson and merely offer you the usual run of program pictures? The answer lies with you."

Quality in Quantity

We have a film printing capacity of one million feet weekly—and every foot of film printed is given the utmost care to be worthy of the name "American"

Our staff of experts are capable of securing the best results—whatever your requirements may be. May we prove our superior service on your next order?

NEGATIVES STORED FREE
Write for full particulars

Developing Tinting
Toning Printing
Editing Titling

Ordinary film reduced to American Standard Safety Size.
(Absolutely fireproof film passed by all fire underwriters.)
We have a film printing capacity of one million feet weekly.

AMERICAN FILM CO.
Incorporated
Laboratories
6229 Broadway
Chicago, Illinois
and London, England

AMUEL S. HUTCHINSON
President

American 10 Points:

1.—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2.—REPUTATION. Gained in 10 years of experience.
3.—RESPONSIBILITY. A concern of strong financial standing.
4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

Chicago

JONES, Linick & Schaefer Company, Chicago, have concluded a deal whereby they leased from Fred Becklenberg the large new theatre to be located on North Clark street just north of Diversey Blvd., upon which active work will begin May 1st. There will be 3,700



Harry Lubliner of Lubliner and Trinz.

seats on the main floor and balcony and the theatre will have thirty-eight feet stage depth and an orchestra pit with room for sixty musicians. A modern refrigeration plant will control the theatre temperature both in winter and summer. The lot upon which the theatre will stand has 205 feet on Clark street with a depth of 165 feet. The architects are Alexander L. Levy and Wm. I. Klein. The rental will be $100,000.00 per year for the first ten years, $110,000.00 per year for the next five, and $120,000.00 per year for the concluding five years. President Aaron J. Jones, of Jones, Linick & Schaefer states that the new theatre will be used for motion pictures or vaudeville. This firm recently acquired the Woods Theatre Building which they a reoperating as a two a day special feature motion picture house at $1.50 top prices, and also operate the Orpheum and Rialto Theatres in the Chicago Loop district.

Ralph Bradford, formerly Minneapolis Branch Manager for First National and for the last year connected with this company's Chicago office, as salesman, has resigned to become assistant to Mr. Braden, who is distributing "Powder River," the official war department picture, at present running at the Monroe Theatre under the auspices of the Veterans of Foreign Wars. Mr. Bradford will make his headquarters in Chicago.

Charles Schwerin who for several months has been connected with Universal Film Company, as special representative in charge of "The Hunchback" in the Middle West, has resigned. Mr. Schwerin will go to Atlantic City for a brief vacation before announcing his future connections.

Divisional Manager Seery of Associate First National has returned from a trip to St. Louis, Des Moines and other Central West cities, expects to be at his Chicago headquarters for several days.

Manager Churchill of the Rareton Opera House within a few days will open a small motion picture house in Biggsville, Illinois.

Harry Frank has sold the Liberty Theatre at Atlanta, Illinois, to James Horn. He is remodeling the old Tokio Theatre at Macomb, Illinois, and expects to open the latter house about May 1st. Macomb is familiar ground to Mr. Frank who started in the film business a number of years ago in that city, later going to Atlanta.

Cooney Brothers have taken over the Stratford Theatre, popular 2,500 seat South Side House, from Henoch Interests and assumed possession. This growing firm already owns the Chatham and Hamilton Theatres and are erecting the Capitol Theatre at 79th and Halsted streets, which will be one of the finest and largest houses in Chicago and will have a seating capacity of 4,500.

Herman Stern, formerly manager of Universal's Chicago Exchange, and who recently has been in charge of this company's Des Moines office, has resigned and is back in Chicago. Mr. Stern expects to announce his future plans within a few days and is understood to be considering an offer which will again take him away from Chicago.

Carl Laemmle, President of Universal Film Corporation, stopped over in Chicago for 48 hours en route from Universal City to New York, in conference with Divisional Manager Harris P. Wolfberg, and other local Universal officials. Mr. Laemmle was accompanied by his two children, Rosabelle and Julius. In addition to the local Universal representatives, E. A. Rosenberg, Assistant General Manager of Universal City, who was in Chicago on business, conferred with Mr. Laemmle.

Mr. and Mrs. Harry Lubliner celebrated their fifteenth wedding anniversary last week and the occasion was made a gala one by the throng of friends who gathered to fete this popular member of the



Harris P. Wolfberg, divisional exchange manager for Universal at Chicago.

firm of Lubliner & Trinz and his wife. Many of the guests who spoke at the banquet praised the fine humanness and good heartedness of this couple.

Cyril O'Connell for many years connected with the Universal Chicago Exchange is now a member of Fox's local selling organization.

Nat Wolf after many years' connection with film exchanges, is now in the buying end, having become connected with the picture department of the Junior Orpheum Circuit. Mr. Wolf hereafter will make his headquarters in this company's offices in the State Lake Building.

Kansas City

LAWRENCE GOLDMAN, former secretary of the M.P.T.O. Western Missouri, has resigned as head of the Mesco Productions Company to become president of the Monarch Productions Corporation, which will maintain offices in the Gloyd building, Kansas City. The company was organized for the purpose of producing and distributing pictures featuring negroes. Mr. Goldman left last week for the East and South to open new branches.

A ragged newsboy, madly chasing [illegible] street, the heart of Kansas City's film colony, last week was the cause of an "inspirational" idea, simultaneously, in the minds of several exchange representatives and exhibitors. The result is that the Pathe Crescent baseball team issued a city-wide challenge to other film clubs and the proposed organization of a film league in Kansas City this season.

The personnel of the Pathe-Crescent team is: Lester Coleman, "Jimmy" Schorgl, Leon Jameson, C. C. Vaughan, George Lawson, R. L. King, Charles Hendricks, J. J. McFadden, S. T. Black, C. E. Besenbacher, I. Bieser, Al Kahn and M. A. Kahn.

All ambitious candidates have been requested to call "Rube" Melcher of the Selznick branch, telephone Harrison 9180, for try-outs.

In order to make room for road shows and vaudeville, a stage and dressing room have been added to the Linwood theatre, Tarkio, Mo. The capacity of the house is 464. Finishing touches are being added to the Marlborough theatre, a suburban house of Kansas City, this week and the opening probably will be next week. The new house will seat 1,000 persons.

Four new faces are among the personnel of the Kansas City Vitagraph force this week—W. N. Miller, salesman; Miss Catherine Scott, assistant cashier; Miss Jeanette Conant, stenographer, and Miss Clara Ragland, inspector.

This week was a busy one along Kansas City's film row, with the sun registering 60° in the shade. Hustling about in the scramble to buy film and get back in time to "brush up the ol' house a bit," were Mrs. Helen B. Wertenburg, Empress theatre, St. Joseph, Mo.; Mr. and Mrs. F. A. Robinson, Jewell theatre, La Harpe, Kas.; J. C. Perry, Odeon theatre, Coffeyville, Kas.; Charles Sears, president of the M. P. T. O. Western Missouri and owner of theatres in Marshall, Mo., Brookfield, Mo., and Nevada, Mo.; William Turner, Panama theatre, Burlingame, Kas., and E. N. Boylston, Victoria theatre, Hiawatha, Kas.

A new sales system is being installed in the Kansas City First National branch. J. C. McGowen of the home office is in town assisting in the installation.

H. E. Corbyn, manager of the A. H. Blank Enterprises, Kansas City office, has proved himself a "marathon" salesman. No sooner did he return from an extended trip over the territory, in behalf of some of his features, than he was gone again last week. M. I. Shear resigned as salesman for the A. H. Blank office last week. His successor has not yet been named.

Following several trips into the territory, E. C. Rhoden, manager of the Kansas City First National branch, is convinced that rumors of "better business" are not "pep" stories, but realities. Mr. Rhoden returned from the key centers last Saturday and remained only long enough to take a glance at some large pictures of First National stars, which were received by the local office last week, framed and hung on the wall.

The first week of the Apollo theatre, a suburban theatre of Kansas City, as a first run theatre has convinced Martin Finklestein, manager, that the move was a wise one. Although about three miles from the downtown section, the theatre is located in a thickly populated residential district and the new venture appears destined to be profitable.

The Strand theatre, a Kansas City suburban house, shared with the Newman theatre this week in the publicity given by the Kansas City Star in connection with the Star's nightly radio program. A quartet of Philippine musicians joined with the Coon-Sanders orchestra in giving a program.

Washington

JAMES R. GRAINGER, General Manager of Goldwyn-Cosmopolitan, paid Washington a flying visit April 3, incidentally inspecting the new Tivoli. He had just returned from the Coast where he had looked over the exchange and production angles of the concern.

John S. Woody, of Associated Exhibitors, was in the city for the official opening of the new Tivoli. Harry Hayner, local chief of Associated Exhibitors had in tow also, on the same night, Murray Garsson of Garsson.

Lou Berman and party, of Philadelphia, head of Independent Films, Philadelphia and Washington Warner Bros. Franchise holders, were on hand with local executives of their exchanges here.

George Roberts, Fox manager, rushed back from Atlantic City on Friday, to be present at the Tivoli premiere.

When Mr. Roberts returned from his three weeks' convalescene, he found his desk heaped with a huge flower basket from the Fox employes, including acting manager Melvin, the Baltimore representative, and Special Representative Brooks of the New York office who was here for ten days, and attended the inaugural with Roberts and other Fox functionaries.

The F-I-L-M Board of Trade of Washington arranged to give a huge consolidated flower basket to the Tivoli fiesta, with blue ribbons bearing the exchange designations. This was done but the individual exchanges also sent last minute floral baskets.

S. W. Toth, manager of the Philadelphia office at 1031 Chestnut street, in the Quaker City, spent the week-end here in the interest of The Rudolph Wurlitzer Company, purveyors of the super-organ installed in the Tivoli. Mr. Toth sold the organ and supervised the constructional stages at the plant, North Tonawanda, N. Y.

Harry Bernstein, Wells Circuit official, was here as their delegate to the two-day festivities. Jack Pryor, Richmond and Danville exhibitor, was in town for the week-end.

So rapidly has the business of Exhibitors Film Exchanges increased that E. A. Sherwood, general manager and vice-president of this phase of the Crandall enterprises, has opened a branch office in Baltimore and designated Arthur Price, well-known Baltimore exhibitor-manager of the Wizard theatre as special representatives there.

W. F. Seymour, Eastern Divisional manager for the W. W. Hodkinson Corporation, spent several days of the past week, on an extended motor tour of the Virginia territory with George Faulkner, Washington manager. Norfolk, Suffolk, Petersburg, Portsmouth, Fredericksburg, Richmond and intermediate points were visited.

Henry Lego, Paramount salesman, reports that on his last call at the Wilbur theatre, Orange, Virginia, he found that the house had changed hands, the proprietors, Messers. Wrighton and Clarke retiring to be succeeded by W. H. Harlowe, also a familiar Virginia exhibitor. Vernon Gray, Paramount exploiter, formerly engaged in that capacity at the exchange at Wilkes-Barre, Pa., has transferred his bag o'tricks here to be Washington exchange specialist for the every busy Manager Harry Hunter.

All Famous Players-Lasky folk, including Manager Hunter, and sales operatives, Fred Myers, Henry Lego, Joseph Oulahan, Frank Boucher, George Kallman, Harold Messiter and Henry A. Clark are pepped up for the trip to New York City, for the annual sales convention on April 16th.

Nick Weems, Baltimore representative of F.B.O., was in the new office of Manager F. L. McNamee, Saturday and reported that the old "spring complaint" of the Maryland exhibitors was again in epidemic stage. With the usual spring and summer complaint of slump times, the exhibitors have found themselves booked up with more pictures than they can play or pay for. Weems had to take dates for August bookings, owing to the local condition there. Many play dates have been set back until August or later. Mrs. Donna Gleason, formerly in the inspection end of F.B.O., has been drafted into stenographic work as assistant booker, contract clerk, etc.

Manager Bachman of Educational Films reports that his Baltimore aide, Louis A. DeHoff, has been incapacitated for several days with an attack of la grippe, complicated by a severe abscess of the ear, but is recovering and is expected to be out selling Educational products soon again.

C. V. Weems, general manager of the chain of film theatres operated by the Stonega Coal & Coke Company of Big Stone Gap, and owner and booker for an independent chain on mining camp town theatres in the Clinch valley zone, Virginia, has sent his usual springtime letter request to Sam and Jake Flax of Liberty Films, to reserve seats for the opening games of the Washington Nationals, in preparation for his annual visit to the capitol.

Miss Clara Cunningham is preparing to take over the duties relinquished by Vice-president Fitz-Gerald of S. B. Lust's Super-Films, who is retiring from the concern. Miss Cunningham several months ago took over Miss Gauss' duties and is now assuming an added burden.

Having completely renovated and redecorated their original quarters at 906 Mather Building, Messrs. Sam and Jake Flax announce to the trade that, effective May 1st, their Liberty Film exchange will again function there. At the same time, it is learned, the contract whereby they acted as physical distributors and sales outlet for the output of Colman's Federal Film Service terminated.

The Washington Post devoted six pages of the Sunday issue, April 6, to the new Tivoli. Impressive layouts, stories of Columbia Heights business men, advertisements of exchanges, contractors and near-by shops killed the section lay-out.

W. G. Luber, shipper at Universal Films, Washington, took over the Lincoln (colored) theatre, in Alexandria, Thursday, and is operating the projection booth, temporarily.

The Strand, Harry M. Crandall's Cumberland, Maryland, theatre, had not resumed its performance schedule up to Saturday of last week. Since the previous Saturday, when the Potomac flood inundated the auditorium, the photoplay house has been dark. Even with the recession of the flood, much work will be required to clean up the damage. With heavy rain Sunday, April 6, at the heels of the April 1 snows, the situation indicates a resurgence of the high water, in the next few days.

Central Penn

MANAGERS of the Wilmer & Vincent theatres in Harrisburg and heads of departments of the Wilmer & Vincent organization in that city were the guests of C. Floyd Hopkins, director of the W. & V. forces there, at a dinner party on March 23, at the Hopkins home. Among the guests were Mr. and Mrs. Elmer H. Ley, Mr. and Mrs. George W. Vint, Mr. and Mrs. Charles K. Campbell, Mr. and Mrs. Paul T. Weaver, Mrs. Bertha S. Emmitt, Samuel Kuebler, C. M. Gibble and Walter J. Hurley.

The Valley theatre, which was opened on March 8, in Lansford, is the first of a chain of theatres which the Panther Creek Valley Amusement Company proposes to erect in Northeastern Pennsylvania. A Wurlitzer Unit Orchestra has been installed and Professor Mollard has been engaged as organist. For the present the theatre will be devoted exclusively to motion pictures but ultimately, it is understood, a stage will be installed for vaudeville.

With the expectation of having the theatre open for business next winter, ground has been broken for the new $400,000 picture house to be erected in Mahanoy City by the L. J. Chamberlain Amusement Enterprises, of Shamokin. Stofflet & Tillotson, of Philadelphia, are the contractors. It will seat 1,800 persons.



Lita Grey, Charley Chaplin's new leading lady.

The New Rialto theatre, Third and Harris streets, Harrisburg — formerly the Family theatre — has just adopted a policy of introducing jazz orchestra music as an added attraction to the motion picture shows. The Banjo-Saxo Orchestra, a well established local organization of eight pieces, under direction of "Buzz" Crawford, has been engaged. The organization includes Clarence Roberts, saxaphone soloist, and a vocal quartet consisting of Messrs. Adams, Hays and the Roberts Brothers. This is a neighborhood theatre, in which the admittance prices are ten and seventeen cents.

A group of Harrisburgers, including Mrs. Florence Ackley Ley, who is head of the community service bureau maintained in Harrisburg by the Wilmer & Vincent theatrical interests, went to Baltimore on March 20 to witness a performance of "Blossom Time," the musical comedy in which Mrs. Ley's daughter sings an important role.

Complete remodeling of the Rex theatre, Nanticoke, has removed all traces of the fire which recently swept that picture house, and it has been reopened for business.

The Galen motion picture theatre, Marysville, was engaged by the pupils of the Marysville public schools for the holding of a musical comedy, on April 14 and 15, for the benefit of the library fund of the high school.

Canada

T

and are not to be held at the theatres until the following morning

system, the exchanges whose headquarters are in the Albee Building, Mayor Street, have engaged a special night porter who is on duty

for the receipt of films from the theatres. The boxes are held in the film exchange building until the next morning when they are sorted out for the different companies after which they are immediately examined before being delivered to the next theatre booker.

The companies cooperating in this scheme include Famous-Lasky

tion, United Artists, Vitagraph, Educational, Dominion Films, Hodkinson, F.B.O., Goldwyn-Cosmo, whose offices are in the Albee Building. This arrangement, it is pointed out, makes it possible for the exchanges to have sufficient time to check over and inspect the reels, thus insuring better prints. Previously, exhibitors were in the habit of keeping the films until almost noon the next day because they did not get down to their theatres any earlier.

John Drey, veteran film exchange man who is now Western Canadian district manager for Canadian Educational Films, has made his headquarters at Calgary, Alberta, in place of Winnipeg, Manitoba, where the Western district office of Educational has formerly been maintained. Harry Matthews is now Educational manager at Winnipeg; Joseph Pravelle has been made manager of the Calgary office and E. Dieppe is in charge of the Educational branch at Vancouver. Educational is taking care of the physical distribution of Hodkinson, F. B. O. and other releases in addition to handling its own Educational and Ideal (English) pictures.

Managers at the Metropolitan Theatre, Winnipeg, Manitoba, and

Sask., have exchanged places under the direction of H. M. Thomas, Western Canadian district manager of Famous Players Canadian Corp. John Reith, who has been in charge of the Winnipeg "Met" is now established in Regina and Bert Crowe, manager of the Regina Capitol is now at the Metropolitan.

An indication of the manner in which Winnipeg is over-seated, it is claimed, is shown by the fact that admission prices at the Metropolitan, which was formerly the Allen Theatre, have twice been reduced during the past couple of months, the one admission for matinee performances being 25 cents and evening prices ranging from 25 to 40 cents with with 50 cents for the loges.

There was no orchestra at the Metropolitan Theatre, Winnipeg, for several weeks because of a strike among the musicians.

James Gorman, manager of the Montreal branch of the Associated First National, has recovered from a severe attack of appendicitis, through which he was confined at the Montreal General Hospital for some days.

Douglas McNeill of Calgary has purchased the Rex Theatre at Red Deer, Alberta, Harding Brewer, the former owner, having gone to Portland, Oregon, to buy another house there. Mr. McNeill has been special salesman with Famous Lasky Film Service, Limited, working out from the Calgary office for a number of years.

Newspaper Opinions on New Pictures

Rialto, New York

The

as is the

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the devoted

and as usual he is sympathetic.

The Morning Telegraph:—"Every effort has been made to give this story a luxurious setting. There are fine big sets and a choice of furnishings and a cast of old

The Herald-Tribune:—"Miss Allen is good looking, sincere and has

sense of humor."

The Evening World:—"It has Dagmar Godowsky as one of its features. She does excellent work with the material furnished her as do Burr McIntosh and Naomi

The Brooklyn Eagle:—"There are two performances that are really better than average screen characterizations. They are those of Edith Allen and David Powell. Miss Allen is a comparative newcomer to the shadowed drama but she leaves no room for doubts about her future on the screen. As for Powell he can always be depended upon for a thoroughly satis-

Scaramouche—Metro
Criterion, Los Angeles

News:—"Living up to its remarkable record established in New York at the 44th St. Theatre, 'Scaramouche,' Rex Ingram's cinema conception of Rafael Sa-

performance at the Criterion. This newest creation of the producer of 'The Four Horsemen' bids fair to rival that memorial masterpiece from the standpoint of box office

without doubt the greatest effort of that remarkable young director, Rex Ingram. His version of Rafael Sabatini's novel does not in any way disappoint. In it he has combined the sweep and thrill of that great epic in the world's history, the French Revolution, and at the same time emphasized a delight-

Herald:—"The promise of the Metro press department has been fulfilled. Colorful, eloquent and executed on a gigantic scale 'Scaramouche' takes a place with the great pictures of screen history."

beautifully pictured, dramatically

swinging 'Marseillaise' are felt even when the camera is concerned with intimate and dissociated detail."

Times:—"The beauty of Rex Ingram's 'Scaramouche' will live long in the land. It is a pictorial opera. It is the art gallery of the screen. It marks some of the greatest advances along the lines of composition, lighting, settings, makeup and costumes that have yet been revealed."

Examiner:—"'Scaramouche' is a thrilling tale of romance. Ingram has done his work brilliantly."

"The White Sister"—Metro
Strand, Syracuse

Telegram:—"They have brought back the Lillian Gish of the 'Birth of a Nation.' I could give you no better criticism of 'The White Sister' if I had a full page rather than



Pretty Burr McIntosh signed by Elmer Harris to star in at least three productions for Hodkinson release.

only a column or so at my disposal.

"The season of 1923-1924 will go down in cinematic history as a year of great pictures. And 'The White Sister' needs must be placed high in the roster. Indeed this scribe goes on record as holding that no finer tragedy has been seen on any Syracuse Silversheet during the present season."

"The Uninvited Guest"—Metro
Hippodrome, Miami

News Metropolis:—"An undersea fairyland reproduced in all its colors is one of the big attractions of 'The Uninvited Guest,' a South Seas picture now at the Hippodrome. Practically every kind of motion picture photography is used in this picture—black and white color and submarine.

"The pictures of the coral gardens with their bizarre fishes, the red snapper, the cotton grunts with black and white stripes like a convict's shirt, butterfly fish and others, all picking their way among the clumps of marine vegetation, are truly remarkable."

"Poisoned Paradise"—Preferred
Piccadilly, Rochester

Times Union:—"A pretty little love romance of the fairy tale type. Excellently staged and photographed so that it is a pleasure to watch from an artistic standpoint."

Herald:—"The film shows some fine views of the world's greatest gambling joint. As to the acting, Clara Bow is in the lead. Clara is cute."

Democrat and Chronicle:—"Significantly moral without being too obviously a preachment, satisfactory as to cast and intelligent in the assembling of details that come under the general term of direction, sums up briefly our impression of 'Poisoned Paradise.'"

"The Marriage Circle"—Warners
State, Minneapolis

Sunday Tribune:—"'The Marriage Circle' is an excellent light comedy. It is minutely detailed, moves at a leisurely tempo and is intensely human. A critical and thoroughly enjoyable study of the genus homo in his moods, humors and fancies incidental to the state—or near state—of matrimony."

Daily Star:—"Strikingly different from the ordinary photoplay. Without being farcial, Director Lubitsch has injected a strain of satirical subtlety throughout, much to the enjoyment of the onlooker, who is good and tired of the ordinary problem picture. 'The Marriage Circle' should be seen by all movie fans."

Journal:—"The whole thing has the flavor of authenticity. 'The Marriage Circle' is the most intelligent comedy that has come to the films."

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - - TECHNICAL EDITOR

Film Abuses Can and Should Be Abolished

Great Saving to Industry and Better Pictures Would Immediately Result

AN analysis of the reasons film does not last longer when in general use in the theatre brings forth many mistreatments and calls to attention the opportunities for correcting these evils.

It isn't the fault of any one particular source that costs this industry millions of dollars annually through the destruction of prints long before the usefulness of these prints should expire. It is a combination of many misuses, the responsibility for which rests on the different divisions of this business.

A print may leave a laboratory in a condition that immediately determines a short life without subjecting it to the numerous other maulings that may be in store for it.

Drying a Life Factor

The condition of the emulsion of a new print as it leaves the laboratory, that is, its degree of dryness, is of the greatest importance as a life factor.

Providing a print is not conditioned properly, the emulsion being dryed under atmospheric conditions which extract almost all the moisture, causes the emulsion to crack soon after it is put in general use. Even though the base remains in perfect condition, the print is no better than its emulsion.

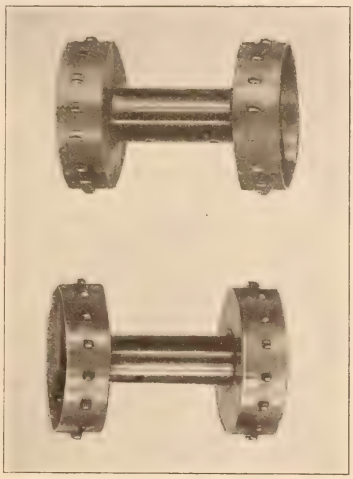
Then again, the base of the film may be injured in the laboratory during inspection. As an illustration, the writer was advised recently that 1000 ft. reels of films were inspected in 48 minutes or four minutes per reel. Film is often forced through the projectors in the theatres at a rate to cause severe strain but consider the results when over four feet of new film pass the aperture or 48 intermittent movements are completed per second. Treatment of this sort often starts "checking" at the edges of the sprocket holes. While this "checking" may not be discernable to the naked eye (but visible under microscopic inspection) it is nevertheless there and is the start that will soon develop into badly torn and defective sprocket holes.

Condition Reflects Treatment

If a print survives its early life in perfect condition, it has a good chance for a long and prosperous life providing—

It receives none of the abuses lying in wait in numerous exchanges and theatres.

In exchanges the film is submitted to inspection. The thoroughness of this inspection varies materially with the particular exchange and individual inspector. It is conceded that the film passing with great rapidity through a cloth held in the hands of an inspector, does not permit detection of all flaws and so is not put in perfect physical condition as far as tears and defective patches are concerned. A small rupture in the film may not mean much as such, but there is certainty of its development into a serious defect, probably causing damage to the film adjacent. If by a closer inspection, these minute ruptures were eliminated, then the rents and tears that ruin prints would be decidedly reduced. It certainly would seem good business to inspect film, even though at a slightly increased cost, with the thoroughness necessary to eliminate this seat of trouble.



Two Bad Actors.—The intermittent sprocket at top has "hook teeth," due to wear. These hocks catch the film instead of sliding smoothly from the sprocket holes. Below it is an intermittent sprocket with its teeth almost completely worn away, knife edges only remaining. Sprockets in this condition cause the sprocket holes to throw out of mesh with the teeth with a consequent damage to the film.

Bad Patches a Menace

Bad patches are a source of irritation to exhibitors, projectionists and a detriment to the industry in general, thru the enormous toll they exact thru ruined film and fire hazards.

To say that the source of defective patches lies with either the exchange, projectionist or laboratory would not be stating the true facts. The responsibility for this curse on economy and good projection in this industry rests with all of these. Hurry, carelessness and ignorance are the only reasons for their existence.

In making a patch, when scraping the emulsion from the base, the base itself may also be scraped and weakened in such a way that the patch will not stand strain. Or where the sprocket holes aren't matched, causing the film to ride on the teeth of the intermittent sprocket, a rent on several frames of the film will probably result. Thick heavy patches are a cause of severe strains on the film.

And yet, bad patches are just as laborious to make as good patches and the latter will pass through a projector time and time again with no harm to the film.

Theatres Share Blame

A large share of the responsibility of the poor physical condition of prints rests with the projectionist and exhibitor,—mostly due to neglect in keeping their projectors in good repair.

On this page is shown reproductions of two intermittent sprockets. After an inspection of these parts, it remains a deep mystery how film even passes through the projector or why exhibitors and projectionists can possibly allow such parts to remain a part of their equipment.

Upkeep of Equipment

Why demand "more prints" or good prints when they are to be submitted to the abuses of such parts?

One of the best investments an exhibitor can make is in good equipment and its upkeep.

Hooked sprocket teeth are probably the worst offenders in mutilating film but there are other parts, just as inexpensive in replacement, that cause great damage.

Worn or improperly adjusted shoes, latteral guides, rollers, tension springs, film gates, etc., all exact their toll.

Submitting film to excessive tension in the projector is another common abuse for which there is no defense.

But the harm done to film is by no means all that results from these bad practices; poor projection is also guaranteed.

Co-operation Needed

This discussion of the various abuses to which film is submitted is by no means complete, only the high spots have been touched

(*Continued on page* 1822)



An unusual example of redesign is offered in the New Boro Hall Theatre, Brooklyn, N. Y., formerly a store. The auditorium is located in what formerly was the basement, with the front elevated to the street level and the rear at the basement level. The lobby, shown at the right, with the vestibule is 100 feet in depth. The capacity of the house is 600 seats. The lobby displays, frames, etc., shown in the photograph were furnished by the Libman-Spanger Corporation. The New Boro Hall is owned by Goodman & Strausberg.

Detroit Theatre, New $275,000 House, Is Model of Elegant Simplicity

THE Detroit Theatre, Cleveland's newest motion picture house, is an exponent of elegant simplicity. It is quite a contrast, and quite a relief from the abundance of elaborate detail usually provided in the modern theatre. Although $275,000 was spent on the two-story building which devotes the major portion of its space to the theatre, nothing is showy. The money was spent to secure a restful effect, rather than to look expensive.

The Detroit Theatre was built by the Homestead Theatre Company at 16505 Detroit Ave. This is in Lakewood, a fashionable residence suburb of Cleveland. Julius Schwartz, Abe Schwartz and Dr. I. Brody constitute the Homestead Theatre Co. They also operate a chain of neighborhood houses in Cleveland.

Built of glazed white terra cotta, the Detroit Theatre attracts attention from a considerable distance. On entering, the most noticeable feature is the absence of the ticket booth in the middle of the lobby around which patrons are usually forced to dodge. The ticket window is at the side, flush with the walls, and does not mar the beauty of art glass mirrors which are placed in panels. Hand made lobby frames are also a decorative feature of the lobby which measures 45 feet in length by 22 feet in width.

The auditorium presents an aspect of great width. It is 123 feet long and 96 feet wide —unusually well proportioned. No pillars impede the view and the 123 foot throw is uninterrupted from any point. The American Seating Company supplied the 984 seats in the theatre, which are walnut, upholstered in leather. They are all on one floor. Each aisle seat is provided with an electric light, so all danger of stumbling in the aisles is obviated. The ventilating system is of the combination hot and cold variety, which operates mechanically. Direct lighting is used all through the house, with a complete dimmer system. Polychrome fixtures hang from the ceiling, and similar side brackets, all equipped with golden glow lamps, furnish a soft effect which is decidedly pleasing.

The walls are panelled in cream, with Rafaello decorations in each panel. Outside the panels, the walls are finished in light brown, with ivory and gold ornaments.

The stage is bordered on either side by French windows, draped with Bordeaux curtains. The proscenium is finished in old rose with gold rosettes to hold the lights. Dressing rooms flank the stage which can be used for theatrical performances.

Special attention has been devoted to the projection room, to make it among the most modern and complete in the city. Everything in the room is mechanically controlled, including the stereoptican spot and the curtain draw.

Rose is the prevailing color in the auditorium. The drapes are rose. The stage curtain is rose. The carpet is taupe, with a rose cast, which blends well with the rose drapes and tan walls.

Three changes a week has been adopted as the house policy. Prices are 30c. for adults, 15c for children. This scale is permanent. It does not vary for Sundays or holidays.

The architect for the Detroit Theatre is Nicholas Petti, Williamson Bldg., Cleveland, Ohio.

New Strand Theatre Opens to Capacity Business

The New Strand Theatre opened recently, to very good business, in Hartford, Conn. This theatre is managed by Mr. Hoffman who selected the First National picture, "Lilies of the Field" for the opening feature.

E. Hall Payne Now Managing Kentucky Theatre

The patrons of the Kentucky theater, Lexington, Ky., will be interested to learn that Earle Hall Payne has been appointed to manage the above theater, and can expect to see an improvement in the management of the Kentucky theater.

United Amusements, Ltd., Building in Montreal

United Amusements, Ltd., Montreal, operating a chain of high class moving pictures in Canada's largest city, have arranged for the construction of two additional houses in Montreal of impressive proportions. One of the new theaters is to be erected at Park avenue and Bernard street at an estimated cost of $200,000 with a seating capacity of 1,800. The permit which was secured from the city for this house indicates that the theater will have a frontage of 100 feet and a depth of 100 feet, the structure to be of the same style as the several other theatres erected by the company in the past two years. Building operations will start May 1.

The company also announces that a start will be made on a new moving picture theater in Maisonneuve, the East End district of Montreal, in July, at which time the Park Avenue theater will be nearing completion, it is expected. The house in Maisonneuve will have accommodation for 2,000 persons and will be similar in structure and appearance to the company's other new theaters. Both theaters are to be opened next fall.

The United Amusements, Ltd., already own and operate theaters in various parts of Montreal, including the Strand, Regent and Moulin Rouge in the downtown sections of the city, as well as the Belmont, Papineau, Plaza and Corona, the last named having been opened this season.

Theatre Employes Control Blaze Starting in Booth

Hardly more than five minutes after a capacity audience had left the Park theatre at Spencer, Mass., following the presentation of "Powder River" for the benefit of the local American Legion Post the projecting booth became a mass of flames when two rolls of the film ignited from an over-heated carbon stick left on the work bench. The flames were checked by use of hand extinguishers used by employes of the house prior to arrival of fire apparatus. Damage was confined to burning of two rolls of film and scorching of the projection booth.

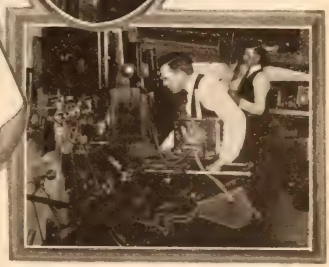




LEO ANNIS, Secy.,
Colonial Enterprise Co., Inc.



P. J. NEAFSY,
Projectionist



COLONIAL ENTERPRISE CO., Inc.
80 Bloomfield Avenue
Newark, N.J., March 26, 1924

Edison Lamp Works,
Harrison, N. J.

Gentlemen:

We are taking the liberty of expressing our appreciation of your Mazda Lamp Projector.

We have been operating theatres in New York, Brooklyn, Flushing, Richmond Hill, Bayonne Opera House and Colonial Theatre, Newark, N. J., and have been using in the past Inductors, Rheostats, and Generators but we must confess that since using your Mazda Lamps in our machines, the projection shows clearer and is more satisfactory to our patrons and besides has been a big saving to us.

Yours always for Mazda.

COLONIAL ENTERPRISE CO., Inc.
Per Leo Annis, Secy.

Read What Mr. Annis Says:—

Another instance of the increasing use of Incandescent Lamp Projection.

Recommendations for any installations for Incandescent Lamp Projection will gladly be furnished gratis if inquiries are addressed to our Lighting Service Department, Edison Lamp Works, Harrison, N. J.

Projectionist Patrick J. Neafsy, Colonial Theatre, Newark, N.J., has been working Incandescent Lamp Projection for five years. The Colonial, a 1200 seat house with a 16 foot screen and a 92 foot throw, was the first theatre in Newark to use Incandescent Lamp Projection. Joseph Ramp is co-projectionist.

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT

Mass. Parks Affected by Cut in Rail Service

Suspension of electric service by the Northern Massachusetts Street Railway Company over more than 50 miles of trackage in central and northern New England will affect numerous parks and summer resorts that in past years have maintained open-air or other motion picture theatres. As a result of the situation, motion picture interests are making a survey of the field, to determine how much territory will be covered the coming season by municipally-owned electric car and motorbus service.

Athol, Mass., has taken over about seven miles of trackage and necessary equipment to operate within the town and immediate vicinity.

Other towns are considering like action, or the substitution of motorbusses. There is a prospect that service may be discontinued on other lines touching summer-resort parks.

Ordinance to Compel Fire Box Installation

To reduce the possibility of injury and loss of life in panics accompanying fires in crowded buildings, especially theatres, an ordinance has been introduced before the Worcester, Mass., City Council making it mandatory that a fire alarm box be installed in every such public gathering place. The proposed ordinance provides the cost of installing the fire alarm box be borne by the property owner or person leasing the building. The ordinance has been approved by Fire Chief McCarthy.

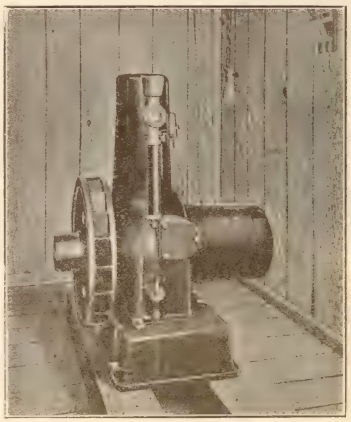
Cleveland Firm Buys Four Wurlitzer Organs

The Ohio Amusment Company of Cleveland, closed a hundred thousand dollar organ contract with Mr. G. A. Levy, District Manager of The Rudolph Wurlitzer Company. This contract includes four organs for installation in the Savoy, Knickerbocker, Denison Square and New theatres, all located in Cleveland.

The Wurlitzer (Hope-Jones) organs purchased will give the Cleveland public the finest in organ music and enable the Ohio Amusement Company to render not only high grade concerts but to interpret to the minutest detail the action upon the screen.

Small Light and Power Plant for Use Without Storage Battery

A SMALL light and power plant for use without a battery has been developed by the Westinghouse Electric & Manufacturing Company for service wherever the current can be turned directly into the line. The absence of the battery adds greatly to the ruggedness and portability of the plant and it is particularly well suited for direct service or for auxiliary or standby service to supplement existing generating equipment in such places as motion picture outfits, for isolated sign boards, mines and quarries, pumping stations, boats and traveling shows.



An illustration of a small light and power plant for use without storage batteries which has been developed by the Westinghouse Elec. & Mfg. Co.

The plant has a capacity of 1,500 watts at 110 volts and operates on kero-sene or natural gas. It consists of a gasoline engine and an electric generator built into a single compact unit. The engine is air-cooled, which makes it possible to install it in unheated places, is economical in oil and fuel consumption, is ruggedly constructed, and operates at a slow speed, providing for a long life under the most rigorous conditions. It has a capacity of 60 25-watt lamps or about one and one-half horsepower.

A distinctive feature of the plant is its ease and simplicity of operation. There are no complicated adjustments or operations necessary for starting or stopping it and no other attention is necessary while it is running except to keep the fuel and oil tanks supplied. The single cylinder, four-cycle engine has a bore and stroke of 3⅜ by 5 inches. A fan in the flywheel draws air into the cylinder dome and over the cylinder fins, assuring cool operation under all conditions. The engine is lubricated by a splash feed system which supplies an equal amount of oil to the moving parts at all times regardless of the depth in the crankcase. This is accomplished by an oil carrying gear that dips into the oil in the crankcase and carries it to a pan, keeping the oil in this pan at a constant level. A simple Venturi mixing valve is used instead of the usual complicated carburetor. Fuel is drawn by suction to this valve from the six-gallon tank built into the base of the unit. A simple mechanical governor controls the speed of the engine by regulating both the fuel and the air. The 1,500-watt, four-pole generator, which is bolted to the engine frame, is of the sleeve type on the engine shaft with no bearings. This unit conforms to the requirements of the fire underwriters.

Rialto Theatre Installs Two new Simplex Machines

Sale and installation of the two new type "S" Simplex projection machines to Jensen-Von Herberg's Rialto theatre in Tacoma, Wash., was announced early in March by the B. F. Shearer Theatre Equipment Company of Seattle.

FLORIDA

Miami—Work is begun on an open air theatre at the southeast corner of Ocean Drive and First St., to be built by O. B. Furry at a cost estimated at $5,000. Plans drawn by R. A. Preas, call for a building 118 x 50, with a seating capacity of 1200.

MICHIGAN
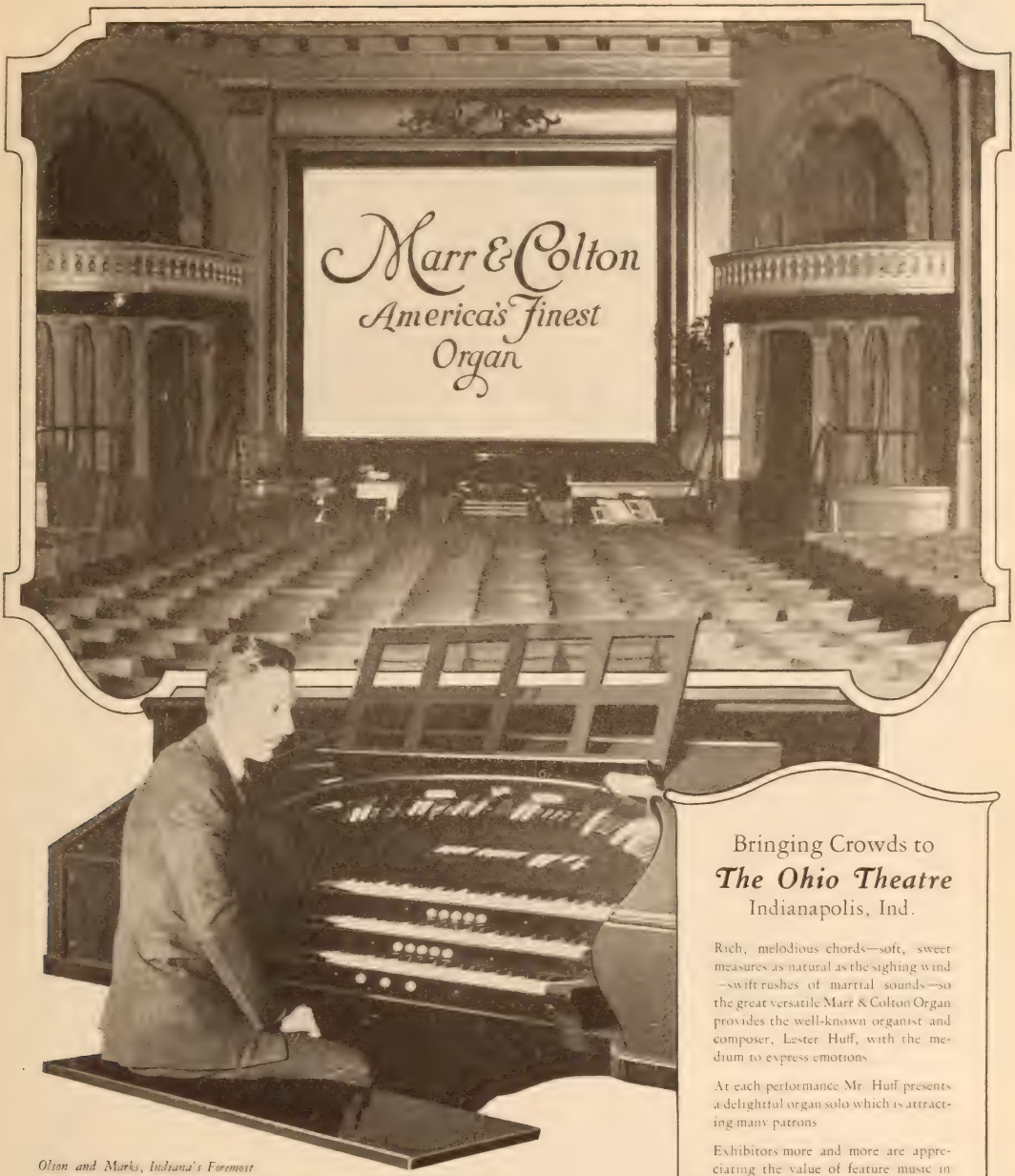
Detroit—Arch. C. H. Crane, E. G. Kiehler and Cyrie F. Schlein, 400 Huron Bldg., drawing plans for the remodelling of a stone and brick auditorium on Woodward Ave., near Erskine St. Owner withheld.

Flint—Arch. G. J. Bachman,, 512 F. P. Smith Bldg. finishing plans for a 1100 seat theatre and office building, $150,000., 6 story and base., 44 x 150 on 509 S. Saginaw St. of brick and steel for Lester E. Matt, 415 E. 1st St.

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Projection

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Formation of Image by Concave Special Mirror

Lesson 2—Part VII

THE six principal cases of image formation described in last week's article, it will be recalled, resulted from different positions which the object assumed with respect to the mirror.

The first three cases described involved placing the object *ahead* of the focal point of the mirror or on the side of the focal point opposite to that occupied by the mirror. It will be further recalled that the images so formed were all *real* (capable of being received on a piece of paper) and *inverted*. The images were smaller or larger than the object depending upon whether the object was placed to the left or right of the center of curvature of the mirror (mirror on right side of center of curvature).

In the three remaining cases it will be shown that in each instance the image has turned around and is now *erect* and virtual, similar to the image formed by the *convex mirror*. In fact, for certain object positions, the *concave* and *convex* types are practically interchangeable. That is, the image of one type becomes the object of the other and vice versa.

Case 4

It was shown in a preceding article that when a *point source* of light was placed at the focal point of a concave mirror, which had a small diameter in comparison to its focal length, the rays of light were reflected parallel to the principal axis of the mirror. Since a point source of light cannot be obtained this condition is purely theoretical and has no practical value.

When an object, having appreciable size, however, is placed at the focal point of such a mirror the rays of light from any particular point on the object are rendered parallel, it is true, but the total effect is quite different from the theoretical case of the point source mentioned.

This condition is illustrated by Fig. 24 which shows an object placed at the focus,

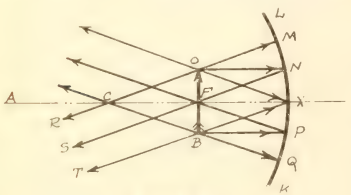


Figure 24

F, of a concave mirror, LK. Using the same method of tracing the path of the light rays as described in preceding articles, we see that the ray OM which *apparently* comes from the center of curvature C, is reflected back in the direction RM, Ray ON coming from the same point O, on the object and parallel to the axis, AX, is reflected back thru the focus, F. Also ray OX from point O to the intersection of the center of the mirror and the principal axis reflected in direction TX so as to make angle FXB equal to angle FXO.

An inspection of these three rays will show that they are all parallel to each other. This indeed is the case and all other rays from point O will be reflected parallel to these three principal rays.

Similarly, for all other points on object OB, all rays from any one particular point will be reflected from the mirror parallel to *each other* (But not, necessarily parallel to the axis). Thus, the rays from point B will be reflected in the direction shown. The rays from point F on the axis, however, since they come from the focus of the mirror will be reflected parallel to each other but also parallel to the principal axis AX. All other rays passing thru the focus are *secondary axes* for the other points on object OB. Thus NFS is the secondary axis for all the reflected parallel rays coming from point O on the object.

It will be seen, then, that when the object is at the focus of the mirror, *no image* is formed since the rays from the various object points are parallel and hence do not cross to form an image.

Case 5

When the object is moved to a position

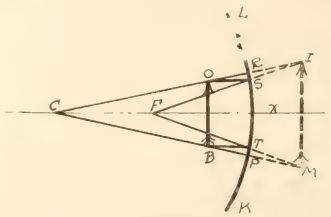


Figure 25

between the focus and the mirror a radical change occurs in both the image location and its position.

Thus, as shown in Fig. 25, when the object is placed in position OB (with reference to the mirror LK, it will be observed that the two principal image forming rays, OR (through the center of curvature, C) and OS, (parallel to the principal axis AX) to not cross in *front* of the mirror, but rather diverge after reflection.

This does not mean that no image is formed but it does indicate that no *real image* is obtained. If these two rays are prolonged, it will be observed that they cross *behind* the mirror at point I. Similarly rays BT and BP from point B on the object will be seen to cross at point M. These two points I and M mark the upper and lower image points of the object. Thus IM marks the location of the image of object OB. Furthermore, the image is not inverted but *erect*. Being behind the mirror it is naturally *virtual* and can only be received by the *eye*.

Any virtual image, by the way, while it cannot be received on a piece of paper, and thus rendered visible, can be seen directly by the eye since the lens of the eye brings the divergent reflected rays to a focus and thus forms an image. This image ordinarily, is *larger* than the object.

The action of the concave spherical mirror, when the object is between the focus and the mirror, is, in some respects similar to that of the convex mirror. With this exception, however, that the object and image positions of the two types of mirrors are reversed. That is, the object, in the case of the concave mirror, represents the image formed by the convex mirror and the object of the convex mirror becomes the image of the concave.

Thus, in Fig. 25, if LK represented a mirror silvered on *both* sides, the left would be a concave mirror and the right would be a convex. Hence, if IM represented the *object*, then OB would be the *image*. Also, if OB was the object, IM would be the image. In both cases the image is *erect* and *virtual*.

Case 6

The last case is that of the object being placed at the mirror. This is a condition never attained in practice and is only of theoretical interest since it is impossible for both object and mirror to occupy the same location at the same time.

In Fig. 26, the object OB is shown a trifle *ahead* of the mirror in order to illustrate the case. The top and bottom of the object touch the mirror, however, which will answer the purpose well enough.

In order to construct the image, a ray from point O on the object, is traced back through the center of curvature, C as shown. Another ray is traced back from the same point to the focal point, F. This represents the reflected ray coming from point O to the mirror, parallel to the axis.

It will be observed that the only possible

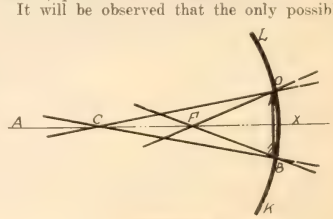


Figure 26

crossing point of these two rays is at *point O*, on the object. The object actually touches the mirror at this point and thus, the image

(*Continued on page* 1824)

Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Way to Abolish Abuses to Prints

(Continued from page 1815)

and they by no means comprehensively. It is sincerely hoped, however, that those who are the worst offenders will take it upon themselves to remedy these conditions. No great expense or labor is involved, but the results are well nigh beyond conception when the money and the increased popularity of motion pictures are considered.

For the immediate advantage of every individual in this industry, it becomes imperative that all abuse of film should cease. Every theatre would then have good prints and better shows.

Specialist Outlines Essentials Needed for Good Ventilation

WILLIAM E. WATT, of Chicago, ventilation specialist, who was in Rochester for ventilation work at the Eastman plant, addressed the managers of the motion picture theaters of the city recently in the Lyndhurst theater. "It is not necessary to deluge patrons with cold air in order to put fresh air into your motion picture theater," said Mr. Watt, "if the air is made right before the the audience comes in and is kept constantly right. The most successful house is operated so that patrons are comfortable and are supplied with good air every day in the year regardless of the number present. The custom of putting in heavy machinery at a large cost, with ducts which encroach upon the available space, is almost a matter of regret to both manager and public. It is now known that almost any building can be kept in good condition as to temperature and quality of air without any heavy machinery. This is accomplished by removing the air sewage at high points and under the balcony so that the usual layer of hot, smelly air is taken out of the building before it has opportunity to damage the air of the breathing plane.

"Fresh air must be admitted, not under the seats, but overhead, so that it falls to the auditors without anything touching it which will contaminate. It surely is not hygenic to drive in warm air underneath the seats. I would prefer one cubic foot of pure air, admitted high, and falling to the nostrils, rather than 100 cubic feet of warmed air blowing in from below. Furthermore the common demand of 1,500 or more cubic feet per person per hour is now known to be unnecessary."

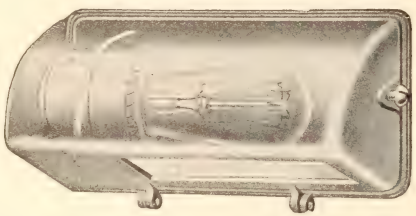
The exhibitors expressed great interest in the subject, desiring to obtain the best possible ventilation for their respective theaters. Mr. Watt was unable to respond to their wishes to visit their theaters this trip, but expects to return later this month and will then undertake whatever work is desired in the motion picture theaters.

WEST VIRGINIA

Coalwood—Architect H. F. Griffin, Watson Building, Fairmont, W. Va., is drawing plans for a theatre, $30,000, 2 story and basement, 50 x 75, of tile. Owner, Consolidated Coal Co., C. H. Tarleton, Watson Building, Fairmont.

LIGHT THE WAY

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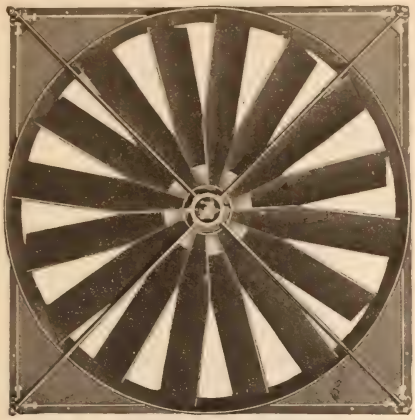
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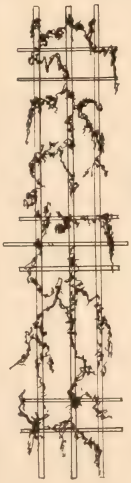
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Projection Department

(Continued from page 1820)

of point O, is formed at the *same point* and is also in contact with the mirror.

Likewise, the image of point B will be found at the place and also in contact with the mirror.

So we see that when the object is placed at the mirror the image will be found at the same place and will be of the *same size, erect* and, of necessity, *virtual.*

In summing up the study of the concave mirror, attention is called to the fact that these six principal object locations which give different degrees of images, are as follows:

Object Location

1. Ahead of center of curvature.
2. At center of curvature.
3. Between center of curvature and Focal Point.
4. At Focal Point.
5. Between Focal Point and Mirror.
6. At Mirror.

The center of curvature, Focal Point and Mirror really mark pivotal points around which changes in the image occur. Thus, if the object is on one side of the center of curvature, the image is the *larger.* If the object is on the opposite side the image is the *smaller.*

At the Focal Point, with object on one side, the image is *real* and *inverted.* With the object on the opposite side the image is *virtual* and *erect.*

At the mirror, with the object in *front* of the mirror, the image (virtual) is *larger.* With the object *behind* the mirror (hypothetical) the image (again virtual) is smaller.

Late T. J. Lynch Controlled Lyceum in New Britain

Thomas J. Lynch, former president of the National Baseball League, who died at his New Britain, Conn., home last month, was for many years a controlling factor in the Lyceum theatre, leading playhouse for presentation of motion pictures and vaudeville in that city.

Jensen & Von Herberg to Direct Kay St. Theatre

H. T. Moore, of the Moore Amusement Company, Tacoma, Wash., announces the opening of the new Kay Street theater, which is to be under the direction of Jensen & Von Herberg.

You've heard the story, haven't you—

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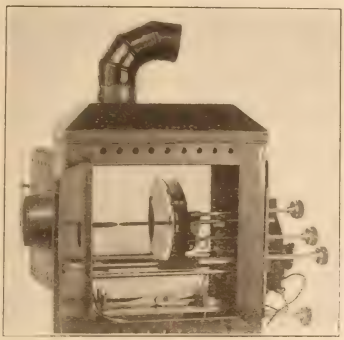
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Studio Briefs

Milton Sills Is "King"

Al C. Joy, chairman of the Raisin Festival, a national celebration held each year at Fresno, Cal., has announced the election of Milton Sills as king of the 1924 fete, April 24th.

Frank Currier who recently completed his characterization of Asaded-Din in Frank Lloyd's production of "The Sea Hawk" celebrated his 47th year on stage and screen.

Enid Bennett is planning a brief vacation in the mountains with her husband, Fred Niblo.

Robert Schable was selected by George Fitzmaurice to be his business manager during the production of his pictures for Samuel Goldwyn.

William Morris Hughes, former prime minister of Australia, and Mrs. Hughes, were recent visitors to Universal City.

Jack Hoxie, Universal star, has just signed a new contract with the studio calling for a total of five years' time. He will continue to star in Western dramas.

Irving Asher, has been assigned to assist Zion Myers in supervising comedy units at Universal City.

"Enemy Sex" Finished

James Cruze completed the filming of "The Enemy Sex" at Paramounts. Betty Compson is featured in this production and is supported by Percy Marmont, Kathlyn Williams, Huntley Gordon and Sheldon Lewis.

"The Bedroom Window" is the title selected by William DeMille, filming of which has begun. Clara Beranger wrote it.

Dimitri Buchowetzki is now cutting his first American-made production "Men" starring Pola Negri.

William Haines, has signed a new long-term contract with the Goldwyn company.

Aileen Pringle writes from San Francisco that her father Geo. W. Bisbee, who has been seriously ill, is much improved. Miss Pringle will return to the Goldwyn studios soon.

Alma Rubens, starring in George Fitzmaurice production of "Cytherea" left Los Angeles for New York.

Ralph Lewis was guest of honor at a banquet tendered by the San Francisco Press Club.

R. R. Beattey, general manager of the Finis Fox Productions, has left for Ensenada, Mexico, where he will meet Mr. Fox who is coming from New York through the Panama Canal.

Marshall Hageman and his wife have returned from a tour of the Eastern states.

Arthur Stone, who recently appeared on the Orpheum Circuit, has been signed by Hal Roach to appear in a series of comedies as soon as his vaudeville contract expires.

Earl Mohan With Roach

Earl Mohan is being featured by Hal Roach with Billy Engle in a series of one reel comedies for Pathe release. Tay Garnett is directing.

Babe London has been loaned to First National to play a part in Colleen Moore's new picture "The Perfect Flapper" which John Francis Dillon is now directing.

After a couple of days rest Jimmie Adams has begun a new Christie comedy which is being directed by Harold Beaudine. The story is yet untitled. It was written by Beaudine and Frank Roland Conklin.

Maurice Tourneur is producing the final scenes for "The White Moth" in which Barbara La Marr and Conway Tearle are co-featured. Photographing of the story will be completed in the next ten days, and the play released the early part of May.

Beulah Marie Dix will adapt Cecil B. DeMille's next Paramount picture which is to be a screen version of "Feet of Clay" by Margaretta Tuttle. Jeanie MacPherson will be at work on the production to follow "Feet of Clay" while this latter story is being filmed.

William Farnum will start work on his initial picture under the terms of his new contract with Paramount, about the middle of April. Wallace Worsley will direct. The cast has not as yet been selected.

Upon his arrival in Hollywood, Finis Fox will start production on "A Woman's Reckoning," written by himself, at the Hollywood Studios. He will film some of the scenes at Cristobal, Panama while coming through the Panama Canal en route from New York to Los Angeles.

Eulalie Jensen, Gertrude Claire and Lucille Hutton have been added to the cast of "Mary the 3rd," the Rachel Crothers' stage play which King Vidor is filming for Goldywn. Other players are Ben Lyon, Pauline Garon, William Haines, William Collier, Jr., Bobby Agnew Creighton Hale, Johnnie Walker, Niles Welch, James Morrison and Virginia Lee Corbin.

Samuel Goldwyn signed a new contract with Associated First National Pictures which gives that organization the distributing rights to "Potash and Perlmutter in Hollywood," to be produced here shortly with Alexander Carr in the title role. Al Green will direct.

Preparations are being made at the Metro studio in Hollywood for the return of Laurette Taylor and her husband J. Hartley Manners to start work on "One Night in Rome."

Lloyd Ingraham has been engaged to direct Viola Dana in the next Metro picture "The Beauty Prize," a story by Nina Wilcox Putnam. Winifred Dunn is making the adaptation.

Victor Schertzinger has been engaged to direct Metro's production of "Bread," Frank Norris' story. The screen adaptation is being made by Lenore Coffey.

"Alone Came Ruth" starring Viola Dana, a Metro production, has been adapted by Winifred Dunn from Henry W. Savage's stage production of the same name. Others in the cast are Walter Hiers, Gale Henry, Tully Marshall, Adele Farring, Raymond McKee, Brenda Lane, Victor Potel, DeWitt Jennings and Nelson McDowell. Eddie Cline is directing.

New Comedies Started

Glavey-Dunaway Productions, Inc. announces the completion of their organization to produce H. C. Witwer's "Classics in Slang" for Grand-Asher release with the engagement of William Hughes Curran as director. Work has been begun on "One Punch McTague," starring Eddie Gribbon and Mildred June. Edward J. Montagne will adapt and write the scripts of these Witwer classics.

Universal has in preparation under supervision of Zion Myers a series of one reel comedies satirizing and parodying famous tales of history. "Hysterical History" is the working title of the series which will be directed by Bryan Foy, son of Eddie Foy.

Historical plays of a serious nature are to be produced by Universal in two reels, and will be directed by William Craft, with Ruth Royce, Lola Todd, William E. Lawrence and Albert J. Smith in the principal roles. Val Cleveland is writing the stories, the first of which is "Blue Wing's Revenge."

"Souls that Pass in the Night," starring Lucille Rickson and Johnny Harron has entered production at Universal City under the direction of Chester Franklin.

"The Reckless Age" Universal-Jewel starring Reginald Denny is in the final stages of editing. Harry Pollard was director.

"Broadway or Bust" a Universal-Gibson special is in the editorial department. Hoot Gibson and his director, Edward Sedgwick are preparing another story, the title of which has not been announced.

"The Hot Dog Special" is the title of the latest of the Gerald Beaumont racing stories, starring Billy Sullivan and directed by Edward Laemmle, to be started at Universal.

William Beaudine has been chosen by First National to direct Ben Alexander and Lloyd Hamilton in "The Goof." Beaudine spent some time in searching for locations and is now ready to start shooting.

Eight Reel Feature

King Baggot's "The Inheritors" starring Mary Philbin will be released as an eight reel super Universal-Jewel special.

Filming of the "The Black Trail" Universal Western feature starring Jack Hoxie under direction of Clifford Smith has been completed. Eugenia Gilbert is the leading woman.

Universal's production of Gerald Beaumont's racing story, "When Johnny Comes Marching Home" will be issued under the title "Riders up." Filming has been completed and editing is well along. Creighton Hale has the principal part. Included in the cast are George Cooper, Ethel Shannon, Robert Brower and Kate Price. Irving Cummings directed.

"Mitzi" Universal-Jewel, starring Mary Philbin under direction of Irving Cummings has entered the second week of production.

"Butterfly" Universal-Jewel film adaption of the Kathleen Norris story has started under direction of Clarence L. Brown. Laura La Plante and Ruth Clifford have the leading femine roles, and Norman Kerry and Kenneth Harlan have the leading male roles.

"The Buglar of Algiers" has entered production at Universal City under direction of Rupert Julian. Madge Bellamy plays the leading feminine role. Others in the cast are Priscilla Dean Moran, Gibson Gowland, Ford Sterling and Chas. De Ravenne.

Filming of "The Missourian" Universal-Jewel, starring Reginald Denny has started under direction of James W. Horne. Julanne Johnston has the leading feminine role.

"Dark Stairways," Universal attraction starring Herbert Rawlinson and directed by Robert Hill, entered production at Universal City last week. Rawlinson is supported by Ruth Dwyer, Robert Homans and others.

"Claim Number One" is the working title of the Universal western feature in which Jack Hoxie will be starred. The complete cast has not been selected.

William Desmond, Universal feature star, will take his company to San Francisco to begin work on "Heart of the Night Wind." William Craft will direct.

Improved The Springs

The bubbling springs of Sunland were improved through the making of J. K. McDonald's latest First National production, temporarily titled "The Goof," when Director William Beaudine put a force of men at work enlarging the springs and planting galvanized boxes so the waters would bubble to the surface in a more attractive and sanitary way.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Bill		Red Seal Pictures	5 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	Feb. 16
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Frame Up	J. Livingston	Independent Pict.-S.R.		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros.	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Moonlit Vanna	Lee Perry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict.	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Harlan-Vidor	Preferred Pict	8 reels	Nov. 24
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict.	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib.	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Midnight Flower, The	Glass-Vale	Aywon Film		
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib.	6 reels	Feb. 23
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 3
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Blow Your Own Horn	Lewis-Perdue	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros.	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Drums of Jeopardy	Elaine Hammerstein	Truart Film		
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Let's Go		Phil Goldstone		
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Million to Burn, A	H. Rawlinson	Universal	5 reels	Nov. 1
North of Hudson Bay	Tom Mix	Fox	4973 feet	Feb. 23
Offenders, The	Margery Wilson	Independent Pict.-S. R.		
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	8 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Scars of Hate	Jack Livingston	Independent Pict.	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Six Cylinder Love	Ernest Truex	Fox	7 reels	Dec. 22
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 1
Valley of Lost Souls	Special Cast	Independent Pict.-S. R.		
Wanters, The	Special Cast	First National	6 reels	Jan. 1
When Odds Are Even	William Russell	Fox	5 reels	Dec.

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	Mar. 1
Beaten	Jack Livingston	Independent Pict.	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict.	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 23
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Myles Standish	Charles Ray	Asso. Exhib.	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Devil's Partner	Norman Shearer	Independent Pict.-S. R.		
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashion Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Julia	Bessie Love	Fox	6 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	7 reels	Feb. 23
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	Ben Burbridge	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Days	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rich	Warner Bros.	7 reels	Dec. 8
Maiman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net, The	Special Cast	Fox		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
Printers' Devil, The	Wesley Barry	Warner Bros.	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Shattered Faith	Special Cast	Independent Pict.-S. R.		
This Freedom	Fay Compton	Fox		

Feature	Star	Distributed by	Length	Reviewed
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
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JANUARY

Feature	Star	Distributed by	Length	Reviewed
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

Feature	Star	Distributed by	Length	Reviewed
Arabia's Last Race		Fox	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Doo Dad)	Pathe	1 reel	Jan. 19
Bargain Day		Educational	2 reels	Mar. 29
Barnum, Junior		Educational	2 reels	Mar. 29
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	3 reels	Dec. 3
Be Yourself	Al St. John	Fox	2 reels	
Big Business	(Our Gang)	Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Ides, The	Snub Pollard	Pathe	1 reel	Jan. 12
Big Moments from Little Pictures	Will Rogers	Pathe	2 reels	Mar. 29
Bill Collecter, The	Joe Rock	Grand-Asher	2 reels	
Bishop of Hollywood	Special Cast	Selznick		
Black and Blue	Jimmie Adams	Educational	2 reels	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Bronco Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brothers-in-Law	Earle-McCoy	Universal		
Brothers Under the Chin	Laurel-Finlayson	Pathe		
Buccaneers, The	Our Gang	Pathe	2 reels	Mar. 8
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Body, The		Hodkinson	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	Feb. 16
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Cake Eater, The	Will Rogers	Pathe	2 reels	Mar. 1
Call The Wagon	Neil Burns	Educational	2 reels	Dec. 22
Camping Out	Buddy Messinger	Universal		
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Cave Ian	Special Cast	Educational	1 reel	Mar. 1
Chasing Wealth		Universal	1 reel	Jan. 12
Checking Out	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar, Detective	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Forbidden Fruit		Selznick	1 reel	
Col. Heeza Liar in the African Jungle	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Ancestors	(Bray Cartoon)	Selznick		
Col. Heeza Liar-Sky Pilot	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Treasure Island	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Burglar	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar and the Ghost	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Vacation	Bray Cartoon	Hodkinson	1 reel	
Columbus Discovers a New Wharf		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Skeik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox	2 reels	
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Crash of Hollywood, The	Fred Caldwell	Selznick	2 reels	
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dandy Lions		Educational		
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessin-Butler	Pathe	2 reels	Dec. 20
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 3
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Dome in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Forget	Charles Chase	Pathe	1 reel	Mar. 22
Don't Hesitate		Educational	1 reel	Dec. 20
Don't Hey Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to Sea	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reel	Apr. 5
Easy Work	Summerville-Dunn	Universal	1 reel	Feb. 23
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Faint Hearts		Hodkinson	2 reels	
Family Life		Educational	2 reels	Mar. 29
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fatal Photo, The		Hodkinson	2 reels	
Feather Flirt, A	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Fiddling Fool, The		Hodkinson	2 reels	
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Five Orphans of the Storms	Aesop Fable	Pathe	1 reel	
Flip Flops		Pathe	3 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fold Up		Educational		
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Four Orphans, The		Hodkinson	2 reels	
Fraidy Cat, The	Charles Chase	Pathe	1 reel	Mar. 29
Friend Husband	"Snub" Pollard	Pathe	1 reel	Apr. 5
From Rags to Riches and Back Again	Aesops Fables	Pathe		
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	Oct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec. 22

Feature	Star	Distributed by	Length	Reviewed
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Educational	2 reels	Mar. 1
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov. 17
Good Old Days	Aesop Fable	Pathe	1 reel	
Go West	Animals	Pathe	1 reel	Nov. 20
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7
Halfback of Notre Dame, The	Harry Gribbon	Pathe	2 reels	Feb. 23
Hang On	Cliff Bowes	Educational	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 27
Happy Days	Buddy Messinger	Universal		
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hard Knocks	Charles Chase	Pathe	1 reel	Mar. 1
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heavy Sea		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	Feb. 9
Herman, The Great Mouse	Aesop Fable	Pathe	1 reel	Mar. 1
He's My Pal	Monkey Cast	Fox		
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
Hikers	Special Cast	Universal		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hit 'Em Hard	Earle McCoy	Universal	2 reels	Apr. 5
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Kid, The	Special Cast	Pathe		
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hunters Bold	Spat Family	Pathe	2 reels	Mar. 22
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov. 10
Hysterical History (Series)		Universal		
Ideal Man, The	Bert Roach	Universal	1 reel	Nov. 10
If Noah Lived Today	Aesop Fable	Pathe		
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Jockey, The	Buddy Messinger	Universal		
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb.
Keep Going	Earle-McCoy	Universal	2 reels	Feb.
Keep Healthy	Slim Summerville-B. Dunn	Universal	1 reel	Mar. 15
Kidding Capt. Kidd		Lee-Bradford	3/4 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Killing Time	Lloyd Hamilton	Educational	2 reels	Apr. 5
Knockout, The	Animals	Pathe	1 reel	
Lady Barber, The	Harry Langdon	Pathe		
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowe-Vance	Educational	1 reel	Sept. 29
Lion and the Souse, The	Smith-Dent	Pathe		
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbyow, The	Jimmy Aubrey	Schnick	2 reels	
Lofty Marriage, A	Earle Murdock	Universal	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	Feb. 16
Lost Control	Special Cast	Universal		
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept. 29
Love's Detour	Charley Chase	Pathe	1 reel	Mar. 8
Love's Reward	Animal Cast	Pathe	1 reel	Mar. 15
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Rube, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, The	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	2 reels	Feb. 2
Man Pays, The	(Dippy Doo Dads)	Pathe	1 reel	Feb. 16
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 13
Man's Best Friend	Rex (horse)	Pathe		
Mark It Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Marry When Young	Jimmy Aubrey	Selznick	1 reel	Apr. 5
Matter of Policy A	Neely Edwards	Universal	1 reel	Dec. 3
Marry When Young	Jimmy Aubrey	Selznick	1 reel	
Midnight Blues	Lige Conley	Educational	2 reels	Mar. 22
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Monkey Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	1 reel	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heiza Liar)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
New Sheriff, The		Educational	2 reels	Mar. 8
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nobody to Love	Edwards-Roach	Universal	1 reel	Mar. 22
No Loading	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Captain		Educational	1 reel	Feb. 23
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One Cylinder Love		Pathe	2 reels	Nov. 3

Feature	Star	Distributed by	Length	Reviewed
One Day in Hollywood	Hank Mann	Selznick		
One Exciting Day	Earle-Eagle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 13
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
On the Job		Fox	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Orphan, The	Clyde Cook	Fox	2 reels	
Our Little Nell	Dippy Doo Dads	Pathe		
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 13
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	Mar. 1
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Perfect Lady, A	Charley Chase	Pathe	1 reel	Feb. 23
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Political Pull	Spat Family	Pathe	2 reels	Feb. 23
Postage Due	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Pretty Plungers	Special Cast	Universal		
Quit Kidding	Buddy Messinger	Universal	2 reels	Feb. 23
Racing Kid, The	Buddy Messinger	Universal		
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Reno or Bust	Spec. Cast	Educational	2 reels	Mar. 15
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 13
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Apr. 5
Rustlin' Buster	Jack Mower	Universal	2 reels	Dec. 29
Safe and Sane	Jimmie Adams	Educational		
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
Scarem Much		Pathe	2 reels	Mar. 22
School Pals	Animal Cast	Fox	2 reels	Mar. 1
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 3
Seein' Things	Our Gang	Pathe	2 reels	Apr. 5
Shanghaied Lovers	Harry Langdon	Pathe	2 reels	Mar. 29
Sheik of Hollywood, The	Fred Caldwell	Selznick	2 reels	
She's a He	Buddy Messinger	Universal	2 reels	Nov.
Ship Ahoy	Summerville-Dunn	Universal	1 reel	Mar. 29
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 24
Should Poker Players Marry	N. Edwards-B. Roach	Universal	1 reel	Mar. 15
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 3
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smile Please	Harry Langdon	Pathe	2 reels	Mar. 1
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Smoky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Some Pal	Pal (dog)	Universal		
Son of Kalmas, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal	2 reels	Mar. 8
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 3
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Taxi, Taxi	Harry McCoy	Universal		
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan 12
That Oriental Game	Pal (dog)	Universal	2 reels	Mar. 15
That's Rich	Arthur Trimble	Universal	1 reel	Mar. 29
There He Goes	Lige Conley	Educational	2 reels	
Three Cheers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Traffic Jams	Harry McCoy	Universal		
Trailing Trouble	Buddy Messinger	Universal		
Trouble Brewing	Larry Semon	Vitagraph		
Turn to the Left	Kingston-Day	Pathe		
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 2
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under Orders	Clyde Cook	Educational	2 reels	Mar. 15
Under the White Robe		Universal	1 reel	
Unknown Boy	Universal		2 reels	
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Very Bad Man, The		Universal	1 reel	Mar. 1
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox	2 reels	Mar. 8
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
What's the Use	The Gumps	Universal	2 reels	
When Knighthood Was in Tower	Special Cast	F. B. O.	2 reels	Mar. 8
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 3
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Wide Open		Educational	2 reels	Feb. 23
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct. 29
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	2 reels	Mar. 22
You're Next		Universal		
Zev vs. Paprika	Stan Laurel	Pathe	2 reels	Mar. 15

Short Subjects

Feature	Distributed by	Length	Reviewed
Alexander Hamilton (Chr. of America)	Pathe		
Almost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict.	1 reel	Nov. 17
Ant Lion, The (Secrets of Life)	Educational	1 reel	Mar. 8
Australia's Wild North West	Lee-Bradford	2 reels	
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Beast (Fighting Blood)	Film Book. Offices	2 reels	
The Bee (Secrets of Life)	Educational	1 reel	
Big Boy Blue (Leather Pushers)	Universal	2 reels	Mar. 15
Bill Brennan's Claim	Universal	2 reels	
Birds of Passage (Novelty)	Pathe	3 reels	Apr. 5
Black Caesar's Clan (Serial)	Pathe		
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Black Sunlight (Bray Romance)	Hodkinson	1 reel	
Blue Wing's Revenge (Indian)	Universal	2 reels	
Boss of Bar 20 (Western)	Universal	2 reels	
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Bull Tosser, The (Pete Morrison)	Universal	2 reels	
Butterfly, The (Secrets of Life)	Educational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Captain Kidder (Aesop Fable)	Pathe		
Cartoon Factory, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	4 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 3
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Days of '49 (Serial)	Arrow	15 episodes	Apr. 5
Declaration of Independence, The (Chronicles of America)	Pathe		
Dirty Little Half Breed Indian (Series)	Pathe	2 reels	Mar. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Red Seal Pictures	2 reels	
Ex-Bartender Retires, The (Bruce Scenic)	Educational		
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Farewell, The (Bruce Scenic)	Educational		
Fast Express, The	Universal	15 episodes	Feb. 23
Feathered Fishermen (Educational)	Fox		
Field of Glory (Sportlight)	Pathe	1 reel	Mar. 22
Film Memorial to Woodrow Wilson	Universal	1 reel	Feb. 16
Fly, The (Secrets of Life)	Educational	1 reel	Apr. 5
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gambling With the Gulf Stream (Bray Romance)	Hodkinson	1 reel	
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Gold, Gold (Way of a Man Serial)	Pathe	2 reels	
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale (Fighting Blood)	Film Book. Offices	2 reels	June 16
Guess, The (Nigh Minnie)	Pathe		
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 12
Hats Off (Pete Morrison)	Universal	2 reels	Feb. 9
Haunted Hills (Wilderness Trails)	Educational	1 reel	Feb. 23
Heart Throbs (Sing 'Em Again)	Educational		
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 1
Home Again (Sing Them Again Series)	Educational	1 reel	Jan.
Homemaker, The	Educational	1 reel	Feb. 2
Honor of Men (Western)	Universal		
House of David	Lee-Bradford	2 reels	
Immortal Voice, The (Bray Romance)	Hodkinson	1 reel	
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Jean of Heceta Head (Wilderness Tales)	Educational	1 reel	
Johnny's Swordfish (Educational)	Fox	1 reel	
Jumping Jacks (Hodge Podge)	Educational	1 reel	Mar. 1
Just-A-Little-Late Club (Bruton Editorial)	Selznick	1 reel	
Just Wing (Bruce Scenic)	Educational		
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
King Leary (Telephone Series)	F. B. O.	2 reels	
Last Outlaw, The	Universal	2 reels	Jan. 12
Laugh-O-Graphs (Novelty)	Grand Asher		
Leatherstocking Tales	Pathe	Serial	Mar. 8
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Liquid Lava (Hodge Podge)	Educational	1 reel	
Lone Larry — Kingsley Benedict	Universal	2 reels	
Long Ago (Sing Them Again Series)	Educational	1 reel	Mar. 8
Long Live the King (Fighting Blood)	Film Book. Offices	2 reels	
Love's Round-Up (Western)	Universal	2 reels	
Mandan's Oath, The (Indian Series)	Pathe	2 reels	Mar. 15
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Masquerade, The (Out of the Inkwell)	Red Seal Pictures	1 reel	

Feature	Distributed by	Length	Reviewed
Medicine Hat (Indian Series)	Pathe	1 reel	
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Mother Goose Land (Out of the Inkwell)	Red Seal Pictures	1 reel	
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tale)	Educat onal	1 reel	Dec. 1
Mystery Box, The (Bray Romance)	Hodkinson	1 reel	
Mysteries of Yucatan (Educational)	Fox	1 reel	
National Rash, The (Sportlight)	Pathe	1 reel	Mar. 8
New England Farm, A (Educational)	Fox		
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	Feb. 16
Olympic Mermaids (Sportlight)	Pathe	1 reel	Feb. 23
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Peter Stuyvesant (Chr. of America)	Pathe	3 reels	Feb. 23
Plastigrams (Novelty)	Educational		
Poor King Midas (Barton Editorial)	Selznick	1 reel	
Puritan, The (Chronicles of America)	Pathe		
Rat's Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Romance of Life (Bray Romance)	Hodkinson	1 reel	
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Sculptor's Paradise, A (Novelty)	Fox	1 reel	Mar. 15
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Sky Splitter, The (Bray Romance)	Hodkinson	1 reel	
Slippery Decks (Educational)	Fox	1 reel	
Society Sensation, A (Valentine re-issue)	Universal	2 reels	Mar. 1
Some Sense and Some Nonsense (Hodge-Podge)	Educational	1 reel	Sept. 29
Song Cartoon	Red Seal Pictures	1 reel	
Sons of Swat (Educational)	Fox		
Something for Nothing (Barton Editorial)	Selznick	1 reel	
Speedville (Hodge-Podge)	Educational	1reel	
Spider, The (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sun and Snow (Sportlight)	Pathe		
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swift and Strong, The Sportlight	Pathe	1 reel	Apr. 5
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	Mar. 8
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking a Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Ten Scars Make a Man (Serial)	Pathe		
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	Feb. 23
Trader Keeps Moving, The (Bruce Scenic)	Educational		
Twilight Trail, Bob Reeves-Marg. Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
White Man Who Turned Indian, The (Indian Series)	Pathe	2 reels	Mar. 1
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why the Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Why Mice Leave Home (Cartoon)	Pathe	1 reel	Mar. 15
Wild and Western (Sportlight)	Pathe	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 3
Winning a Bride	Universal	2 reels	
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe	3 reels	Mar. 22
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R	12 reels	Feb. 2
Adorable Scofflaw, The	Bow-Harlan	Preferred		
After A Million	Kenneth McDonald	Sunset Prod		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Special Cast	Warner Bros.		
Alaskan, The	Thomas Meighan	Paramount		
Along Came Ruth	Viola Dena	Metro		
America	Special Cast	United Artists	14 reels	Mar. 8
An Old Man's Darling	Laura La Plante	Pathe		
Another Scandal	Special Cast	Paramount		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. C. Burr	7 reels	Feb. 9
Back of the Beyond		Grand-Asher		
Back Trail, The	Jack Hoxie	Universal		
Bandolero	Special Cast	Goldwyn Cosmo		
Barbara Freitchie	Special Cast	First National		
Beauty Prize, The	Viola Dana	Metro		
Bedroom Window		Paramount		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas. Educ. Co.		
Bluff	Ayres-Moreno	Paramount		
Boden's Boy	Special Cast	Hepworth Dist.		
Boomerang, The	Special Cast	Preferred Pict.		
Bread	Special Cast	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers	Special Cast	Metro		
Buddies	Marion Davies	Cosmo		

Feature	Star	Distributed by	Length	Reviewed
Butterfly	Virginia Valli	Universal		
Captain January	Baby Peggy	Principal Pict.		
Chechakos, The		Asso. Exhib.		
Circe	Mae Murray	Metro		
Claim No. 1	Special Cast	Universal		
Clean Heart		Vitagraph		
Code of the Sea	Rod La Rocque	Paramount		
Confidence Man, The	Thomas Meighan	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod.		
Dark Swan, The		Warner Bros.		
Daughters of Pleasure	Blue-Prevost	Principal Pict.		
Dawn of a Tomorrow	Special Cast	Paramount	6 reels	Apr. 5
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Dollar Down	Ruth Roland			
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.		
Double Dealing	Charles Jones	Fox		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
End of the World, The	Jack Pickford			
Enemy Sex, The	Betty Compson	Paramount		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro		
Family Name				
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount	5 reels	Mar. 1
Feet of Clay	L. Joy-R. La Roque	Paramount		
Fighting Coward, The	Special Cast	Paramount	7 reels	Mar. 15
Fighting Tylers, The	Spec. Cast	Hal. Roach		
Fire Patrol, The	Madge Bellamy	Chadwick Plct.		
Fires of Fate		Truart (S. R.)		
First Violin, The		Grand-Asher		
Flames of Romance	Special Cast			
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod.	6500 feet	Mar. 8
Fool, The	Special Cast	Fox		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Forgive and Forget	Special Cast	C. B. C. (S. R.)	6 reels	Feb. 23
Free Love		Metro		
Furnace of Life, The		Grand-Asher		
Good Bad Boy, The		Principal Pict.		
Goof, The	Special Cast	First National		
Guarded Woman, The	Richard Dix	Paramount		
Guilty One, The	Agnes Ayres	Paramount		
Gulliver's Travels	Special Cast	Universal		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Hearts of Oak		Fox		
Helen's Babies	Babby Peggy	Principal Pict.		
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The	Special Cast	Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Hunted Woman, The		Fox		
Icebound	Dix-Wilson	Paramount	5145 feet	Mar. 15
In Fast Company	Richard Talmadge	Truart		
In The First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
In the Shadow of the Moon	Dorothy Chappell	Lee-Bradford	5 reels	
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
K		Universal		
King, The	Adolph Menjou	Paramount		
Lash of the Whip	Ashton Dearholt	Arrow		
Last Frontier, The	Special Cast	First National		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov.
Leave It to Gerry	Special Cast	Grand-Asher		10
Lend Me Your Husband	Doris Kenyon	C. C. Burr		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Lightning Rider, The	Harry Carey	Hodkinson		
Little Robinson Crusoe	Jackie Coogan	Metro		
Listen Lester	Special Cast	F. B. O.		
Lone Chance, The	John Gilbert	Fox		
Lone Fighter, The	J. B Warner	Sunset Prod.		
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lure of the Yukon				
Madame Satan	Theda Bara			
Man from Brodney's	Special Cast	Vitagraph	7 reels	Dec. 3
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Man Who Came Back, The		Fox		
Man Who Sold Himself	Richard Dix	Paramount		
Man Without a Country, The		Fox		
Marriage Market, The	Special Cast	C. B. C.-S. R.	6 reels	Mar. 1
Mary Anne		Pathe		
Mary the Third	Special Cast	Goldwyn-Cosmo		
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Miami	Betty Compson	Hodkinson		
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Monsieur Beaucaire	Rudolph Valentine	Paramount		
Montmartre	Pola Negri	Paramount	7 reels	Mar. 15
Mountebank, The	E. Torrence-A. Q. Nilsson	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount		
My Ladies Lips		Preferred		
My Man	Special Cast	Vitagraph	5600 feet	Feb. 23
Never Say Die	Douglas McLean	Assoc. Exhib.		
Night Message	Special Cast	Universal	4591 feet	Mar. 29
North of Alaska	Matty Mattison	Sanford Prod.		
North of 36	Special Cast	Paramount		
Open Places	John Lowell	John Lowell		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Outline of History		J. R. Bray		
Painted Woman, The	Kirkwood-Lee	Hodkinson		
Pair of Hellions, A	Miller-Palmer	Lee-Bradford	6 reels	
Pal O' Mine	Special Cast	C. B. C.		
Passionate Adventurer	Alice Joyce	Selznick		
Peter Pan	Pauline Garon	Paramount		
Potash and Perlmutter in Hollywood	Bernard-Carr	First National		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	
Range Boss, The	Bowers-Calhoun	Vitagraph		
Reckless Age, The	Reginald Denny	Universal		
Relativity	Laura La Plante	Universal		
Restless Wives	Doris Kenyon	Mastodon		

Feature	Star	Distributed by	Length	Reviewed
Riders Up	Special Cast	Universal		
Ridgeway of Montana	Jack Hoxie	Universal		
Rolea	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Rose of the Ghetto	Marie Prevost	Warner Bros.		
Sands of Time	Special Cast	First National		
San Francisco		Grand Asher		
Satin Girl, The	Special Cast	Grand-Asher		
Sea Hawk, The	Special Cast	First National		
Sheriff of Tombstone	Fred Thomson	Monogram Pict.		
Signal Tower, The	Special Cast	Universal		
Singer Jim McKee	William S. Hart	Paramount	7 reels	Feb. 23
Sinners in Heaven	Special Cast	Paramount		
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Society Scandal, A	Gloria Swanson	Paramount	6 reels	Mar. 22
Southern Love	Betty Blythe			
Stepping Lively	Richard Talmadge	Truart		
Stranger of the North	Richard Travers	Lee-Bradford	5 reels	
Strange Woman, The	Shirley Mason	Fox		
Strathmore		Fox		
Superstition	De la Motte-Bowers	Creative Prod.		
Take It or Leave It	Leatrice Joy	Paramount		
Taming of The Shrew	Bebe Daniels	Principal Pict.		
Tarnish	May McAvoy	Paramount		
Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Special Cast	Warner Bros.		
Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo		
Thief of Bagdad, The	Douglas Fairbanks		12000 feet	Apr. 5
Three O'clock in the Morning	Special Cast	Assoc. Exhibitors	7 reels	Feb. 9
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 8
Throwback, The	Pat O'Malley	Universal		

Feature	Star	Distributed by	Length	Reviewed
Thy Name is Woman	Special Cast	Metro	9987 feet	Mar. 15
Tiger Love	E. Taylor-Moreno	Paramount		
Treasure Canyon	J. B. Warner	Sunset Prod		
Tree in the Garden	Special Cast	Goldwyn-Cosmo		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
Trouble Shooter, The	Tom Mix	Fox		
Unguarded Woman, The	R. Dix-B. Daniels	Paramount		
Venus of the South Seas	Annette Kellerman	Lee-Bradford	5 reels	
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Visions		United P. & D.		
Wanderer of the Waste-land		Paramount		
Wandering Husbands	Kirkwood-Lee	Hodkinson		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of All Flesh		Grand Asher		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers, The		Goldwyn-Cosmo		
Week End Husbands	A. Ruben-M. Love	Equity	6700 feet	Feb. 23
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod		
What Shall I Do	Dorothy Mackaill	Hodkinson		
When a Woman Reaches Forty		Preferred		
Which Shall It Be?	Special Cast	Hodkinson		
Whipping Boss, The	Special Cast	Monogram		
Who's Cheating	Dorothy Chappell	Lee-Bradford	5 reels	
The Wise Son	Special Cast	Universal		
Worldly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		
Youth to Sell		C. C. Burr		
Women Who Give	Special Cast	Metro		

: : Picture Paragraphs : :

VISUAL Education, the well known educational journal, finds that, "although primarily designed for popular entertainment, the informational value of 'The Courtship of Myles Standish' is enormous." This observation was made in the March issue of that publication, and the critic says further:

"This picture, created by Charles Ray, is a splendid film for persons interested in education, setting forth in great detail the voyage of the Pilgrims and the vicissitudes of the first year. It visualizes a vital event in American history and gives definite personalities to historic figures which have hitherto been just names for many."

In like manner, Marie Goodenough, who conducts the School Department of the Educational Screen, finds both entertainment and instruction in the Ray classic. Writing in the March number, she says:

"The picture is true as a die in its depiction of the character of that little band—Captain Myles Standish, John Alden, Priscilla, John Carver, the first governor, and William Bradford, his chief reliance. As material for a study of the Pilgrims and their experience it becomes significant for the educational public."



Dagmar Godowsky, in Chadwick Pictures "Meddling Women."



Sol Lesser, theatre man, says, "I'll take them all—every Harold Bell Wright picture you make—and take them for our entire chain of 106 theatres." The contract is signed, while Sol Lesser, producer, looks on content, for he had smashed every record in motion picture selling, this being the biggest sale of a series of motion picture productions yet recorded in the annals of theatredom.

THE Motion Picture Committee of the Civic Club of Philadelphia has reviewed and given its approval to "The Marriage Market," a C. B. C. production, featuring Pauline Garon, according to a report received from the De Luxe Film Co.

LATEST in the series of yellow sheet exploitation supplements which Goldwyn Cosmopolitan is issuing with each of its releases is that prepared for the Cosmopolitan production, "The Great White Way." The supplement is the work of W. R. Ferguson, manager of exploitation for the distributing concern.

It strikes an unusual note from the title page illustration with its admonition of "Put a Kick into your Campaign" to its final sheet of exploitation suggestions. A special page is devoted to the great amount of publicity which has been given to "The Great White Way" by the Hearst publications, telling the exhibitors how they can capitalize on that publicity which has cost them nothing.

Under the caption "'The Great White Way' contains the stuff that successes are made of," the story of the picture is outlined through the enumeration of features that lend themselves to exploitation. Hints on how to "sell" the great cast, both of actors and of notables in New York's sporting, theatrical and newspaper world, are given in detail.

A sample of the very attractive herald prepared for "The Great White Way" is attached to the supplement and two or three pages are devoted to different ways in which this herald can be used.

LAST week the Pre-view Committee of the California Federation of Women's Clubs unanimously endorsed Laurette Taylor's new Metro picture, "Happiness." The following letter was written by Mrs. E. H. Jacobs, vice-chairman of Pre-views to B. F. Rosenberg, manager of the Metro exchange in Los Angeles:

"Of course, the committee previewing 'Happiness,' with Laurette Taylor, decided to endorse it.

"There is a charm about this delightful comedy, and Miss Taylor is irresistible. Her powers of characterization seem to be unusually diversified and her work is always sincere.

"'Happiness' is well named, for it radiates in a great measure, what the name implies."

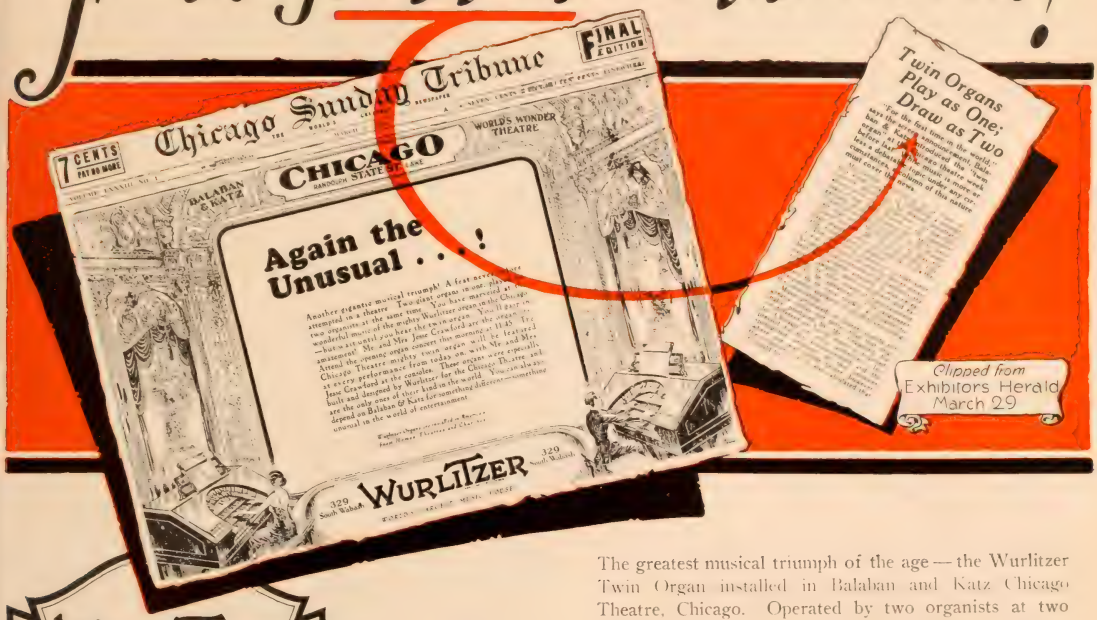
MARY PICKFORD may be responsible for one of the season's song hits. Victor Schertzinger, film director and composer of many musical hits, including "Marcheta," a recent sensation, wrote a theme melody for Miss Pickford's new photoplay feature, "Dorothy Vernon of Haddon Hall." When Miss Pickford heard this melody she was so impressed that she suggested it be put on the market as a song.

While the air was catchy and had a compelling swing, Mr. Schertzinger was at a loss for a title. Miss Pickford came to the rescue with the suggestion that the new song be called "Love Has a Way."

Harold Flammer, the publisher, has just returned from a country-wide trip of more than 12,000 miles during which he featured "Love Has a Way."

It is being featured in many theatres with organ, colored illustrated slides being shown on the screen at the same time. In Chicago seventeen theatres are using slides several weeks before the date when "Dorothy Vernon of Haddon Hall" will be shown, thus creating interest in film and song.

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Miller Theatre	Wichita
Palace Theatre	Dallas
Grauman's Metropolitan Theatre	Los Angeles
Grauman's Egyptian Theatre	Hollywood
Indiana Theatre	Terre Haute
Missouri Theatre	St. Louis
Granada Theatre	San Francisco
Capitol Theatre	Cincinnati
World Theatre	Omaha

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Hollywood, California



John M. Stahl

Mr. Louis B. Mayer presents The John M. Stahl Production—***"Why Men Leave Home".*** Adapted for the screen by A. P. Younger from the play by Avery Hopwood. The strong cast Includes Lewis Stone, Mary Carr, Helene Chadwick, William Mong And Alma Bennett. Assistant Director, Sydney Algier. Film Editors, Robert Kern and Miss Margaret Booth. Jack Holden, Art Director. Photography by Sol Polito, A.S.C. All personally Directed by John M. Stahl. *A First National Picture.* ***Rothacker Prints and Service.***

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APRIL 26, 1924

Motion Picture News

Reg. U. S. Patent Office

Capitols, Rialtos,
Strands, Rivolis,
– all theatres
holding it over-

Goldwyn presents Elinor Glyn's production of HER FAMOUS NOVEL
THREE WEEKS
Scenario by Elinor Glyn
Continuity by Carey Wilson
Conrad Nagel and Aileen Pringle
Directed by ALAN CROSLAND
A GOLDWYN PICTURE
Distributed by Goldwyn-Cosmopolitan
EDITORIAL DIRECTOR Jime Mathis

Goldwyn-Cosmopolitan

VOL. XXIX No. 17

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Published Weekly — $3.00 a year

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THOMAS MEIGHAN

IN

"The Confidence Man"

A Paramount Picture



Like all the Meighans, "The Confidence Man" is a gold-getter! Packing 'em in solid at the Rivoli, New York, this week, despite wonderful spring weather outside.

"Refreshing entertainment. Meighan's part gives him every opportunity to display his remarkably engaging personality," says the World.

"The fans are going to step right up and be cheer leaders for 'The Confidence Man,'" adds the American.

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Produced by

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"TRIUMPH" marks De Mille's return from the ancient pomp of "The Ten Commandments" to the type of ultra-modern society love story that he made famous in "Male and Female" and "Manslaughter."

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ROD LA ROCQUE

Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, George Fawcett, Raymond Hatton



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Whatever the season, the crowds will always come to a REAL SHOW and "The Breaking Point" is certainly THAT! A great Mary Roberts Rinehart story, big cast, famous director, Paramount. One of the golden May-June Paramounts, which include "A Society Scandal", "The Confidence Man" and "Triumph".

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Production



"The Breaking Point"

with

NITA NALDI
Patsy Ruth Miller
George Fawcett *and*
Matt Moore

A Paramount Picture



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Mary Pickford in "Dorothy Vernon of Haddon Hall"

From the romantic novel by Charles Major
Adapted by Waldemar Young

A MARSHALL NEILAN Production

Photography by Charles Rosher

Opens in New York May 5 at the Criterion Theatre

Mary Pickford's greatest and most beautiful picture, "DOROTHY VERNON OF HADDON HALL" will begin an indefinite engagement May 5 at the Criterion theatre, New York, at $1.50 top. This tremendous box-office attraction is now being booked at advanced prices for indefinite runs at the leading theatres in many of the larger cities throughout the country.

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STAR OF "MERTON OF THE MOVIES"



F. SCOTT FITZGERALD
AUTHOR OF "THE BEAUTIFUL AND DAMNED"



CLARA BOW
A SENSATIONAL SUCCESS in "BLACK OXEN"

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INDIANAPOLIS, IND.	Palace Theatre
LOUISVILLE, KY.	National Theatre
CINCINNATI, OHIO	Palace Theatre
DAYTON, OHIO	Keith's Theatre
DETRIOT, MICH.	Family Theatre
LONG BEACH, CALIF.	Mission Theatre
SAN FRANCISCO, CALIF.	Hippodrome
ST. LOUIS, MO.	King's Theatre
ST. PAUL, MINN.	Palace-Orpheum
SYRACUSE, N. Y.	Rivoli Theatre
WASHINGTON, D. C.	Crandall's Criterion
SANDUSKY, OHIO	Schade Theatre
MISSOULA, MONT.	Rialto Theatre
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Starring

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FRANK E. WOODS *Special Production*

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John Harron, Louise Dresser
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Directed by John G. Adolfi
Story, Supervision and Editing by Frank Woods

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Follow the lead of these First Run Theatres that have cleaned up with "Love's Whirlpool"

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ST. LOUIS, MO.	William Goldman's King's Theatre
BOSTON, MASS.	Fenway Theatre
INDIANAPOLIS, IND.	Palace Theatre
CINCINNATI, OHIO	Capitol Theatre
LOUISVILLE, KY.	Rialto Theatre
PROVIDENCE, R. I.	Victory Theatre
TAMPA, FLA.	Strand Theatre
HOUSTON, TEXAS	Capitol Theatre
OAKLAND, CALIF.	State Theatre
JACKSONVILLE, FLA.	Imperial Theatre
SANDUSKY, OHIO	Schade Theatre
CHATTANOOGA, TENN.	Rialto Theatre
WINSTON-SALEM, N. C.	Amuzu Theatre
SAVANNAH, GA.	Odeon Theatre
MIAMI, FLA.	Hippodrome
JACKSON, TENN.	Lyric Theatre
WACO, TEXAS	Hippodrome
COLUMBIA, S. C.	Imperial Theatre
MUSKOGEE, OKLA.	Palace Theatre
KNOXVILLE, TENN.	Strand Theatre
MACON, GA.	Rialto Theatre
ST. PETERSBURGH, FLA.	Phiel Theatre
SALT LAKE CITY, UTAH	Pantages Theatre
FORT WORTH, TEXAS	Phillips Egypt Theatre
SACRAMENTO, CALIF.	Liberty Theatre
DAYTON, OHIO	Keith's State Theatre
HUNTINGTON, W. VA.	Strand Theatre
SOUTHERN ENTERPRISES THEATRE CIRCUIT	



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with

James Kirkwood, Lila Lee and Madge Bellamy

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Story by Martha Lord

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Victor Hugo Halperin's

When a Girl Loves

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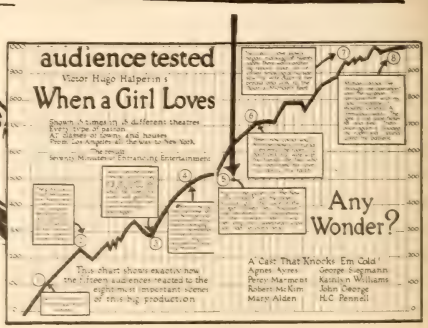
Percy Marmont	Kathlyn Williams
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" 'That, you dog!' spat the former servant. 'No longer your coachman, I'm your master now—avenging arm of the revolution.' He dropped his pistol and Michael fell wounded."

75 Minutes of Entrancing Entertainment







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with Virginia Valli and House Peters.

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with House Peters and a big cast.

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with Lon Chaney and Virginia Valli.

UNDER TWO FLAGS
starring Priscilla Dean.

KENTUCKY DERBY
starring Reginald Denny.

THIFLING WITH HONOR
with an all-star cast.

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DRIVEN
with an all-star cast.

THE ABYSMAL BRUTE
starring Reginald Denny.

BAVU
with an all-star cast.

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with Mary Philbin, Norman Kerry, George Hackathorne.

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A Lois Weber production with a great cast.

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with Claire Windsor, Norman Kerry, Barbara Bedford and Richard Travers.

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starring Virginia Valli with Milton Sills.

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with Baby Peggy and an all star cast.

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Baby Peggy with Robert Ellis, Elinor Faire and a big cast.

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Smashing romances of the prize ring from H. C. Witwer Collier's Weekly stories.

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A Special Word to

No. 380. Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Pictures Corporation

THIS talk is intended for those of you who are ruinously hammering down Universal rental prices through booking circuits, booking agencies or whatever you choose to call them.

You tell me you formed these booking combinations to defend yourselves against producers or distributors who are crushing you. You tell me your booking combination is the only weapon with which you can combat still greater circuits, whether owned by producers or not.

I don't know anything about that, because undoubtedly there are two sides to that story as to every other story. But I do know that, thoughtlessly and without intending to do so, you are hammering prices down on the very company you ought to support to the last ditch. Every time you use that booking combination against Universal, you are using it against yourself! Everything you do to weaken Universal is a good swift kick in your own pants!

I ask you to stop it and stop it now!

With all the power at my command, I ask you to realize that if you treat Universal as an enemy — as some of you are unintentionally doing — you are fighting your own future, battling your own flesh and blood!

Booking Circuits!

Do I ask special favors for Universal?

YOU BET YOUR LIFE I DO!

I ask you to treat Universal as you would treat a partner. Regardless of what your booking combination rules may be, I ask you to waive them in dealing with Universal. I ask you to quit forcing me to deal with one theatre. I ask you to quit restraining me from getting the benefit of competition among you! I ask you to quit fixing the price that I've got to accept for my pictures! I ask you to quit clubbing my prices down to a ridiculous basis!

By what earthly right do I ask these things? Simply by right of the fact that I've never done anything to warrant this sort of rough treatment from exhibitors. I am not threatening you with great chains of theatres. I never tried to force you to book "everything or nothing." I never tried any cute or devilish little tricks or schemes or devices to take you into camp. I've always played with you with every darned card on the table, face up, and not a card up my sleeve.

If you are determined to use a club in booking, don't use it where it will damage you in the end. There is no greater blow you could give yourself than to injure Universal. I know you are hurting us without realizing what you are doing. Now that you do know, will you wake up and quit fighting yourself over my shoulder?

Universal Star Series

Here is a group of high-powered box-office stars supported by splendid casts, expert direction and all the resources of Universal City in a great variety of appealing stories.

JACK HOXIE
In seven rough-riding outdoor action pictures.

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Nine tested and proved pictures of the gentleman-adventurer variety.

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In five noteworthy pictures of the modern girl.

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In two productions full of peppy, actionful comedy. A magnectic new screen personality.

ALL STAR CASTS
Here are a dozen productions with sure-fire box-office profits guaranteed on past performances. All produced with special casts and exploitation angles.

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The whimsical western star in eight galloping releases, each an audience picture with a box-office wallop!

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"The Steel Trail", "The Fast Express", "The Ghost City", "Beasts of Paradise". Featuring William Duncan, Pete Morrison, Margaret Morris, William Desmond and Eileen Sedgwick.

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starring Hilliard Karr, Jack Earle, Al Alt, Pal, the Dog; The Century Follies Girls, Buddy Messinger and Spec O'Donnell.

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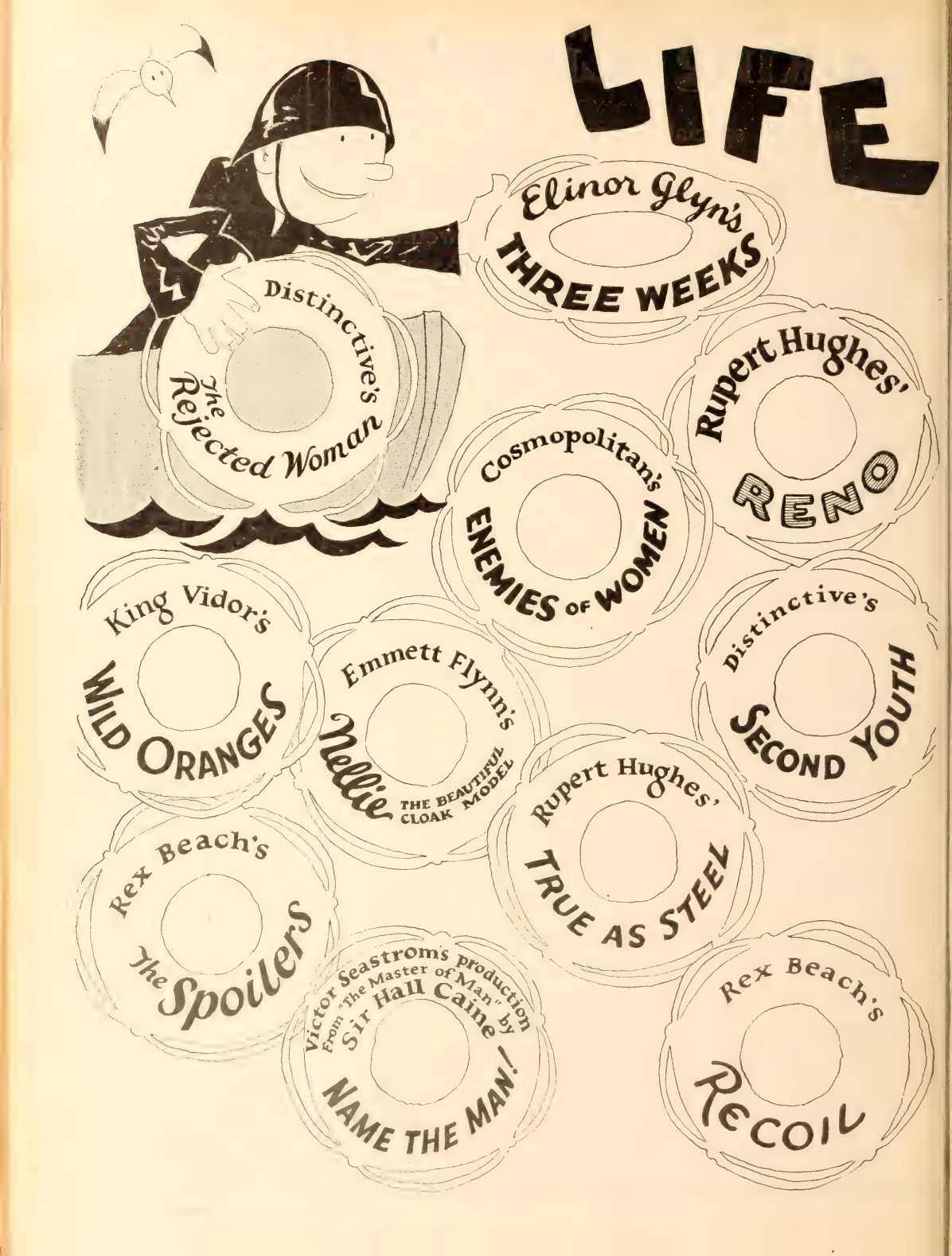
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The Rejected Woman
Rupert Hughes'
RENO
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ENEMIES OF WOMEN
King Vidor's
WILD ORANGES
Emmett Flynn's
Nellie
THE BEAUTIFUL CLOAK MODEL
Distinctive's
SECOND YOUTH
Rex Beach's
The Spoilers
Rupert Hughes'
TRUE AS STEEL
Victor Seastrom's production
From "The Master of Man" by
Sir Hall Caine —
NAME THE MAN!
Rex Beach's
RECOIL


SAVERS!
King Vidor's
3 WISE FOOLS
Cosmopolitan's
Through the Dark
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The Day of Faith
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UNSEEING EYES
Marshall Neilan's
THE ETERNAL THREE
Elinor Glyn's
6 DAYS
Marshall Neilan's
The Rendezvous
Emmett Flynn's
IN THE PALACE OF THE KING
Clarence Badger's
RED LIGHTS
George Arliss
in
The GREEN GODDESS
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MARION DAVIES
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THE GREAT WHITE WAY
Goldwyn-Cosmopolitan



Boy—What a Crowd Puller!!

"GALLOPING GALLAGHER"

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Starring FRED THOMSON

World's Champion Athlete and Stunt Man and SILVER KING the Horse the Whole World Loves

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directed by

Albert Rogell

Here's unquestionably the greatest series of big time Westerns in years,—already a sweeping National success and only on the market about four weeks, a record not equalled by any Western pictures ever released.

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Crowd pulling showman's posters and accessories. Ask any exhibitor who has played the first two. That's all, except if you love money—grab this brand new series, F. B. O.'s BIG SIX.

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FRANCES NIMMO GREEN

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"FAMILY LIFE"

With MARK JONES and SUNSHINE HART

"'Family Life' will prove the hit of any program, and the hard-boiled exhibitor or patron who doesn't get a lot of laughs out of it needs a pulmotor—he is almost dead. * * * One of the best comedies Jack White ever made."
Exhibitors Herald

"You can usually count on a brand-new comedy stunt in a Jack White production, and 'Family Life' is no exception." *Moving Picture World*





"THERE HE GOES"

With

LIGE CONLEY

Remember what a scream Lige Conley was as the automobile racer in "Backfire"? You will agree he is even funnier in the horse race in "There He Goes".

Supervised by JACK WHITE

Educational Pictures
THE SPICE OF THE PROGRAM

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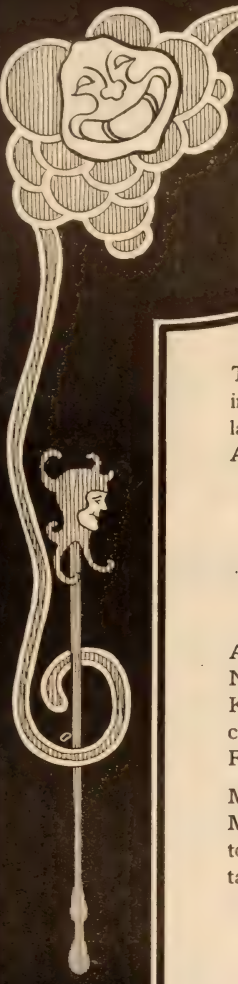
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by

MAXSON FOXHALL JUDELL

Illustrated by MAX FLEISCHER





The first comprehensive effort to bring forth the best in Real Original American Humor. The best and latest bits of fun—*bought and paid for*, not clipped. And a Modern Mother Goose Tale in cartoon.

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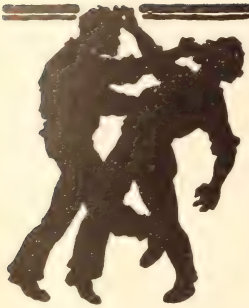
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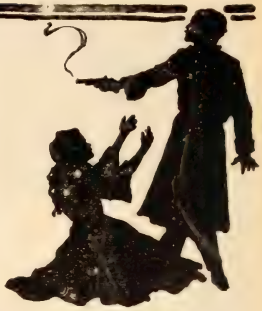


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A TENSE MELO-DRAMATIC STORY OF LOVE & HATE

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AND

"THE TEN COMMANDMENTS"

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is worth plenty: you know that because you played her "Peg O' My Heart" Well, "HAPPINESS" is another "PEG" it's a natural !!

Adapted from
J. HARTLEY MANNERS'
famous Stage play
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that we'll just tell you to book it ~ ~ and let it go at that !

LOUIS B. MAYER
presents it

Reginald Barker
made it

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Adaptation by BERNARD McCONVILLE *and* J.G.HAWKS
Scenario by A.P.YOUNGER ... *Based on* SARAH P.McLEAN GREENE'S *famous story* "CAPE COD FOLKS" ~ ~ ~

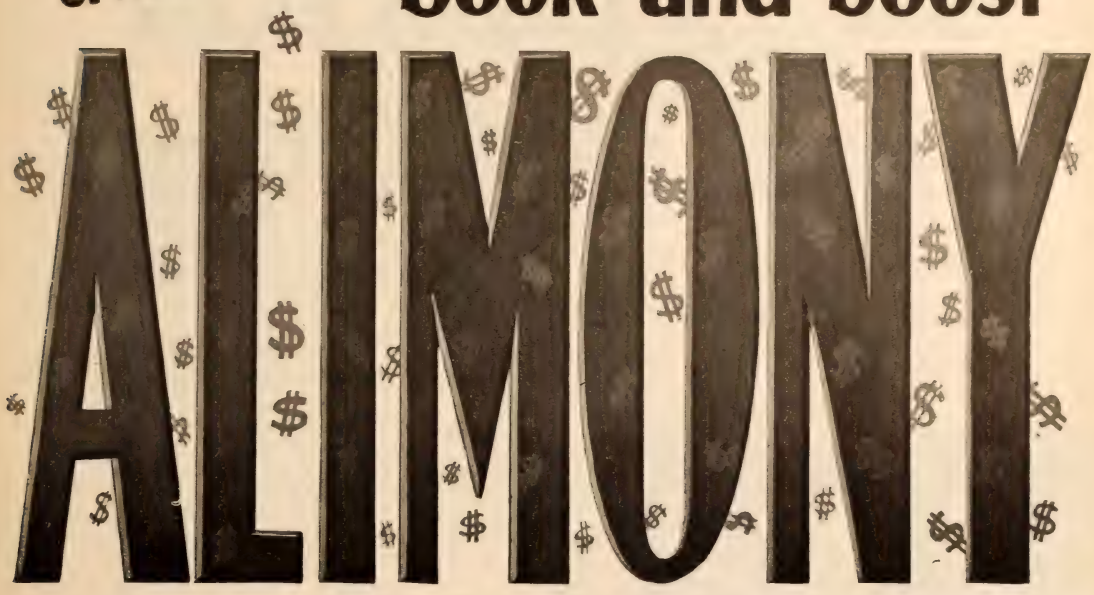
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Samuel Goldwyn
[not now connected with Goldwyn Pictures]
says:

"*I consider the direction of*

CYTHEREA

GODDESS OF LOVE

the finest ever done by—

GEORGE FITZMAURICE"



GEORGE FITZMAURICE

"I consider the direction of 'Cytherea' the finest ever done by Mr. George Fitzmaurice.

"By its artistry, its human drama, and the deft handling of a beautiful love story, you will recognize the rare genius of George Fitzmaurice.

"'Cytherea' definitely establishes him as one of the greatest directors.

"It is by far the most powerful picture I have ever produced from every angle.

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Signed,
Samuel Goldwyn
(not now connected with Goldwyn Pictures)

From the novel by
Joseph Hergesheimer
Adapted for the screen by
Frances Marion

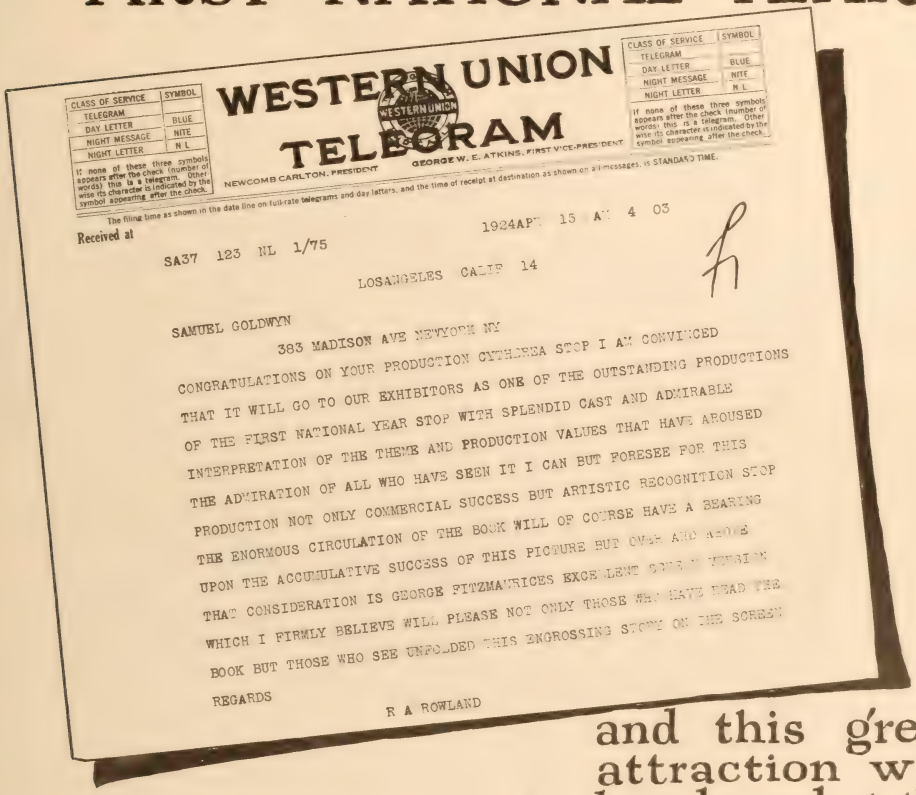
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one of outstanding productions of the

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383 MADISON AVE NEWYORK NY

CONGRATULATIONS ON YOUR PRODUCTION CYTHEREA STOP I AM CONVINCED THAT IT WILL GO TO OUR EXHIBITORS AS ONE OF THE OUTSTANDING PRODUCTIONS OF THE FIRST NATIONAL YEAR STOP WITH SPLENDID CAST AND ADMIRABLE INTERPRETATION OF THE THEME AND PRODUCTION VALUES THAT HAVE AROUSED THE ADMIRATION OF ALL WHO HAVE SEEN IT I CAN BUT FORESEE FOR THIS PRODUCTION NOT ONLY COMMERCIAL SUCCESS BUT ARTISTIC RECOGNITION STOP THE ENORMOUS CIRCULATION OF THE BOOK WILL OF COURSE HAVE A BEARING UPON THE ACCUMULATIVE SUCCESS OF THIS PICTURE BUT OVER AND ABOVE THAT CONSIDERATION IS GEORGE FITZMAURICES EXCELLENT CONCEPTION WHICH I FIRMLY BELIEVE WILL PLEASE NOT ONLY THOSE WHO HAVE READ THE BOOK BUT THOSE WHO SEE UNFOLDED THIS ENGROSSING STORY ON THE SCREEN

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and this great attraction will be released at the Peak of the Love Season- Love Week- May 4 to 11 or any week you play

CYTHEREA

GODDESS OF LOVE

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A First National Picture

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"Barthelmess at his best"

NEW YORK

WORLD — "One of the finest motion picture dramas which we have ever seen."

TIMES — "Superior to anything Barthelmess has done since 'Tol'able David.'"

AMERICAN—"Deserves the patronage of all who appreciate good pictures."

TELEGRAM-MAIL — "Barthelmess has never done anything more moving in motion pictures."

DAILY NEWS—"So absorbing and fine a picture as it is not often one's luck to see."

TOLEDO

TIMES—"One of the most worthwhile offerings which has been seen here for some time."

LOS ANGELES

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DAILY NEWS — "In this season of unusual photoplays this may rightly be considered the most unusual."

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DAILY POST — "The Enchanted Cottage" is unusually good."

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RICHARD BARTHELMESS *in* THE ENCHANTED COTTAGE

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A John S. Robertson Production

A First National Attraction

Photographed by George Folsey

Scenario by Josephine Lovett

From the play by Sir Arthur Wing Pinero

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ONE OF THE REAL BOX OFFICE GEMS OF THIS SEASON

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

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William A. Johnston, Editor
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Distribution

IN the hey-day of the General Film regime it would have been considered idiotic and outrageous that a trade paper, or any agency, should raise its voice and say that distribution was ominously out of joint.

Distribution was highly efficient. Producers and exhibitors were prosperous. Distribution was capably managed. Yet Charles Pathe came over from France one day, stated courageously that distribution was fundamentally and destructively wrong and told why; Paramount Pictures Corporation was later formed and in time the whole film map was completely made over along new lines, to meet new requirements.

Today a sales manager comes back to New York after a country-wide trip, weary with train travel and the eternal warfare over rental prices, first runs, booking combines and the like and exclaims: "What's this about a new distribution plan? What's wrong with distribution, anyway? Maybe I can work my men a little harder. Maybe I can lop off a few dollars here and there from running expense. But—why don't you go after production waste? That's where the trouble is."

* * *

And again, the answer is: there's little wrong with the handling of distribution as it exists today. It is efficient; it is managed by as capable and hard-working managers as you will find in the whole business world. But that is not the issue. The question is: Is distribution correct in **principle?** Is it **fundamentally** the right way to sell pictures, right in the best interests of producer, distributor and exhibitor, right for the stability and prosperity of the industry, right for the production of the better pictures the public continues to demand? Is it all this; or is it a deterrent and expensive handicap?

And that question, we submit, is decidedly an open one.

* * *

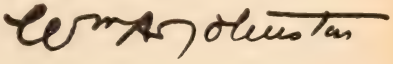
We know that distribution costs too many millions a year. We know that a multiplicity of sales effort exists, that a multiplicity of exchanges exist; and on the other side of the fence we know too well that booking combines exist to a dangerous degree. The thing that breeds civil war within an industry is inequity; and inequity always comes about because there is a large and unnecessary leak somewhere that imposes burdens so heavy that rebellion arises.

Exhibitors war against heavy rentals. Some theatres pay too little in proportion which helps make others pay too much; but it is a fact that several thousand theatres today are up against rental burdens that threaten their existence as paying enterprises. On the other hand, producers are not, as exhibitors may think, much better off. Production, in fact, is altogether too hazardous an enterprise to promise the continued flow of the better kind of pictures the theatres need. Producers must not be forced to make mediocre pictures, as Louis Greenfield, a prominent and practical exhibitor, points out in a letter this week.

Mr. Greenfield's letter indicates that a number of exhibitors are doing some clear thinking on this very large problem; but in all probability the average exhibitor like the average salesman is not looking much below the surface. Each makes the best deal he can on the existing order of distribution.

The question is, we repeat, Is the existing order or distribution right? Cannot its cost be reduced, not by saving a few dollars here and there but by a fundamental reordering, a brand new selling scheme that will save millions in the aggregate each year and so make better theatres, better pictures, more profits and a new stability through the entire industry.

That is the object of MOTION PICTURE NEWS' prize contest. And we don't hesitate to say that already we are optimistic over the result of it.



PICTURES AND PEOPLE

HUGH D. MacINTOSH told some people at a luncheon just why Great Britain wants to make pictures and in so clear and forceful a manner that he made his hearers want Great Britain to succeed. As MOTION PICTURE NEWS has often stated, this country welcomes British made pictures because we welcome healthful competition and because we realize that picture expression should be international. But Mr. MacIntosh sets a still higher objective when he states that the security of the world today and to come depends importantly upon the English-speaking races, certainly upon the white races, and that England should and must have its place in the picture sun so that her peoples and their ideals may be suitably and truly portrayed to the vast and mixed picture audience of the globe. This is a serious enough matter, a responsibility indeed that the motion picture and all its people will eagerly welcome much less overlook.

* * *

SCARCELY a day goes by that we do not read of some screen player who has injured himself for the sake of realism. If the script calls for a particular hazardous stunt, the man performing it runs the risk of losing his life or meeting with a serious injury. The demand for thrilling adventure adds just so much to realism. We often read of some daring actor being rushed off to the hospital in the performance of his strenuous duties.

Screen work is much harder on a player's strength than stage work. There his nervous energy may be used up considerably more in the memorizing of his lines — and the exhausting wear and tear of rehearsals and continuous performances. It is seldom that he is called upon to inject realism that might bring injury. But when he does it is time to make a story of it.

The other night at a performance of "Rust" — a current Broadway play, Clarke Silvernail threw himself so violently in a stage fall, that he suffered a broken arm. Yet when he sustained his injury, his pluck kept him in character. But the curtain was not raised for the succeeding act until he was patched up. The audience gave him a big hand when he appeared with his arm in a splint. And he continued his performance as if nothing had happened.

We will say that Mr. Silvernail has qualified for the screen.

* * *

THE pleasant pastime of suggesting candidates for memorable characters — which started with "Ben-Hur" is being continued for "Peter Pan." Among the actresses who have been mentioned for Barrie's greatest character are May McAvoy, Betty Compson, Gloria Swanson, Jackie Coogan, Viola Dana, Miriam Mears (who has done little or no work on the screen, but whose personality in a Broadway play is suggestive of the fanciful play-boy) and Clara Bow. Gareth Hughes has also been mentioned — and on second thought he appears to be a likely bet — because of his sensitive features and whimsical expressions.

* * *

WHEN the medals for heroic conduct under severe trials are given out, a large-sized gold one should be pinned on Burt Morton, an exhibitor of Castle Gate, Sunnyside, Clear Creek and Winter Quarters, mining towns of Utah.

During the terrible disaster which caused the death of 173 miners during an explosion of a mine of the Utah Fuel Company at Castle Gate — one of the worst catastrophes of its kind in the history of coal mining in the State, Morton worked unceasingly in the hope of liberating his neighbors from the inferno, should they be alive. He worked continually from one shift to another until the heroic task was completed. Then he collapsed. He suffered a hemorrhage of the nose and was rushed to Salt Lake City for medical attention.

Having recovered sufficiently after a brief stay in the hospital, Mr. Morton is back on the job of running his picture houses—as if nothing had happened.

* * *

THE Kinematograph Weekly's announcement of April 3rd, of the regulation in France by which, from January next, no film can be projected in public unless printed on non-flam stock, has created no comment from the trade.

The editor of this British trade paper is somewhat indignant over the apathy of the English exhibitors. He argues that it is a matter of concern immediately, for this severe law means that in less than nine months' time any prints sold during that period, and not released at once, will be unusable. For the producer selling to France on percentage that may well be a serious matter.

It also means that negatives of foreign pictures will have to be taken in instead of prints (which again means a much higher import duty) unless special non-flam prints are made for importation into France. Even this means increased cost, and will probably seriously affect the American houses (take note of that) who will no longer be able to import ordinary prints out of stock to be re-edited here.

* * *

THE big iron doors of Sing Sing closed behind four visitors the other day. A demonstration of excitement quite as effective as when the siren blows, indicating the escape of a convict, was expressed by the inmates. They peered through the bars of their cells and discovered Warden Lawes escorting Booth Tarkington, Thomas Meighan, Victor Heerman and Paul Sloane through the corridors. The quartette went up the river to absorb a little of the atmosphere of the institution — because Tarkington's story, "Whispering Men," has many scenes of Sing Sing in it.

* * *

PRODUCING 210 stage attractions during a period of thirty years is the unique experience of R. H. Burnside, recently appointed as a director for Paramount. While he is probably best known for his eleven productions at the Hippodrome (for which he wrote book and lyrics for the most part), this is only a small fraction of his work.

Born in England, he ran away to become a call boy at the age of ten. Despite parental arguments, he remained in the work and ultimately became a producer. After ten years of stage producing in England, Lillian Russell persuaded him to come to America, and he handled three productions for her.

Some of the outstanding hits he has handled during his 20 years here may be mentioned: "Watch Your Step," "Chin Chin," "Stop, Look and Listen," "Jack o'Lantern," "The Beauty Shop" and others.

Burnside has been at the Famous Players Long Island studio for some time, studying methods and quietly absorbing the technique of the photoplay. One thing is certain, at least. No mob scene should be too big or too spectacular for him, since his last production at the Hippodrome before it was changed to a vaudeville house employed 1,054 performers and 734 non-performers.

THE battle of the tees is being fought over the ground where Cornwallis and Washington waged the decisive engagement of the Revolutionary War. This sacred soil of Yorktown is partly covered by a golf course — and today one may see a different kind of battle — a battle of midiron and niblick. When Cornwallis surrendered the event marked the beginning of a nation. Today when a duffer surrenders his place to another duffer on the first tee, it marks the beginning of a bad score.

A motion picture unit which recently reproduced the Yorktown engagement, brings back word that several of the defensive fortifications built by Cornwallis have been utilized by a canny golf architect. For instance, a certain redoubt which was stormed and captured by American troops is now a bunker guarding one of the greens.

"Fore!" has replaced "Forward!" as the American battle cry. Sic transit gloria mundi! Likewise, the paths of glory lead but to the green.

* * *

SIX and twenty candles lighting up a cake brought good cheer to the Smith Brothers (Albert E., George H., W. S., and David) as they sat around the festive board in Los Angeles. The birthday cake was a surprise package from Vitagraph's executive offices in New York last week — in commemoration of the twenty-sixth anniversary of the organization of the company.

* * *

ADOLPHE MENJOU, who has been signed to appear in the screen version of "Spring Cleaning," a current Broadway hit, will have a role cut after the pattern of the one he assumed in "The Marriage Circle." And with his expressive eyebrows — his perfect savoir faire, he should again make screen history.

Menjou is a type, but he is also a finished pantomimist. He has been on the screen for years, but it took Chaplin to discover his latent ability. He flashed a cameo of a polished rake that placed him in the select gallery of portraits. And while he has played smart, sophisticated gentlemen of amours — gentlemen who do not command sympathy because of their resourcefulness, he somehow manages to inspire admiration.

The world loves a good sport — and Menjou has interpreted that type of character lately. His expression is smooth and unexaggerated — and he makes you understand that life is pretty much a game of besting the other fellow — and the greatest of these games is hearts.

His characterizations in "A Woman of Paris" and "The Marriage Circle" are much closer the truth than those portrayed by heroic disciples of heavenly virtue. A man who can do no wrong is not half so human and fascinating as a man who occasionally kicks over the traces. Adolphe Menjou has humanized the villain.

* * *

WE hand it to silent, but subtle, Sam Palmer of Famous Players' publicity staff for giving us something absolutely new in press stories. It is worthy of good space whether he concocted it or whether it is real. Since he swears up and down that it is the truth, and nothing but the truth — s'help me . . . we'll take him at his word and tell you that Mildred Tane of San Pedro, Cal., is the world's first motion picture stowaway. The members of a company making a sea picture found her hidden aboard a yacht in San Pedro harbor.

Now listen to Mildred:

"I've tried to get in the movies every way and failed," she confided to Jacqueline Logan, "and hearing that a movie company was going to use this yacht, I stole aboard and hid in a life boat in the hope that I could meet a director and get my opportunity."

The adventure carried a happy ending. The director, as chivalrous as any prince in an Anthony Hope novel, made her a guest for the remainder of the day and, incidentally, gave her a chance to appear before the camera.

* * *

TWO hundred jobless World War veterans were given a chance to earn a fair stipend the other day when Herbert Brenon engaged them through the Veterans' Bureau of New York to appear in several battle scenes of a forthcoming picture. Because of the men being experienced in warfare under very realistic conditions in France, there was no trouble with their rehearsals — and the scenes as a result were finished a full day ahead of schedule.

* * *

IN looking back on Ernst Lubitsch's picture, "The Marriage Circle," we distinctly recall an economy of captions — the action and incident running along without interruptions and explanations. The German director is of the opinion that explanatory subtitles and dialogue are unnecessary. It is his belief that a passionate love scene in a picture play should no more have the interruption of the written word than a painting should have an accompanying story to tell what it is all about.

"The Marriage Circle" — like all other pictures of direct action, was so perfect in its expressions and pantomime — that no titles were necessary. The progressive directors are those who cater to an audience's intelligence — who give them uninterrupted action through direct treatment — without bolstering up their stories with wordy titles. "A Woman of Paris" was perfectly intelligible — and so was "The Marriage Circle." They succeeded in being understood because the meaning was in the pantomime — and not in the captions.

* * *

THERE was a goodly gathering of friends of various walks of life — men and women of the arts and professions at the pier to wish "bon voyage" to Douglas Fairbanks, Mary Pickford and D. W. Griffith who sailed last Saturday on the Olympic. A host of cameramen and ship reporters were present to see that these personages were properly publicized.

The two stars are on their way to a Continental tour which will take them across several boundary lines — including the Scandinavian, while Mr. Griffith will hie himself off to Italy where he plans to make a picture sponsored by the Italian government.

Doug and Mary have accepted invitations from members of royalty. Among the rulers who have commanded the presence of the stars are the king and queen of Belgium and the king and queen of Sweden. Hospitality has also been offered by James M. Barrie, Lord and Lady Mountbatten and the Duke and Duchess of Sutherland. Mary also intends to run down to Derbyshire, England, and visit Haddon Hall.

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Carl Laemmle Will Give $1,000 To Winner of Motion Picture News Distribution Plan Prize

AN added incentive for contestants in the competition for Motion Picture News' Distribution Plan Prize of $1,000 is provided through the generous action of Carl Laemmle, President of Universal Pictures Corporation. Mr. Laemmle, on behalf of Universal, this week offers a thousand dollars, which will be given to the winner of the News Competition.

In a letter to William A. Johnston, Mr. Laemmle declared: "Your offer of a thousand dollars for a distribution plan is one of the most constructive propositions put forth in this business for a long time. I think so well of it that I offer another thousand dollars, on behalf of Universal, to be added to your prize offer.

Enthusiastically yours,
Carl Laemmle,
President."

Motion Picture News desires to express its cordial thanks to Mr. Laemmle and Universal for this substantial recognition of the Distribution Plan Competition, which has aroused widespread interest throughout the trade. Plans are being received rapidly from men in all branches of the business.

Those who have not yet submitted their ideas are urged to do so as early as possible in order to expedite the handling of the material. The balloting for the selection of judges by the twenty-five representative exhibitors is proceeding, and the names of the judges will be published as soon as they have been chosen and have indicated their acceptance. The competition closes June 2.

Australian Guest at Trade Luncheon

Hugh D. MacIntosh to Be Associated With J. D. Williams in Great Britain

HUGH D. MacINTOSH of Australia, well known showman and publisher, was tendered a luncheon at the Ritz Carlton on Tuesday by J. D. Williams. Others present included Adolph Zukor, George Kleine, Dr. A. H. Giannini, F. C. Munroe, Elmer Pearson, Raymond Pawley, John Ragland and representatives of the trade press.

Mr. MacIntosh and Mr. Williams sailed for England the following day on the Aquitania. Mr. MacIntosh is to be associated with Mr. Williams in the production of pictures in Great Britain. In a stirring address, he dwelt upon the prime importance of pictures which will present to the world the English speaking race in its true light, and in the same breath deprecated the stock characterization of an Englishman as a fop. Dr. A. H. Giannini, referring to a previous address at the Naked Truth Dinner held recently at the Hotel Astor, spoke again in denunciation of the high-bonus money lender.

Adolph Zukor supported Dr. Giannini's remarks and applied the same principle to parasites in general; men who take much from the industry and leave little with it of a constructive nature. At this point, Mr. Zukor, in a plain, straightforward and sincere way, denied the existence of any monopoly within the industry and said that those who knew the history of the business and understood its present principles knew well enough that a monopoly was utterly impossible.

"In this industry," he said, "we do not deal with material products such as oil, steel, potash and the like. The product we handle is a creative thing which may be called gray matter. It is impossible to control such a product because it is impossible to control brains.

"The continued success of the motion picture industry means the continued and continuous application of brains. Financial genius is just as important as artistic influence, but without that combination of brains in all branches of the industry it cannot go ahead with the rapid strides it should.

"Competition is another equally important essential for the success of this or any other business. It makes any industry wholesome, and without it we could not have progressed as we have with motion pictures.

"At no time have I shirked meeting any one endeavoring to establish himself in this business whom I thought would put it in the right light and bring about improvement within it. This industry is big enough to embrace every group or individual who will make it a life work or seriously endeavor to do good. The parasite should not be tolerated. It wants none of the man who gets in, takes his cut and runs away."

Mr. MacIntosh said that his specific plans were not ready to be announced. He did not, he said, come into the picture business with the motive merely of making a profit, not purely in a commercial sense, but rather to bring about the execution of principles which he believed to be of greater importance to the world and its security than the League of Nations. He believes that pictures must fulfill the important function of bringing about international understanding and security.

Paramount Representative Here From Vienna

P. N. Brinch, Famous Players-Lasky representative at Vienna, is in New York for a conference with E. E. Shauer, director of the foreign department, regarding future plans for Paramount distribution abroad.

"Our business in Austria and the Central European countries has been very satisfactory when one considers the conditions still in existence in those countries," said Mr. Brinch in discussing the status of the film industry in Central Europe. "The outlook for the future is more hopeful than ever and the working out of the problems attending the settlement of the reparations issue will serve to hasten the restoration of more normal conditions."

Carroll's "So Long Letty" Suit Dismissed

Earl Carroll's suit against Oliver Morosco and Elmer Harris in connection with the picture rights to "So Long Letty" has been dismissed by the U. S. Circuit Court of Appeals.

Carroll wrote music and lyrics for the play in 1915 and claimed ownership to a one-third interest, and sued for that portion of the picture rights. The defendants sold the rights to the story without the music and lyrics.

New Exhibitor Association Formed

Ten States in Movement

THE Theatre Owners Special Committee, which was organized at the meeting in French Lick, Ind., last Fall, held a session in Chicago last week and took definite action looking toward the formation of a new national exhibitor body.

Present at the Chicago meeting were: W. A. Steffes, President of the Motion Picture Theatre Owners of the Northwest, which includes Minnesota, and North and South Dakota; H. A. Cole, President of the Motion Picture Theatre Owners of Texas; J. R. Denniston, President, J. C. Ritter, Director, and H. M. Richey, General Manager, of the Motion Picture Theatre Owners of Michigan; R. R. Biechele, President, and S. A. Handy, counsel, of the Motion Picture Theatre Owners of Kansas; Frank J. Rambusch, and William Connors, of the Motion Picture Owners of Indiana; and Glen Reynolds and Ludwig Seigel, of the Motion Picture Theatre Owners of Illinois.

The meeting decided that the state presidents would recommend to their respective units the formation of an association to be known as the Allied State Organizations. The body, as indicated by the title, would be an association of states, with the following included, besides those enumerated above: North Carolina, Virginia, and the District of Columbia.

It was also decided that the structure of the organization would be radically different from that heretofore followed. The State Presidents in the new exhibitor confederacy will meet every sixty days, and a chairman will be selected at each meeting. Mr. Steffes was chosen as the first chairman, with H. M. Richey as secretary.

Next Meeting in June

The next meeting will be held at Morehead City, North Carolina, June 11, coincident with the annual convention of the Motion Picture Theatre Owners of that State.

One of the first acts of the new organization was the sending of S. A. Handy to Washington to represent it at the hearings on bills to amend the Copyright Law with special reference to the so-called Music Tax.

It was also voted to request Will H. Hays to call a conference on the Uniform Contract with a view to making certain changes in that document. A resolution of thanks was voted to Mr. Hays for his assistance in the campaign to repeal the Admission Tax.

Official announcement of this new development came to MOTION PICTURE NEWS in a telegram from H. M. Richey, secretary of the Theatre Owners Special Committee. It will be recalled that it was this Committee which co-operated actively with the Hays organization in the Admission Tax Repeal Campaign. Mr. Richey came to New York last Winter and remained several weeks at the Hays headquarters as the contact man between the M. P. P. D. A. and the allied exhibitor group in the campaign.

Reports of the action taken at the Chicago meeting attracted wide attention in the industry. It was pointed out that the new association with ten Mid-Western and Southern States in the movement presented a strong line-up, and speculation immediately began as to what units remained, or would remain, in the Motion Picture Theatre Owners of America.

In some quarters it was said that the crystallization of the new exhibitor movement was in anticipation of the national convention of the M. P. T. O. A. at Boston, and that the meeting in North Carolina in June would be in effect the first national session of the new organization. By that time, it was figured, various states would have voted officially to go into the association.

The attitude of the New York state leaders toward the movement is as yet undefined. The Motion Picture Theatre Owners of New York, Inc., has been out of the M. P. T. O. A. officially since the Washington convention in 1922.

It is understood that the New York leaders were not invited to participate at the Chicago meeting last week, and whether the Empire State will join the Allied group eventually remains unknown.

Discussions Held

However, one of the chief figures in the new movement was recently in New York and held discussions with several exhibitor leaders who are not affiliated with the Cohen organization. These discussions, apparently, did not lead to anything definite.

The other states represented in the new body have gradually broken away from the M. P. T. O. A., some of them by official withdrawal and others through a policy of non-co-operation, which amounts to the same thing. All are strongly organized, and one of them is regarded as the most efficient of all the state units.

The seceding states states have avoided any sort of open warfare with the M. P. T. O. A., but have been quietly co-operating among themselves on questions of national importance to exhibitors.

The Allied group is expected to work in harmony with the Hayes organization, as is indicated by its request for a conference on the uniform contract and the resolution of thanks in connection with the work of Mr. Hays for admission tax repeal. This attitude is generally regarded as representing the views of the leaders of the new movement, who are said to believe that co-operation with the producer association will result in ironing out many of the problems in the industry. If this view of their attitude is correct, it means that a new principle has been introduced in exhibitor organization, and the familiar practice of declaring war on the producers periodically has been abandoned.

There is much speculation as to the possibility of combining the M. P. T. O. A. and the Allied group into one national organization, after the Boston Convention. So far no moves for an amalgamation of the two associations have yet appeared on the surface.

Arkansas M. P. T. O. Holds Convention

AT the seventh semi-annual convention of the M. P. T. O. of Arkansas, held at Little Rock April 6-7, President Eli W. Collins, of Jonesboro; O. C. Hauber of Pine Bluff and C. A. Lick, of Fort Smith, were chosen as delegates to the National Convention at Boston.

Resolutions were passed endorsing the administration of President Sydney S. Cohen; thanking Will Hays and the M. P. P. D. A. for their work in the admission tax fight; condemning the renting by exchanges of pictures to non-theatrical institutions; and extending the good offices of the Arkansas unit in bringing together all factions in exhibitor organization circles.

The afternoon session on the second day was attended by a number of prominent Arkansans, including A. B. Hill, State Superintendent of Public Instruction, who was pledged the support of the screens of members for furthering his educational program. Managers of the leading exchanges in Dallas, Memphis, Little Rock and St. Louis were present.

The Sherman & Ellis Insurance Plan was endorsed by the Board of Directors. Officers will be elected at the Fall convention to be held in October.

Sunday Closing Bill Killed in Massachusetts

An adverse report has been handed down by the Massachusetts legislative committee on legal affairs on the petition for an act to prohibit the exhibition of motion pictures in the state on Sunday.

The Massachusetts legislative committee on legal affairs again has voted adversely on bills intended to regulate the prices of theatre tickets. The measures have been presented before the legislature annually for the last several years and always have been held to be unconstitutional.

Music Tax Bill Set for Hearing April 25

Congressman Florian Lampert, Chairman of the Patents Committee of Congress has officially notified National President Sydney S. Cohen of the M. P. T. O. A., that the various bills relating to the Music License Fee now imposed on theatres will come up before the Committee for hearing Friday morning, April 25. Three specific bills proposing amendments to the existing law in which the M. P. T. O. A. is interested will be considered. These are the measures known as the Johnson, Newton and Dallinger bills The changes called for in the bills are of a pronounced character and will bring to Washington large delegations of proponents and opponents to the proposed amendments.

Thirty-Three Million Is Cut From U. S. Revenue

As the new Government Revenue Bill now stands it lists $2,000,000 as the total revenue to be derived from admissions as against $85,000,000 of last year with a prospective consequent saving to exhibitors and the public of $33,000,000.

Keith Forms Big Canadian Company

$5,000,000 Concern Will Operate Picture and Vaudeville Theatres in Eastern Canada

A FORMIDABLE theatre enterprise has sprung into being in Canada in the organization of the B. F. Keith Company of Canada, Limited, with headquarters at Montreal and with a capital authorized by the Dominion Government under a Federal charter of $5,000,000 for the purpose of operating a chain of motion picture and vaudeville theatres throughout Eastern Canada. E. F. Albee of New York is the head of the Keith Canadian organization and he is already extensively represented in Canada through his ownership of the Imperial Theatre, Montreal, and the Imperial Theatre, St. John, N. B., along with the Albee Building, Mayor Street, Montreal, which is used as a motion picture exchange by all but one of the Canadian film distributors having offices in Montreal.

The theatres affected under the organization of the B. F. Keith Company of Canada, Limited, includes the Princess at Montreal, the manager of which is Abbie Wright; the Imperial, Montreal, managed by Howard Conover; the Franklin Theatre, Ottawa, the proprietor of which is J. M. Franklin; The Lyric Theatre, Hamilton, Ontario, which was managed until recently by Mr. Schaufele; the Shea's Theatre, Toronto, operated by Jerry Shea of Toronto; one of the theatres of London, Ontario, and the Toronto Hippodrome which is now operated by the Famous Players Canadian Corporation, Limited, this house being the parent theatre of the chain of 60 theatres in Canada of Famous Players. It is intimated that the Hippodrome at Toronto will be taken back by the Keith organization for a combination policy of pictures and vaudeville in place of the present straight film and music programs.

With the development of the new Keith organization in the Dominion, announcement is made that the Franklin Theatre at Ottawa, the Canadian Capital, will be replaced by a much larger new theatre which is to be erected at once under the direction of J. M. Franklin, who is a director of the new company. Shea's Theatre at Toronto will be remodelled, new details being an improved lobby and a new front. At Hamilton the Lyric Theatre is to be rebuilt into a more modern structure.

The new Keith Canadian company absorbs the Montreal Operating Company, Limited, which was E. F. Albee's own Canadian company for a number of years past, as well as the Canadian United Theatres, Limited, and other subsidiary organizations. The Imperial, Montreal; Franklin of Ottawa; Lyric, Hamilton; Majestic, London and the Toronto Hippodrome offer feature as well as other film subjects in addition to the vaudeville. The Princess, Montreal, and Toronto Shea's use short films along with vaudeville.

Eastman Donates Rochester for N. V. A. Benefit

George Eastman has donated the Eastman Theatre at Rochester for the midnight performance to be given for the National Vaudeville Artists the coming Tuesday night. The management of the affair is in the hands of the Theatrical Managers Association of Rochester. All proceeds will go to the sick and benefit funds of the N.V.A.

Big blocks of seats have been taken by Rochester Ad Club, Rotary, Kiwanis, Lions, Columbus, Elks, Moose, and other organizations.

Famous New Haven Theatre to Be Modernized

The Hyperion, oldest theatre in the city of New Haven is to be demolished and rebuilt by S. Z. Poli. It has housed in the last half century some of the most famous dramatic, vaudeville, burlesque and operatic stars.

The house will be officially closed to the public April 26th and reconstruction work will be started two days later. It is expected work will be concluded by August of this year.

Receiver Appointed for N. Y. Motion Pictures

Creditors and stockholders of New York Motion Picture Company were granted their appeal and a receiver will be appointed to take possession of the assets and distribute them prorata.

Metro-Goldwyn Amalgamation Deal Not Yet Completed

NEGOTIATIONS are still in progress looking toward the amalgamation of Goldwyn with Metro. Although the official announcement of the completion of the deal was expected momentarily this week, an official of Metro told Motion Picture News on Tuesday that the papers had not been signed.

That the proposed amalgamation would have little or no effect in Canadian distributing circles was the announcement which was made by N. L. Nathanson, managing director of Famous Players Canadian Corporation and of Regal Films, Limited, at Toronto. It was pointed out that both Goldwyn and Metro features were already being distributed in Canada by the same company, namely Regal Films, Limited, and that this was practically the effect of the amalgamation in the United States.

In addition to Metro and Goldwyn releases, Regal Films also handles Warner Bros., Pathe and various British and independent pictures in Canada, having branches in Toronto, Winnipeg, Calgary, Montreal, Vancouver and St. John for this purpose. Regal is affiliated with Famous Players Canadian Corporation and with Famous Lasky Film Service, the latter distributing Paramount subjects through its own offices.

The main result of the prospective amalgamation at New York is that plans are under way in Canada for a joint distribution arrangement of Goldwyn and Metro features in the Dominion.

Ten Million Dollars In Circuit Box Offices

WEST Coast Theatres, Inc., received nearly ten million dollars in paid admissions during 1923 according to Sol Lesser, vice-president of that circuit.

Approximately 25,000,000 persons attended the West Coast theatres which cover the state of California in a thorough manner. With large and beautiful theatres in all important cities and towns along the coast.

"The greatest care is always exercised," says the executive, "in the selection of motion pictures for our circuit. We think not only of the presentation in the large cities, but we must also take into consideration the smaller towns in which we operate theatres. Pictures must be selected that will appeal and please every day. We cannot take chances nor gamble on production with only the metropolitan audience in mind.

Lesser outlined the various departments and their functions, bringing to bear the fact that fourteen new theatres are now being planned and built as additions to the vast circuit.

New Delaware Charters Are Granted

Dover, Delaware, granted the following film charters the past few days: Superior Art Motion Pictures, Inc., capital allowed, $50,000; incorporators, M. B. Reese and L. S. Dorsey of Wilmington, Del. Philias or Phidias Film Corporation, Inc., capital, $50,000; incorporators, Wilber A. McCoy, Pittsburgh, Pa., I. N. Lofland, Frank Jackson of Dover, Del. The Palma Pictures Corporation, Inc. of New York City was permitted to change the corporate name to "Associated Arts Corporation, Inc.," New York City.

Elsie Horton Studios, Inc., was chartered to take over the business of Elsie Horton Studio, Inc., Minneapolis, Minnesota; capital of the new firm, $5,000.

Tilford Productions, Inc., capitalization $10,000. Samuel S. Wood, Henry C. Hand, Raymond J. Gorman, and associates, all of New York City, incorporators.

Crandall's Strand In Quick Flood Recovery

Crandall's Strand Theatre at Cumberland, Maryland showed unusual enterprise in completely reestablishing itself within one week following the most disastrous flood experienced in the territory.

The theatre was completely filled by water as a result of the flood. It is said to have been four feet above the stage level and twenty feet deep in the orchestra pit. Organ and seats were completely ruined. By working a force of fifty men day and night a new organ and new seats were installed on the orchestra floor and the theatre reopened just one week following the flood.

Louis Brock Will Marry New York Girl

Louis V. Brock of First National foreign department is to join the ranks of the benedicts. The announcement of his engagement to Helen V. Starr has been made by her parents who reside at 370 Riverside Drive. The wedding is to take place in June.

Cohen Attacks Music Society as Trust

Hearing Held at Washington

THE American Society of Composers, Authors and Publishers was attacked as a "trust" in testimony given by Sydney S. Cohen, President of the Motion Picture Theatre Owners of America at a hearing on the Dill Bill before the Senate Committee on Patents at Washington last week.

Senator Ernst, of Kentucky, chairman of the committee, presided and the hearing was held on the measure introduced by Senator Dill, of Washington, to effect amendments in the Copyright Law to relieve the radio people from payment of the Music Tax.

Mr. Cohen submitted an extended argument in favor of the bill and urged that it be made specific in caring for the interests of theatre owners as well as the radio companies. He contended that the framers of the present Copyright Law never intended to have it used as a "legal blackjack."

Senator Ernst evinced a disposition to extend the protection of the Dill Bill to theatre owners and another hearing was scheduled for Thursday, April 17. Arrangements were made to hold a hearing before the House Patents Committee on three bills before that body having the remedying of the License Tax in view. This hearing will be held on Friday, April 25.

Senator Ernst stated that any other features that were appropriate could be included in supplemental argument or a brief to be sent to the Committee, and requested the theatre owners to be represented at the hearing April 17. Mr. Cohen and M. J. O'Toole, chairman of the M. P. T. O. A. Public Service Department will represent the organization at this hearing.

Cohen Submits Brief

The radio interests were represented at the Senate hearing by Attorney Tuttle of New York, President E. F. McDonald of Chicago and others.

Following is the brief submitted to the Senate Committee by Mr. Cohen:

"As President of the Motion Picture Theatre Owners of America and representing Theatre Owners in every state in the Union as well as my own theatre holdings in New York City, I desire to register our protest against the unfair and discriminatory operations of the American Society of Composers, Authors and Publishers, or what is commonly known as the 'Music Trust,' in compelling Theatre Owners and others to pay a music license fee for performing music, in which the theatre owner secured property rights through purchase or which was sent to them for demonstration purposes by the agents of the Society levying the tax upon them.

"As Exhibitors of Motion Pictures we make no direct charge for the music rendered in our theatres, that being incident only to the picture presentation which constitutes the performance. The justice of the situation has always been fully satisfied, if indeed there is any equity resident on the side of the Music Trust; through the great value our playing of the music to millions of people daily has been to the Authors and Publishers and others interested in the sale of the music to the public.

"We do confine the presentation of the picture to those within the Theatre who must have an unobstructed view of the Screen. We do not confine the rendition of the music as that may be heard anywhere where sound may penetrate. Therefore our use of the music cannot be said to come within the purview of what is being retailed for profit or that we enter into any resale of the copyrighted article within the intent of the act of Congress or what was proposed by those who framed and passed the law now being perverted into a legal blackjack by the agents of the American Society of Composers, Authors and Publishers in levying tribute upon the Theatre Owners of the country.

"In order to fully understand the present conditions under which a Society of Authors, Composers and Publishers of music seek to levy periodical tribute from the motion picture theatres, radio, hotels and cabarets having orchestras and performing music which such theatres, radio, hotels and the like buy in the open market, it is necessary to go back to the history of the enactment of public performing rights for works held under copyright.

Protection of Author

"The original copyright laws of the United States gave protection to the works of an author only against its reproduction in tangible form, that is, in the form of copies which could be handed from one person to another. The right so accorded afforded no protection to a play which was not written for the purpose of reproduction in copies, but solely for representation and among the early amendments and additions to the rights given under copyright following petitions from the dramatic authors and producers showing that this character of production was wholly unprotected under copyright. An Act was passed approved August 18, 1856, under which 'any dramatic composition designed or suited for public representation shall be deemed and taken to confer upon the author or proprietor * * * the sole right * * * to act, perform and represent the same or cause it to be acted, performed or represented on any stage or public place during the whole period for which the copyright is obtained.'

"This provision continued in effect until 1909, inasmuch as the Act of March 4, copyright law immediately prior to the enactment of 1909 (Section 4952 of the Revised Statutes was as follows:

"'Section 4952. The author, inventor, designer or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statue, statuary, and of models or designs intended to be perfected as works of the fine arts, and the executors, administrators, or assigns of any such person shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing, and vending the same; and, in the case of a dramatic composition, of publicly performing or representing it, or causing it to be performed or represented by others; and authors or their assigns shall have exclusive right to dramatize and translate any of their works for which copyright shall have been obtained under the laws of the United States.'

"It is true that prior to the enactment of the last copyright act the theatrical authors and producers of musical plays petitioned Congress against the unauthorized reproduction of their musical plays and an amendment was passed (Section 4966) making a penalty for performing dramatic and musical compositions, but inasmuch as the act carried no rights in regard to music, there was never any action taken under this provision as it was a remedy given without a right.

Performance for Profit

"In the several hearings under the various bills introduced prior to the enactment of the present copyright law, it was shown to the Committee that in many instances songs were written exclusively for specific vaudeville performance which were not reproduced in copies for sale and that many of the numbers of operas, operettas and musical comedies which were separately registered as musical numbers had no protection against public performance and it was urged that works written for stage purposes, that is, written for the purpose of public performance for profit, should be protected under the law. No claim was made at that time against the performance, public or otherwise, of musical works not so written and when the Committee reported a bill giving the right 'to perform a copyrighted work publicly for profit if it be a musical composition and for the purposes of public performance for profit.' The Committee and Congress had no intention of extending this protection beyond works written for production or performance upon the stage.

"All of this is clearly shown under the various Committee hearings and even under the report of the Committee (Report No. 2222, 60th Congress, Second Section, accompanying H. R. 28192) in which this provision is not even referred to as a new right and wherein the entire report covers rights and remedies under mechanical reproduction as

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Ask Exhibitors Cooperation for Music Week

MOTION picture houses will cooperate with the National Music Week Committee in the observance of Music Week, May 4 to 10. Already 227 cities have lined up for the ceremonies and the committee expects the number will be increased to over 400.

The committee is recommending especially the use of films which call for a standard musical accompaniment and also films which introduce community singing by the audience. The featuring of groups or solos and ensemble numbers by local soloists, choruses or orchestras is also suggested.

Information and slides may be had from the committee at their headquarters 105 West 40th St., New York City.

Cohen Attacks Music Society

being the only new rights afforded music generally.

"In the earlier actions by the 'Music Trust' all of these facts were apparently overlooked in the presentation of the case to the courts, but whether overlooked or not it is patent upon the examination of the records of the hearings that Congress did not contemplate giving any exclusive public performing rights for music generally which could be purchased in the open market, and the appeals of the motion picture theatres, radio, hotels, cabarets, etc. now made are largely for a copyright law which would effect the intention of the Congress which passed the existing act.

"The purpose of music written generally for sale cannot be for public performing purposes, but instead is for the purpose of sale and distribution, and the Copyright Committee reporting the old bill thought the provisions of the present copyright law were so plain as not to require any explanation in that regard.

"Music cannot be read as a literary work. Its meaning and its harmony cannot be conveyed to the senses merely through the eyes, but it must be translated through the medium of instruments in order to be conveyed to the senses. The sole purpose of the sale of sheet music is that it be played upon the instrument for which that music is arranged and thereby conveyed to the senses of those within hearing distance. If an orchestration cannot be reproduced by an orchestra, then it is published without purpose because there would never be a copy sold merely that such copy might be read. This applies equally to piano scores, vocal scores and the like.

"In direct conflict with the intention of Congress the various music publishers' organizations (which were so bitterly attacked at the hearings before the Committee on Patents) effected through a combination with the authors a complete trust as to a major part of the music written in America under which they sought and have been levying tribute from the purchaser of every sheet of music sold for using that music for the very purpose of its purchase. Music is only bought to be played and we are merely asking Congress the right to use the purchased sheets for the purpose for which said purchase was made.

"We do not believe it ever was, is, or ever will be the purpose of Congress to take away from the American people all rights to elements where sound is the basic circumstance and concentrate in any given group the privilege to levy tribute on the public for the right to hear music. Obviously, composers and authors are entitled to certain exclusive privileges and the enjoyment of the profits associated with their own genius and enterprise. But these can never be allowed to prejudice the rights of the people as the enjoyment of any trade or other privilege through the operation of any law must of necessity be always predicated on the fact that the public rights are concerned. In fact the benefit of every doubt in this relation must of necessity be given to the public as from this source all power and protection in republics proceed.

"As Motion Picture Theatre Owners we aim to serve the public. We have placed the demonstration and publicity powers of our theatre screens at the disposal of the National Govenment through direct conference with the President of the United States and the heads of governmental departments. We speak to several million people a day through our screens, entertaining, instructing and advising them through the universal language of the eye.

"Different departments of the National Government and the governing powers of many states and cities are now availing themselves of this screen power to advance the special work of particular service to the people. In this relation educational programs predominate with agricultural features and other public developments in line. We desire to make this screen service of maximum value to nation, state and community and all of it is entirely free. We desire to extend it and seek to avoid everything which will hamper us in any way.

"Many of these public service programs will center about the National Convention of the Motion Picture Theatre Owners of America which opens in Boston May 27th next and from that point new lines of procedure involving the advancement of governmental energies through the screen will be projected.

"I feel that this service will be augmented through helpful Congressional action which will give to the Motion Picture Theatre an absolutely square deal. Our joint functions operate along parallel lines to a great extent and to that limit, service as free as possible to the people is our common purpose.

"We give reciprocal service to the authors and composers of music and songs through the demonstration power of our screens and theatres generally. This has been recognized fully by the authors and composers and was the rule in our business with both sides fully satisfied until an Act of Congress was constructed into a legal black-jack with no limit to the exactions or extortions to be practiced under its provisions.

"The discrimination against the American public possible here, and the extent to which it is practiced makes it positively dangerous and places an embargo on American genius by limiting the output of meritorious musical productions.

"The power to discriminate against individual Authors and Composers by the pooling of copyrights into a trust formation destroys initiative in many well disposed and capable people, who might add unmeasurably to the volume of American music and song if they were given an outlet for their efforts and encouraged.

"The restriction of musical genius is a national danger in the sense that music has so much to do with composing and soothing the minds of all, that holding this expression in check along any line breaks in on what was otherwise a harmonious situation.

"We feel that the service of the Motion Picture Theatre to the public, our ability to popularize and advance the interests of Authors and Publishers amply guarantees them against any possible loss in this exercise of copyright privileges, insures them added revenues under mutually helpful arrangements, makes it certain that the public are denied none of those necessary privileges, through trust processes and that Congress can with fairness, equity and propriety so adjust these situations through proposed amendments to the copyright law that all concerned will have full and complete justice meted out to them."

No Kansas Delegates to Boston Convention

NO delegates to the national convention of the M. P. T. O. A. have been named by the Kansas state organization and, according to a concensus of opinion among leading exhibitors, none will be.

Since the break between the Kansas association and the national body Kansas has been devoting its interests solely to building up its own organization and cooperating with officials of other state organizations.

It is doubtful if preliminary re-organization work of the M. P. T. O. Western Missouri unit is completed in time for the naming of national delegates, leaving both Western Missouri and Kansas not represented at a national convention for the first time in several years.

At a meeting of the board of directors of the Kansas body in Kansas City, April 21, plans for a membership drive will be arranged and recommendations of the ways and means committee discussed. The membership goal is 350 managers of six and seven-day a week houses. According to C. E. Cook, business manager, the association now is in better financial condition than ever before.

Pen Women Will Discuss Picture Problems

A discussion of motion pictures will feature the conference of the National League of American Pen Women at the Shoreham Hotel in Washington, D. C., April 23rd.

The principal topic of discussion will be, "How can writers and producer cooperate to produce the best in screen drama?" Representatives of a number of producing companies will endeavor to solve the problem with the pen women.

"The six best films I ever saw and why I list them" should also offer some valuable information. A questionnaire regarding other vital matters to the industry will be submitted to the delegates present.

Carew Granted Attachment Against Terriss

Arthur Edmund Carew who has filed suit in the amount of $6,000, which he alleges is due him as salary, was granted an attachment during the week against Tom Terriss and Tom Terriss productions.

Carew claims he was to receive $750 a week in connection with "The Bandolero," but that the director later negotiated with Pedro de Cordoba and engaged the latter for the part.

More Than a Million Earned by Stanley

From Philadelphia comes the news that the Stanley Company of America earned in the twelve months of 1923 the sum of $1,110,816 before taxes and depreciation were charged off as against $964,280 earned in 1922. Box office receipts were more than seven million dollars.

New York Censor Board Refused More Money

Although the Motion Picture Commission of New York State applied for $3,000 more to provide for another deputy commissioner, Governor Smith refused the request.

Giving Thought to Foreign Markets

By Ralph J. Pugh, 1st National

Editor's Note—This is the first of a series of articles, written especially for the Motion Picture News, on the manner in which American producers can increase the demand for their films in the various foreign countries. They are written by men of the field who have had a chance to study the problems of foreign distribution carefully. They should have a message for every producer. The author of this first article is Managing Director of Associated First National of England.

THE suggestion that American producers might be interested in helpful criticism and general discussion of the manner in which their films are greeted in foreign countries brought me considerable pleasure. There probably is not a man in charge of film distribution outside of the United States who has not at one time or another wanted to get up in class and speak a little piece that would reach the makers of the films he and others of his like are handling. He feels that in many things, the producer is not making the most of the opportunities the foreign field holds forth. The feeling is not one of specious fault-finding, but one engendered by the wish "If they could only see the things as I do."

And right away it should be said that there isn't the slightest desire to preach. The desire to talk is merely that of a friend who wishes to politely advise a friend that he is making a mistake. The chap who appeared in evening clothes, wearing tan shoes would be greeted with snickers. The American film which appears in a foreign country violating in a detail the customs of that country is met with guffaws. If the evening-dressed chap had known that tan shoes were not being worn with that garb, he would not have put them on. If the American producer knew just what the customs of a foreign country prescribed, he would adhere to them. That doesn't mean that he does not adhere to them as a rule, but here and there are serious slips that hurt. It is with something of this in mind that I want to say a bit about the present situation in what the English call "the kinema industry."

Three Factors Predominate

In visualizing the position of the British market for American pictures, these are three factors which predominate.

Firstly, the American producer can no longer look upon the sale of the production in the British Isles as a foregone conclusion. The production in this country is making recognizable progress. Recently, with the aid of the British Film Week movement, newspapers have played upon and stirred up patriotism. Although a measure of praise is accorded to foreign productions which undeniably merit it, every favor is being granted in the Press to the home products.

Secondly, the sale of any product to exhibitors is a highly competitive proposition in Great Britain and Ireland. By comparison, it is far more competitive than in America. In this territory the whole of the product of America, Great Britain and Europe is offered to numbering less than one-fourth the number of exhibitors in America. In other words, the supply in this territory is infinitely greater than the demand with the usual results.



Ralph J. Pugh, British Manager for First National.

Thirdly, the undeveloped patronage of cinema entertainment by the British public.

In regard to the first factor, I venture the prediction that it would pay the American producer to recognize the ultimate if not the rapid improvement of British film production. It is a fact that the majority of British pictures exploited in this territory secure higher rentals than pictures of approximately equal merit from foreign sources. I do not think this is due so much to patriotism as to the insistence on the part of the British producer of meeting the tastes of British audiences.

In regard to the second factor, the law of supply and demand is simple enough in its operation. Exhibitors in this territory have an abundant supply to choose from. Consequently the weaker pictures most inevitably go to the wall, for a quart jug will only hold one quart. I submit it would pay producers to think twice before insisting upon spending money on positive prints, advertising and distribution for pictures which are admittedly weak by comparison and that they would gross as much from four good pictures as they would six pictures of which two were weak.

British Theatre Patronage

In regard to the third factor, the patronage of the British Cinema is about one half of what it should be. The other half are to be found among the higher classes socially. This is due partly to the indifferent presentation of many pictures and partly to the quality of the pictures themselves. Thousands of these prospective patrons decline to subject themselves either to the discomforts of badly ventilated, smoke-ridden, badly furnished theatres, or to the nerve-racking accompaniment of cheap and faulty music. How far American producers are prepared to improve this state of affairs by assisting in their own interests in the building and running of modern theatres is not for me to conjecture.

The type of picture, however, is definitely the responsibility of the American producer and herein lies his opportunity to boost business by catering to the requirements of the prospective British cinema goers. I suggest two things, viz, more accuracy in detail in connection with British stories and more regard for the British national distaste for the "raw" in drama and comedy.

A film may provide splendid entertainment from the point of view of heart interest and appeal, but the critic of the Trade and Newspaper press is too often disposed to ignore these qualities and throw the limelight on technical defects if he can possibly find them, because in so doing he is pampering to the "high-brows"—who are our prospective patrons.

Exhibitors moreover are influenced in their judgment by these criticisms. Therefore it is especially encumbent on the American to ensure that no opportunity is placed in the hands of crities to mar his picture which care would prevent. In a recent Firt National picture "The Voice from the Minaret" for instance, the producer depicted a London fog outside a church whilst inside the church the atmosphere was perfectly clear. Actually a London fog insists on filling every corner of the interior, even of a church.

In an American film representing an English aristocratic family, an Earl walks through the majority of the scenes clad in a velvet dressing gown with a conspicuously large coat-of-arms embroidered on the left breast. The coat-of-arms is, of course, an impossible decoration for such a garment.

English Criticisms

In "Glimpses of the Moon" an English lord returning to his home after a vacation is met by servants lined up from the butler down to the kitchen maid, who as he passes down the ranks, bow low one after the other. At the end of the "inspection" the company is dismissed. This sort of thing does not happen in England in Lord's houses or anybody else's.

In "Name the Man" at the swearing in of the Deemster, the Court is thronged with lawyers in full-bottomed wigs and every other description of wig; military men loaded with orders and medals and soldiers in khaki line the aisle of the court. This is absolutely incorrect court procedure in any part of England at any time, especially in the Isle of Man. Moreover, when the bodyguard is called out after the prisoner's escape, soldiers on horseback tear to the prison with what looks something like the uniform of the Grenadier Guards, complete with busbies. Busbies are used as parade uniform only and the Grenadier Guards are a foot regiment. All this sort of thing is absolutely

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Coolidge Invited By M. P. T. O. A.

Cohen and Exhibitor Committee Calls on President at White House

NATION President Sydney S. Cohen and members of the M. P. T. O. A. National Convention Committee called on President Coolidge at the White House in Washington last week and extended to him a formal invitation to attend the convention at Boston in May.

The exhibitor committee was introduced by Congressman Homer P. Snyder, of Little Falls, N. Y.

"Mr. Cohen thanked the President for the courtesy extended to the theatre owners, and read to him a letter of invitation to the Boston convention.

The President thanked the committee for the invitation, and said he would give the matter consideration with reference to his other engagements and advise them soon of his decision.

After the meeting with the committee in the White House offices the President and theatre owners were filmed on the White House grounds by the different screen weeklies.

Members of the Committee present were National Vice Presidents Joseph Mogler of St. Louis, Mo.; Martin G. Smith of Toledo, O., President of the Motion Picture Theatre Owners of Ohio, and Joseph W. Walsh of Hartford, Conn., President of the Motion Picture Theatre Owners of Connecticut. National Directors—M. E. Comerford of Scranton, Pa.; R. F. Woodhull of Dover, N. J., President of the Motion Picture Theatre Owners of New Jersey; and A. Julian Brylawski of Washington, D. C. National Executive Committee Members— W. W. Watts of Springfield, Ill., and Dave Adams of Concord, N. H., President of the Motion Picture Theatre Owners of New Hampshire. Louis Sagal, General Manager of the Poli Circuit of Connecticut and Massachusetts; Former Mayor and Mrs. Samuel Campner of New Haven, Conn.; Harry Crandall, "Daddy" Brylawski and Lawrence Beatus of Washington, D. C.; Michael Nash of St. Louis, Mo.; Thomas D. Goldberg of Baltimore, Md.; Joseph Seider of Newark, N. J., Chairman of the Board of Directors of the Motion Picture Theatre Owners of New Jersey; Hyman Rachmiel of Brooklyn, N. Y., Member of the Board of Directors of the Theatre Owners Chamber of Commerce of New York City; Samuel Schwartz, Treasurer of the Theatre Owners Chamber of Commerce of New York City and Marty and Charles Schwartz, Brooklyn theatre owners; M. J. O'Toole, Chairman, Public Service Department of the Motion Picture Theatre Owners of America and National President Sydney S. Cohen.

N. Y. Delegation to Attend M. P. T. O. A. Convention

THEATRE owners from many parts of the United States are advising the M. P. T. O. A. that they will be in attendance at the annual meeting to be held in Boston, May 27, 28 and 29. Following a meeting of the Theatre Owners Chamber of Commerce at the Hotel Astor in New York, Tuesday, it was announced that approximately 250 exhibitors from New York state and Greater New York had signified their intention of making the trip.

A committee on convention arrangements was named at this meeting consisting of Samuel Sonin, chairman; Sol Raives, Sam Moross and Clarence Cohen.

The M. P. T. O. A. has received word that delegations will be on hand at Boston from Colorado, Montana, Missouri, Illinois, Indiana, Washington, California, Oregon and Utah.

President Sydney Cohen told the Astor meeting of his visit to President Coolidge and the invitation to the President to attend the Boston session.

Mary and Famous Players Divide Pictures

Mary Pickford and Famous Players-Lasky have divided the twenty-one pictures produced by Miss Pickford for the Famous Players Film Co. and Artcraft several years ago. The pictures had been owned jointly, but now Famous has selected ten and Miss Pickford eleven, and the ownership of each group is vested in the respective parties.

It was the conference between Miss Pickford and Adolph Zukor relative to the division of the pictures which led the rumor papers to jump at the conclusion that the star was to return to the Paramount fold. The elaborate stories printed in these papers thus vanish into thin air.

Famous Players selected the following ten productions: "Stella Maris," "Hulda from Holland," "Amarilly of Clothesline Alley," "The Little Princess," "Little Pal," "A Romance of the Redwoods," "Capt. Kidd, Jr.," "A Girl of Yesterday," "The Eternal Grind," "How Could You, Jean?".

Miss Pickford selected the following eleven: "Rebecca of Sunnybrook Farm," "The Pride of the Clan," "Less Than The Dust," "The Poor Little Rich Girl," "The Foundling," "Rags," "Madame Butterfly," "Johanna Enlists," "The Little American," "M'liss" and "Poor Little Papina."

St. Louis Theatre Robbed of $1200

A blond youth, nattily attired, robbed Sam Norman, manager of the New Lindell theater, 3517 Grand boulevard, St. Louis, on the morning of March 31, escaping with the Saturday and Sunday receipts, estimated by the police at $1,200. The loss was covered by insurance.

Fred Becht, a visitor; Mrs. Elizabeth Vassel and her daughter, Elizabeth, employes of the theater, were in the office when the robber entered. Norman was about to go to the bank to deposit the money which he had prepared in two packages. The theater is owned by the St. Louis Amusement Company.

New Brunswick Amusement Tax $57,369

Revenue secured by the Province of New Brunswick through the provincial amusement tax during 1923 amounted to $57,369.40, according to an announcement on April 3 from the provincial government offices at Fredericton, N. B.

Joseph Walsh Indorsed for M. P. T. O. A. Presidency

JOSEPH W. WALSH, president of Motion Picture Theatre Owners of Connecticut is advanced by that organization as a candidate for the presidency of the M. P. T. O. A. A resolution to that effect was adopted by the organization at the meeting held in New Haven April 1st.

Mr. Walsh is a member of the National Executive Committee and National Vice-President. He is also a member of various important committees and has been a hard worker in the interest of both the National and Connecticut organizations.

Toronto Musicians' Strike Quickly Settled

An interesting story is told in connection with the recent brief strike of musicians at Toronto, Ontario, when the orchestras of some 20 houses, the majority of which were controlled by the Famous Players Canadian Corp., decided to walk out only to return to the pits on the second day. The musicians did not have a real grievance, it is said, as their demands had been met last summer.

For several years there had been no written agreement between the musicians and the managers, but the latter had lived up to the letter of verbal arrangements. The musicians decided, however, that they wanted signed contracts and when they were not forthcoming quickly, a strike was called by the Toronto Musicians' Protective Association.

The immediate result was that a conference was called by N. L. Nathanson, managing director of Famous Players in Canada, and the matter was straightened out without question.

Latvia Reports Imported Film for 1922

Latvia imported during 1922, films, worth $71,000 in American money. Imports of electrical and scientific apparatus, film projection equipment, etc., amounted to $250,000 in American currency.

In lithographs, Latvia shipped during 1921, forty pounds worth $40. With regard to Photographic goods, negatives aggregating 6,000 linear feet, worth $195 were sent here.

Music Tax Society Sued by Former Member

SUIT was started in the United States District Court in New York last week against the American Society of Composers, Authors & Publishers by Waterson Berlin & Snyder, music publishers, and former members of the Society.

The claim of the American Society that it has exclusive right to control the radio broadcasting of songs and music written by its members is contested. It is alleged that the agreement whereby members assigned to the society the exclusive right of public performance for profit does not apply to radio broadcasting.

The plaintiff charges an attempt to restrain and monopolize interstate commerce on the part of the defendants

The suit is of interest to exhibitors because it involves some of the principles at stake in the fight against the so-called Music Tax collected by the Society from motion picture theatres

Chain Houses and Distribution Evils

Louis R. Greenfield Gives Views

An interesting discussion of the chain theatre problem and defects in present distribution methods is contained in a letter written by Louis R. Greenfield, prominent theatre owner of San Francisco, to Will H. Hays. Mr. Greenfield sent a copy of the letter to *Motion Picture News* for publication.

Incidentally, Mr. Greenfield is entering the Motion Picture News Distribution Plan Prize Contest. The letter follows: "As a theatre owner, I am daily receiving letters from the editorial departments of the trade journals and from different organizations interested in our industry containing questions, queries and asking for my ideas and impressions regarding the different action and movements taking place in the motion picture industry.

"It would keep a corps of private secretaries busy taking care of and answering this correspondence and, after all is said and done, all of the questions submitted and theories advanced affect just about two vital situations. Evidently something is wrong. Possibly one angle of the industry is underdone and another overdone; it may be that some of the distribution channels are clogged; possibly some part of the machinery not visible to our eyes is not working just right. If this was not the case, there would not be so many people trying to find out what that something is. I feel that the industry is being vitally affected by these two conditions. One condition has existed for many years and the other is just now coming into prominence. The last named condition, and, I am sure most interested people will agree me, is the formation of the chain theatre.

The Chain Idea

"In the commercial world, where retail sales prices depend a whole lot upon buying power, the chain idea is an excellent one. Staple articles of merchandise are in demand in practically every nook and corner of the world. As an example: Ivory Soap is in as much demand in Wichita, Kan., as it is in San Francisco, New York, or Chicago, and the firm controlling a chain of stores across the United States can buy car-loads of Ivory Soap for distribution in its stores and know this article is saleable in any community. In buying this product in car-load lots, they do so at a price either enabling them to sell it at a close figure and turn their money over quickly at a small profit, or selling at the regular price to make a larger profit than the individual merchant buying a case at a time and paying a price accordingly.

"I think this situation exists in nearly every commercial line. Commercial brands that have a known selling power can be bought at a figure and distributed all over the United States with an assurance to the buyer that the product is staple and saleable regardless of what community it is offered to. However, even in the business world, the big stores do not find the chain idea practicable. The idea is really only practicable where nationally advertised and nationally known brands are concerned. Also, regardless of what the product might be, each community is differently situated tempermentally and demands individual attention and application which cannot be given under the chain system.

"I am quite certain that the selling of motion pictures to exhibitors and to the public is diametrically opposite in theory and practice to the selling of a staple article of trade. It has been demonstrated conclusively time after time with hundreds of pictures that a production that is satisfactory and becomes a big success in one community can be a total loss in another. It has been proved that even in the big cities several theatres in different localities playing the same picture have shown a wide variance in box office receipts. Therefore, it does not seem practical that an organization operating fifteen or twenty theatres in different parts of the country can buy productions at a stabilized price for the whole circuit and offer a fair trade to either the producer or the public.

Penalizing the Producer

"Also in direct contrast to a commercial enterprise, an organization operating a chain of theatres and buying pictures at a price for the whole circuit does not do so with the idea of selling the product to the public at a discount. Theatre admission prices are generally universally maintained and the only effect of the purchasing power of the chain theatre seems to be to penalize the producer by forcing him to accept a certain figure regardless of production value or box office returns. Because of this practice, but one condition can be forthcoming, and that is producers will be forced to make pictures that will conform to the prices offered by chain theatres thereby turning out mediocre productions upon which the outlay has been dangerously minimized and the result will be that the industry will be forced to return to its experimental stage.

"If this becomes a fact, the individually owned theatres, that have been in a great measure responsible for the progressive change which has made motion pictures the most popular form of amusement today, will suffer and a condition of chaos will prevail which will undo the many years of constructive effort which has made our industry the great factor in public life that it is today. I cannot help but feel alarmed for the future because as an exhibitor selling the product from the producer direct to the public it is to my great interest that the producer make the best picture he knows how.

"Now as to the conditions which have existed for many years and which also in a measure are linked with the chain theatre idea, and, for that matter, with every move of the industry, I think that the method and manner of distributing, selling and marketing motion pictures from the producer to the exhibitor can be greatly improved. I can see all around me wasted energy, wasted effort, wasted money, unnecessary conflict, interference, lost motion and aimless procedure in the present method of selling motion pictures to the exhibitor.

"Each exchange in each key locality must sell its attractions at a certain figure if possible in order to maintain a given quota necessarily given to realize the national valuation. Each exchange manager hires salesmen to go through the country selling the product bearing their particular trademark. After contracts are signed, a certain routine is followed getting pictures from the vaults to one theatre and then back again for inspection and then out again. Each exchange must keep tract of the picture and the money it brings in to the office, the expenses of salesmen, salaries of people employed to take care of the sale, shipping and distribution of the pictures, et cetera. Expenses for the moving of the film are heavy and road salesmen are not the most inexpensive employees in the country. Thousands of dollars are today unnecessarily expended by each exchange in each key locality that I feel could be saved were a new and scientific plan put into effect.

"I know no other line of endeavor than motion pictures. From the first day I entered a business career until the present, my mind has been occupied commercially by nothing but motion pictures. I have pioneered with our industry and made rapid strides along with it. I have studied, thought and tried to improve theories and also to put into practice many ideas. I have tried to run my own business not on theory but along practical business lines. I am essentially a motion picture man, but primarily I am a business man. I feel that any enterprise whereby the dollar changes hands from one party to another in legitimate trade is a commercial enterprise and can be run on sound business principles. Many times during my career as a motion picture exhibitor, I have found it hard to apply sound business principles to this very erratic industry but somehow or other, these principles always dominate and a business man can find a large degree of success even in the motion picture industry that does not come to a show man who is not at the same time a business man.

"After studying the situation from every angle, I can see the practicability of a plan which I am submitting to you.

"As conditions exist today, the exhibitor is traveling about from one office to another talking prices, buying pictures, booking them, canceling them, making contracts and breaking contracts and doing the thousand and

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Woman Censor Declares Pictures Are Better

MRS. EMMA SPEED SAMPSON, of the Virginia Censor Board says the movies are getting better.

"With Chairman Evan Chesterman and R. C. L. Moncure, I find the greatest improvement in photography and acting," she declared at the new projection room, new state office building, Richmond. She has been member, vice-chairman and secretary of the Board since its inception in July, 1922.

The board has in the time since then reviewed more than 8,236,000 linear feet of film, in excess of 1,181 miles. Of that footage but 9 films in 2,656 pictures have been rejected in toto. In 308 films, eliminations were ordered.

Chairman Chesterman said "I see but little progress in comedies. Most of these particular films are still filled with slapstick over-drawn sketches, only the mechanical effects having advanced."

Giving Thought to Foreign Markets

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contrary to things English. Prisons are not in any way run by the Army. The Deemster, or Governor of an adjacent island would not have a military bodyguard. The whole procedure of the court is wrong. When the girl, who is supposed to be wealthy, seems to have the right of entry how and when she likes about the prison and against all court precedence, takes up her position by the prisoner in the dock, etc. addresses the bench and barristers as and when she likes. English court procedure is and always has been formal and strict and there are no exceptions to it, except at the discretion of a judge which one might say is practically never exercised.

The servants in modern English houses, as represented by American producers often still cling to feudal habits and reverence for their employers. Every time an Englishman speaks to his butler, he bows low. Every time an English mistress gives an order to an English maid, who is always garbed like a French Revue girl, she courtesys. It did happen once upon a time in England, but today—never.

In the First National picture "Lorna Doone" the Beefeaters, who took part in a royal ceremony, presumably at Westminster Abbey, strike one as being wrong immediately one sees them. On analysing the impression, one finds it is because they are all young, clean-shaven men, whereas, of necessity, a Beefeater is a middle aged retired Army man. He cannnot be a Beefeater unless he is a pensioner.

In "Three Live Ghosts" which was made by an American producer in London, the interior of a West End house belonging to a Lord, looks like the state apartments in one of the Royal residences, but the exterior of the house is the frontage of the Atheneum Club which everybody who has been in London knows and will recognize. It is nothing like the exterior of an ordinary London residence. The majority of the members of the aristocracy live in ordinary houses and not in something that looks like a museum.

In one of Mary Pickford's films, everybody in London was commenting on the quaint motorbus which was alleged to be English with its humorous stens at the back. Doubtless, since Mary Pickford's visit to London such a mistake will not occur again.

The instances of humorous London policemen with odd shaped helmets, etc. are so numerous as to have almost ceased to be amusing. Policemen's uniforms are very easy to obtain, and the details most easy to copy and get correct. The details concerning these can easily be ascertained.

The way Englishmen address women and their ordinary behavior towards them is frequently inaccurate. The general social manners of Englishmen or English women are probably no better than those of any other nationality, but they are different from any other nationality's and it is this atmosphere which is so often lacking in American productions.

Instances of this kind could be multiplied. They may seem trivial but in view of the present British critics' atttude to American films, they afford a handle which they do not hesitate to turn to the disadvantage of the films with the public.

Then again the taste of British audiences must be considered where a picture is seriously contemplated for British distribution. The whole of my sales force was enthusiastic about the prospects of "Tol'able David." Not only had this picture proved a Gold Medalist in America, but our faith in it was still further justified when a unanimous press, trade and newspaper also enthused about the picture. So did the exhibitor who booked it. Yet British audiences almost universally demonstrated their dislike for it. Why was that? Fond as the Britisher is of a fight, it seems that they did not like the fights in "Tol'able David." The rough behaviors of the villains, the extreme disaster befalling the hero's family, and the (to them) ugly fight at the finish, left them cold. It was all too "raw." I believe anyone with experience of American and British audiences will agree with me that the Britisher is content to sacrifice some of the punch—the vim—the excitement—if he can get his drama and his comedy "served up" to him with a special care for refinement—polish—restraint. This was the truth behind our disappointment. It is technically as perfect a picture one could wish to see—but too "raw."

Another and most important point for producers. They should see to it that the foreign negative is, if anything, a little better than the domestic negative. At least, not inferior to it. Not infrequently the producer, thinking of foreign sales, only as so much "velvet"—imagines that any old thing will do in the way of a foreign negative, so long as his own domestic negative is good.

There is at present an increasing demand for British pictures and British stories filmed with true British atmosphere. So far as Great Britain is concerned, then, British stories and British atmosphere would seem to be an avenue of increased revenue for American productions in England. But these films must be very true to British customs and taste.

Daughter of Loew Chief Weds Southerner

Miss Elizabeth Mae Schiller, daughter of E. A. Schiller, general representative of Loew's Inc., was married Monday at noon at the Hotel Biltmore, to J. Byron Akins, of Atlanta, Ga. Rev. Dr. Joseph Evans officiated.

A wedding breakfast was served immediately following the ceremony which was attended by members of the immediate families. The couple left for Atlantic City late in the afternoon and will go to Atlanta, Ga., where they will make their residence.

Premier Presentations Only for N. Y. Lyric

The New York Lyric Theatre in Forty-second street will be run as a premiere presentation first run house for feature pictures starting June 1st. Pictures will be presented under the management and direction of Andrew J. Cobs who has handled many similar Broadway presentations during the past four years.

Deadlock in Kansas City Over School Showings

TWO meetings between representatives of the Kansas City Motion Picture Theatre Owners Association and a committee of the Parent-Teacher Association, concerning the showing of pictures in public schools, have brought no definite agreement.

Many of the schools are equipped with projecting machines and have been giving regular Friday night performances and, having no taxation, have been proving a nuisance to exhibitors in neighborhood districts.

Headed by A. M. Eisner, president, members of the Kansas City exhibitors organization appeared before the board of education and requested that Friday night performances be limited to three a year. D. M. Pinkerton, president of the school board, did not favor the plan, saying the schools were equipped with projection machines which, if not used, would be worthless. Mr. Eisner pointed out that Parent-Teacher associations in the various schools could better co-operate with his association in planning benefit showings of pictures at neighborhood theatres. A meeting of the exhibitors then was held with a Parent-Teacher committee, but no agreement was reached.

Chain Houses and Distribution Evils

(Continued from Page 1881)

way presentations during the past four years. one things that spell lost motion and wasted effort. There is no secret concerning the prices paid by different exhibitors for their attractions. The exchange managers are well informed of what is generally paid for productions other than their own, and salesmen are going through the country selling pictures at certain prices which are later either rejected by an exchange manager or by the exhibitor. I think that my plan as presented here would eliminate many unnecessary conditions.

"The producer is having his troubles because of large production costs. The formation of cliques among the directors, and other important units necessary to produce his pictures, help these costs to reach fabulous sums. It is very evident that every branch of our industry is confronted with many adverse influences and it is also very evident that an effort is being made in the production end to eliminate waste and get down to real business. Production eventually will be placed on a sound basis. Good pictures and big features will eventually be forthcoming produced under better conditions for the producer. There is no doubt that many of the faults of our industry will be corrected. But, these things will not come to pass until such times as those who control the various elements of our industry get down to real business and try to manage the entire industry in a business-like way.

"I know that there are many big minds in the motion picture industry and I also know that if the men who possess these minds would get down to 'brass tacks' and figure with a pencil in their hands instead of sitting down and only wondering, a great deal of good could be accomplished and our industry would show healthy progress instead of being confronted, as it is today, with many precarious conditions and many seemingly unsurmountable obstacles.

Two Film Bills Passed at Albany

Murphy Measure One Survivor—Three Repeal Bills Defeated in Legislature

THE motion picture industry certainly did not fare very well with the New York State Legislature this year. Not only were the three censorship repeal bills defeated, but not a single bill with but one exception, managed to survive the onslaught of the final hours. The Murphy bill amending the general business law, and relating to the manufacture and use of film of a nitro cellulose base, and removing present restrictions on the manufacture and use of this type of film, passed both houses of the Legislature and is in the hands of the Governor for consideration between now and May 10, the end of the regular thirty-day period.

This bill, which was introduced by an assemblyman from Monroe county, managed to make fairly good progress during the week prior to the closing. Apparently little general interest was taken in the bill, which provides for the regulation of booths and projection machines for the use of film made of nitro cellulose, the licensing for its manufacture and use, and other features. The State Department of Labor is empowered with the authority to issue the license necessary for the manufacture and use of this type of film. There must also be kept a record of sales and leases, while it is up to the State Department of Labor, to see to the enforcement of the law, except in New York city, where it is given over to the fire commissioner. If signed, the bill will take effect on July 1. The bill provides for the removal of all existing restrictions on non-hazardous film incidental to the purchase and use of such film.

Senator Levy's bill amending the workmen's compensation law so that it would include within its application such employees of producing companies as receive not to exceed $25 a day, or $100 a week, was defeated, dying in committee.

Senator Knight's bill, which will unquestionably bring great relief to theatre owners who may be seriously embarrassed if the proposed state building code is adopted, was passed and now in the hands of the Governor, being included in the many hundreds of thirty day bills. This bill exempts such cities in the state as have a bureau of buildings charged with the duty of enforcement of a building code enacted by the legislative body of the cities themselves.

The two Steingut measures pertaining to miniature motion picture machines, died in committee. The Murphy bill amending the general city law as to the use of film of the nitrocellulose base, passed the Assembly, but did not manage to survive in the Senate.

Of course the chief interest centered around th censorship repeal bills, three in number, but none of which survived. Following the defeat of the Davison censorship repeal bill in the Assembly on Thursday afternoon, it became a foregone conclusion that a like fate would ultimately be meted out to the Walker repeal bill which passed the Senate by a vote of 26 to 24 some hours later, but which went down to defeat at 5 o'clock in the morning in the Assembly by a vote of 77 to 64. There was but little switching from party lines in the Assembly, three Republicans, Griffith and Murphy of Monroe, and Steinberg of New York, voting with the Democrats, while Cross of Sullivan, and Franklin, of Kings, Democrats, voted against the repeal.

Assemblyman Hackenburg's efforts to bring his repeal bill from rules committee in the Assembly, was also defeated.

The Senate Chamber was far too small to accommodate the throngs that stormed its doors on Thursday night for the purpose of hearing Senator Walker's masterly speech that preceded the vote on his repeal measure.

Hurley and Totten Launch Production Work

JOSEPH BYRON TOTTEN and Ed Hurley have combined to produce a series of comedies under the title of "Happy Days," featuring children. They started work this week at their own forty-seven acre studio at Westerly, R. I.

While cameras are busy on the children, carpenters and mechanics will be at work preparing sets for the first Hugh Thompson picture which will be started next week.

It is planned to have three companies at work shortly on the Rhode Island lot. The vaudeville team of De Haven and Nice have signed for a series of two reel comedies under the title of "Mulligan and Mulligan."

The kid comedies, of which twenty-six will be made, will be directed by Totten. The first has been completed under the working title of "Men About Town."

The first of the Hugh Thompson productions, in which Thompson will be supported by Marion Haslip, will be of the rural type.

Ohio Supreme Court Hears Sunday Test Case

The Ohio State Supreme Court heard the famous Richards case last week. The case concerns R. V. Richards, exhibitor, of Findley, Ohio. It is the test case of the state bearing upon the legality of showing motion pictures on Sunday. Richards has been arrested some forty or more times during the past two years, for violating the Sunday closing statute. In each instance he has contended that he has not violated the statute, which forbids the showing of a theatrical or dramatic performance on Sunday. Richards, through his attorney, George Phelps of Findley, maintains that a motion picture show is neither a theatrical nor a dramatic performance. On this basis the question has been argued in every court, finally reaching the Supreme Court.

Fred Desberg, managing director of Loew's Ohio theatres, appeared before Supreme Court Judge Jones in Columbus, as a friend of the court, and in behalf of Richards. He explained to the court the modus operandi of the motion picture business, and explained why, in his opinion, a motion picture show is neither a theatrical nor a dramatic performance.

Harold Burton represented the other side. Toward the end of the proceedings, the Ohio Allied Churches presented a brief, representing sixteen Protestant churches, in which they urged that the motion picture theatres of Ohio be closed on Sunday.

In and Out of Town

MARY PICKORD, Douglas Fairbanks, D. W. Griffith and A. H. T. Banzhaf sailed for Europe April 12 on the Olympic.

P. N. BRINCH, who is in charge of the Paramount offices in Central Europe, arrived from the other side last week.

GEORGE H. SMITH, managing director of Vitagraph in London has returned to England after a stay of several weeks on the Coast.

JOHN C. RAGLAND, Eastern representative for Harold Lloyd, has returned from a visit to Los Angeles. Louis B. Mayer left for the Coast on April 10.

VISITORS of the week included William G. Underwood, Warner distributor in Texas, Oklahoma and Arkansas.

HARRY ROWSON, of Ideal Films, London, has returned home after a visit of several weeks in America.

EDWIN MILES FADMAN, president of the Red Seal Pictures Corp., expects to leave shortly on a trip to the coast visiting some twenty independent exchanges.

JOHN LOWELL RUSSELL, star and producer of "Lost in a Big City," journeyed to Reading, Pa., last week to attend the opening of the picture at the Carr & Schad Theatre, The Arcadia.

ARTHUR S. KANE arrived this week from the Coast, where he has been since last Fall.

A Broadway arrival of the week was Col. William Oldknow, well-known distributor of Atlanta.

FRED V. GREENE, Jr., has gone to Paris as exploitation manager for Famous Players-Lasky in France.

JULIUS STERN, of Century Comedies, is due in New York from the Coast soon.

Jake Wells' New Theatre Opens at Asheville

Impressive ceremonies marked the opening of Jake Wells' New Plaza Theatre at Asheville, North Carolina, on April 14.

The Jimmy Hughes Musical Comedy Company played the opening date and wires were received by Mr. Wells from theatrical interests throughout the country congratulating him.

Harry Houdini Has Sued A. H. Fischer Estate

As trustee of bankruptcy of Octagon Films Harry Houdini has filed suit in Supreme Court against the estate of Albert Fischer, former president of Octagon for $24,722 alleged to have been advanced by the corporation for Fischer's personal use.

Associated Producers Is Sued by F. B. Warren

Although stricken from the calendar, after pending two years, the suit of F. B. Warren against Associated Producers has again been placed upon the calendar and Mr. Warren will have his day in court.

Pathe's Season Schedule Outlined

General Manager Elmer Pearson Says Short Subjects Will Be Increased

BY the terms of contracts with Mack Sennett and Hal Roach, Elmer Pearson, vice-president and general manager of Pathe Exchanges Inc. announces that during the coming season Pathe will distribute a volume of short subject comedies and feature pictures in excess of any quantity of product ever handled before by the Pathe organization.

"In view of the ever increasing demand for the standard of short-subject and feature entertainment distributed by Pathe and the ever widening circle of our exhibitor customers, we believe that Pathe faces the biggest year in its career," declares Mr. Pearson. "The Pathe producers are as alive to the demands of the market for this 'better and better' quality of entertainment as we are, and have completed ambitious plans to supply Pathe during the coming season with a greater and better volume of product than ever before.

"While in California recently we renewed contracts with the Hal Roach Studios for fifty-two two-reel comedies per year, one series of which will include a new comedy find that we sincerely believe will prove a spectacular success in this line. We will continue to release a Hal Roach single-reel comedy every week as heretofore.

"We renewed contracts with Mack Sennett that call for four series, numbering about forty-two two-reel comedies per year.

"The Sennett schedule provides for some especially ambitious plans for Harry Langdon.

"Pathe has provided for sufficient comedy product in addition to the Hal Roach and Mack Sennett output to supply its release program with two two-reel comedies a week. This schedule of one hundred and four two-reel comedies a year, taken in conjunction with Pathe's extensive array of single-reel comedies, short-subject dramas, 'Chronicles of America' series, and novelty, cartoon, and topical releases, provides ample material to meet the demands of the short-subject market for diversified entertainment during the coming season."

Storey of Pathe Visits the Middle West

For the purpose of surveying conditions in the field, J. E. Storey, General Sales Manager of Pathe Exchanges Inc., left Wednesday, April 9, for an extensive tour of the Middle West key centers.

He will visit Indianapolis, St. Louis, Kansas City, Omaha and Des Moines and owing to increased business it is probable that some of the exchanges will be moved to more extensive quarters.

"Loew" Name Curtailed in Massachusetts

Marcus Loew cannot operate theatres under his own name in Massachusetts where Elias M. Loew is already operating theatres. Elias M. Loew must not use his own name in operating theatres installed in cities where Marcus Loew already has a theatre.

This decision of the State Supreme Court ends a long legal battle which Marcus Loew waged against Elias Loew.

Hodkinson Has Alexander in Kansas City

Former manager L. W. Alexander of Universal's Kansas City exchange is now manager of the Hodkinson exchange in that city after a brief stay in Los Angeles.



Thomas Meighan in scenes from "The Confidence Man," a Paramount Picture.



Elmer Pearson, general manager of Pathe.

Vitagraph Manager Starts on Western Tour

John B. Rock, general manager of Vitagraph, started Sunday on a tour of the branches. His first stop was at Chicago where a preview showing of "Between Friends" was held at the Aryan Grotto Auditorium. Mr. Rock will be absent from the executive offices for about ten days.

"Tess of D'Urbervilles" Adds to Its Cast

Raymond Griffith and five well known child actors have been added to the cast of "Tess of The D'Urbervilles" which Marshall Neilan is making for Goldwyn. Griffith was formerly with Sennett and is a light comedian.

The child players engaged are Jane Mercer, John Harron, Billie Butts, Alice and Jane Haidt.

Capitol Theatre Books "Rejected Woman"

After a private showing at the Astor Hotel April 17 attended by one thousand persons, Distinctive's "The Rejected Woman," starring Alma Rubens and Conrad Nagel, was booked for an early showing at the Capitol Theatre in New York City.

Two Arrow Productions Sold in Omaha

Fontenelle Feature Film Company of Omaha has just purchased from Arrow Film Corporation "The Lone Horseman" and "Western Justice," starring Jack Perrin and Josephine Hill.

Lockport, N. Y., to Have New Theatre

The Schine Theatrical Company of Gloversville, N. Y., operators of the Universal and New Grand Theaters in Auburn, N. Y., have purchased the Niagara garage at Pine and Walnut streets, Lockport, and will erect a theater costing $200,000.

Fred Greene Off to Paris for Paramount

FRED V. GREENE, JR., sailed last Saturday for Paris, where he will assume his duties as exploitation manager for Paramount under Adolphe Osso, managing director, who is now in New York. Greene was appointed by E. E. Shauer, director of the foreign department of Famous Players-Lasky Corporation.

Greene was formerly exploitation representative for Famous at Denver and in New York City. He recently was associated with Universal.

Estelle Taylor Chosen for De Mille Leads

Cecil B. De Mille has signed Estelle Taylor to a long term contract to replace Leatrice Joy as the principal feminine featured player in his forthcoming production. Miss Joy has been raised to stardom by Paramount.

It is said that the advancement of Miss Taylor in the result of her work in "The Ten Commandments" as Miriam. She has risen from comparative obscurity in four years.

Priscilla Dean's "Siren of Seville" Started

Hunt Stromberg started work this week at the Thomas Ince studios on the First Priscilla Dean production for Hodkinson release. Jerome Storm is directing. The story is an original by H. H. Van Loan and is being produced under the title of "The Siren of Seville." A supporting cast is now being assembled.



Tom Mix in the William Fox presentation of "The Trouble Shooter."



Hodkinson distributes this Renaud Hoffman Production, "Not One To Spare," first announced as "Which Shall It Be."

First National to Release "Lincoln"

Distributing Arrangements Announced for Rockett Brothers' Production

"ABRAHAM LINCOLN," the picture which recently closed an engagement at the Gaiety theatre, New York, was announced this week as a First National release. Speculation as to its distribution channel was set at rest April 11, when the contract was signed between Al and Ray Rockett, the producers, and Associated First National Pictures, Inc.

The film was more than two years in the making and at times as many as 2,500 people appear in the cast. George Billings, considered by the critics to be a perfect likeness to the famous national hero, plays the title role. Many actors have essayed the Lincoln role, but none of them, according to the critical view, has borne so striking a resemblance to the martyr President.

The life of Lincoln from his birth is shown, through boyhood, the presidency and the strife of the Civil War. Among the highlights of the action are the surrender of General Robert Edward Lee at Appamattox, and the life of the Lincolns in Washington after the war for the brief period that intervened before the assassination of the Emancipator by John Wilkes Booth.

Besides Mr. Billings, the principal players are Ruth Clifford, who is seen as Ann Rutledge and Nell Craig as Mrs. Lincoln. The picture was directed by Phil Rosen. Frances Marion wrote the scenario and supervised the editing.

First National's decision to distribute "Abraham Lincoln" is in keeping with its policy of handling only productions of the highest grade, according to Richard A. Rowland, general manager, who said that the release date had not been determined. An extensive exploitation drive will be used in all parts of the country.

The Rockett Brothers conducted a lengthy campaign of research into the sources of material on Lincoln's life before they undertook the filming of the picture. Everything possible was done to make the production in every way authentic and a correct interpretation of the character of Lincoln.

The picture has been endorsed by many authorities, and during its New York engagement it received excellent notices from the newspapers. It is the first picture of any considerable length which is a film biography of an outstanding American.

Nine Territories Sold on "Surging Seas"

New-Cal Film Corporation has sold nine territories on "Surging Seas" starring Charles Hutchison and produced by William Steiner. This will be followed by "Hutch Of The U. S. A.", a Snitz Edwards story, and then "The Crash," now being completed at the Goldwyn Studios at Hollywood.

"Sea Hawk" to Be Shown at New Orleans

When the franchise holders and executives of Associated First National Pictures, Inc., assemble at their annual convention in New Orleans April 23rd, they will be first to see "The Sea Hawk," which Frank Lloyd is now cutting and which will be brought from the West Coast by Richard A. Rowland, general manager of production.

Among the other Home Office officials who will attend the convention will be H. O. Schwalbe, E. A. Eschmann, E. Bruce Johnson and Mark Kellogg.

F. F.-L. Holds Sales Conventions

First in New York, with Others to Follow in Chicago and San Francisco

THE annual series of Famous Players sales conventions got under way this week in New York at the Hotel Pennsylvania where the Eastern Division met on Thursday, with sessions scheduled to continue through Saturday noon. The New York convention will be followed immediately by two others, held successively in Chicago and San Francisco, and in addition to executives, district and branch managers, the meetings will be attended by salesmen, bookers, advertising sales managers and exploitation men.

Division Sales Manager H. G. Ballance presided over the sessions of the New York convention, which were attended by representatives from the Eastern Division. George W. Weeks will act in similar capacity at the Chicago convention, which will embrace the Middle West territory, while the Far West convention at San Francisco will be presided over by John D. Clark. All three conventions are under the direction of General Manager S. R. Kent and will be attended by a delegation of executives from the company's home office.

The New York convention is to a certain extent international in character and scope, for it is attended by seven of the company's foreign representatives. They are John W. Hicks, Jr., Australasia; Adolphe Osso, France; R. E. MacIntyre, Japan; William C. Winship, Mexico; P. N. Brinch, Central Europe; C. C. Margon, Central America, and Ary de Lima, Brazil.

The Thursday and Friday sessions, which followed a definite schedule, embraced an analysis of sales problems from every angle and a discussion of next Fall's Paramount product. Saturday morning will be given over to the viewing of new pictures and group discussions at the home office. On Friday evening a dinner is being given at the Pennsylvania in honor of the visiting representatives.

Saturday afternoon the home office delegation will entrain for Chicago where the second convention of the series will open Monday, April 21, at the Drake Hotel and will continue in session three days. The home office delegation will consist of President Adolph Zukor, S. R. Kent, George W. Weeks, John D. Clark, E. E. Shauer, Mel Shauer, A. M. Botsford, C. E. McCarthy, M. H. Lewis, G. B. J. Frawley, A. O. Dillenbeck and Philip Reisman. Wednesday night the delegation, with the exception of Mr. Weeks, will leave for San Francisco where the Far West convention will be held at the Hotel Whitcomb, April 27, 28 and 29. Following the convention, the West Coast studios at Hollywood will be visited and the delegation will leave Los Angeles for New York May 2.

In addition to those mentioned above, the following attended the New York convention: From the home office, J. A. Seidelmann, O. R. Geyer, G. M. Spidell, Claud Saunders, T. A. Kilfoil, L. J. Bamberger, D. Souhami, Eugene J. Zukor.

New York and New Jersey—J. A. Hammell, J. J. Unger, P. Goldman, S. N. Burger, J. Mulhauser, R. Gledhill, A. Ferraro, M. Kurtz, H. Hummell, S. Zerin, R. Flacks, E. Bell, J. Levine, H. Danto, M. Gluck, M. Kusell, J. Lee, J. Wolf, A. Gebhart, R. Fannon, E. Moeller.

Boston—George A. Schaeffer, J. A. Davis, Gus J. Schaeffer, H. H. Goldstein, Al Bevan, K. G. Robinson, Charles Mekelburg, H. J. Lorber, T. J. Donaldson, J. P. McConville.

New Haven—J. D. Powers, M. H. Rebanus, J. R. Tierney, H. Germaine, A. E. Poulton, J. Callahan.

Portland—William Erbb, Joseph Cronin, E. C. Bradley, F. Stone.

Albany—J. H. MacIntyre, D. Lake, J. W. Thurlow, M. N. Silver, A. J. Marchetti, A. Novak.

Philadelphia—W. E. Smith, P. A. Bloch, A. C. Benson, K. A. Suelks, B. H. Griffith, R. J. O'Rourke, L. A. Lang, U. Smith, V. O'Donnell, L. F. Whelan.

Washington—H. Hunter, F. H. Myers, H. M. Messiter, J. J. Oulahan, H. J. Lego, G. Kallman, F. B. Boucher, L. F. Edelman, H. Clark, Vernon Gray.

Wilkes Barre—E. W. Sweigert, W. A. Devonshire, H. L. Coombs, H. Kehoe, W. Waters.

Buffalo—M. W. Kempner, E. M. Kempner, M. Rose, Earl Brink, A. W. Friemal, M. K. Ross, W. A. Bork, E. Williams, W. Mendelssohn.

Montreal—Edward English, John Levitt, Thos. Dowbiggan, Al Richie.

Toronto—W. A. Bach, L. D. Hatfield, R. Bell, T. H. Long, J. Marshall, H. R. Patts, H. Q. Burns. Winnipeg—G. A. Smith. St. John, N. B.—P. J. Hogan.

Hays Committee Sees "What Shall It Be?"

THE committee of Public relations of the Motion Picture Producers and Distributors Association attended a special showing at the Cameo Theatre, New York, Tuesday of the Renaud Hoffman picture now being exhibited under the title of "Which Shall It Be." It will be released by Hodkinson as "Not One To Spare." The picture was commended by the National Board of Review.

Warner Franchise Holders to Confer on Coast

Warner Brothers have called a conference for next month at the West Coast studios, where plans will be discussed with Western franchise holders by Albert Warner and Sam Morris on next season's productions.

Morris, Warners' general manager returned from Seattle to Chicago where he met Albert Warner last week. They have been busy arranging the Chicago premiers of "Beau Brummel." The two will proceed from Chicago to Los Angeles for the conference.

Selznick Features Shown to Bureau Members

Members of the Film Mutual Benefit Bureau were given private showings of three late Selznick Productions in the Selznick projection room last week.

The pictures were "Pagan Passions," with Rosemary Theby and Wyndham Standing; "Flapper Wives," featuring May Allison and Rockcliffe Fellowes and "$20 A Week," with George Arliss, Edith Roberts and Taylor Holmes.

Hodkinson Will Distribute Eastern Productions

THE newly organized Eastern Productions, Inc., of which W. C. Hurst is president, will make a series of productions for release through the Hodkinson Corporation. The first production will star Helene Chadwick.

Mr. Hurst, who heads the new concern, was associated with Famous for many years and recently has been interested in independent productions. He has had experience as an actor, stage director, manager, studio director and producer.

Matt Moore Has a Role in "The Goof"

J. K. McDonald has engaged Matt Moore of the well known three Moore brothers to play opposite Patsy Ruth Miller in "The Goof," a seven reel farce comedy which William Beaudine is directing for First National release.

Among those already signed are Lloyd Hamilton, Ben Alexander, Patsy Ruth Miller, Sam De Grasse, Mary Carr, "Chuck" Riesner, Victor Potel, Dan Mason, Harry Todd.

Weiss Brothers Conclude "After Six Days" Deal

Harry Grelle has closed for the Western Pennsylvania territory on Weiss Brothers' "After Six Days" and will take over the showing at the Nixon Theatre in Pittsburgh, where the photoplay, now in its third week will remain indefinitely. Grelle intends to roadshow the picture throughout the territory, according to Weiss Brothers.

International News Has Cardinal Ceremonies

Views of the consistory at Rome where Archbishops Mundelein and Hayes were made Cardinals is contained in current International News Reel No. 31, distributed by Universal.

By special permission of the Vatican the camera men were able to secure pictures of the impressive ceremonies.

Production Is Completed on "Guilty One"

Paramount has completed actual production work on "The Guilty One" which features Agnes Ayres. The picture was directed by Joseph Henabery. The adaptation was written by Anthony Coldewey from the play by Michael Morton and Peter Traill, in which Pauline Frederick starred on the speaking stage. Edward Burns, Cyril Ring, Crauford Kent and George Seigman have supporting roles.

Vitagraph Preparing for New Productions

Albert E. Smith, president of Vitagraph, is personally supervising continuities being written on the West Coast for "The Road That Led Home" by Will E. Ingersoll, and "The Garden of Charity" by Basil King. Both will go into production early in the summer. Casts have not been selected.

Hodkinson Will Release "Which Shall It Be"

CONTRACTS have been closed between the Hodkinson Corporation and the producers of "Which Shall It Be," the Renaud Hoffman picture, whereby the former assumes general releasing arrangements for the production. This is a picturization of the poem of Mrs. E. L. Beers which appeared in fourth readers in public schools about twenty-five years ago. It was adapted and directed by Renaud Hoffman with a cast of four grown ups and seven children. Release date has been set for June 20th.

Drake Students to Analyze "Plastigrams"

"Plastigrams," Educational's third dimension picture has been made the basis of experiments in psychological reactions at Drake University. Dr. Sylvester of that institution has had classes see the picture at the Des Moines Theatre. They will be called upon to prepare analyses of their own reactions from the picture and the reactions they observed on the part of the audience.

"Second Youth" Booked in New York Cameo

The New York Cameo has booked Distinctive's "Second Youth" for showing beginning the week of Sunday, April 20th.



Tom Meighan in Paramount's "Confidence Man."



Several scenes from "Rejected Woman," a Distinctive Picture released by Goldwyn-Cosmopolitan

Arthur S. Kane Back After Long Trip

Associated Exhibitors President Pleased With Conditions in Industry

ARTHUR S. Kane, president of Associated Exhibitors is back in New York after an absence of five months. Most of the time was spent in Los Angeles, with brief visits to Chicago, Kansas City, Omaha and other middle western cities.

Mr. Kane expresses enthusiasm over conditions as he found them both in the producing and exhibiting fields. He had the following to say upon his return:

"Theatres both on the Pacific Coast and in the Middle West are having a very good season. Production in all studios in Los Angeles has been put on a much firmer foundation in the last six months than during the previous year. Profiting by the experiences which practically all the producers had with the high cost of pictures for this season's market, they are now controlling expenditures much better and have been for the last few months.

"This makes very certainly for stability in the whole industry. It does not mean a cessation or even a lapse in fine product for the market, but rather, for less of a burden upon the distributive and exhibition ends of the business, and with logically improving results to exhibitors themselves.

"The position of the independent producer is distinctly favorable. He is making most of the outstanding hits that are being registered today. The cause of this is not hard to find. In controlling only a few productions each season, and as a rule working on only one picture at a time, the producer is able to devote intensive, individual attention to each and every particular attraction. The result is that the aid and assistance which he gives even to skilled directors and actors, when he is a showman and knows the business of showmanship, counts heavily in the finished product.

"The day of the skilled producer who centralizes his time on one picture is rapidly approaching, if not already here. No matter how competent stars and actors may be, most of them need the show sense of a practised producer to guide, restrain or enlarge upon their conceptions, as the case may be."

Lubitsch Original Next for Warners

Ernest Lubitsch has written with Hans Kraely and will direct an original story of their own writing as his next production for Warner Brothers. The title has not yet been divulged, but it is said the story will be of modern American life.

May McAvoy will enact the principal role, while Pauline Frederick and Lew Cody have been assigned leading parts.

Vitagraph Gives Balsdon New Territory

G. A. Balsdon, Sr., has been assigned additional territory as special Vitagraph representative, according to word from that office. He has supervision over Philadelphia, Washington, Buffalo, Albany, Toronto, Montreal, St. John and Boston.

J. N. Naulty was appointed branch manager of the Vitagraph New York exchange, effective April 7th.

N. Y. Showing Planned for "Borrowed Husbands"

Vitagraph is arranging details for the Broadway showing of "Borrowed Husbands," the latest David Smith production. In the featured roles are Florence Vidor, Rockcliffe Fellowes, Earle Williams and Robert Gordon.

No Necessity for Slump in Summer

So Says E. A. Eschmann, General Manager of Distribution for First National

COMMENTING upon the interest displayed in the study of business conditions as affected by money, crops, industry and so forth, E. A. Eschmann, general manager of distribution of First National wonders if in the very study of these things we do not cut paths of thought which take too much for granted.

"I wonder if we do not reflect to one another a rather taken-for-granted poor summer period," said Mr. Eschmann.

"And, having made up our minds to poor business during June, July and August do we not sit back and reconcile the presumed inevitable rather than stir up ways and means to combat an unconsciously imbued spirit of let-down and let-up.

"Just this morning Mr. Santikos of San Antonio, Texas, dropped in for a general discussion and stated that he would be obliged to have better pictures in June, July and August than in September and the following months. Naturally I asked him why, and he replied that he had a natural attendance in the fall, winter and early spring, but that he must *create* a following while the hot weather is on.

"Realizing that super effort must be made during the summer, Mr. Santikos makes it, while we to too great an extent accept the drop off in business as forecast generally and even go to the extent of withholding the very pictures required to fight off the inclination toward summer slump. In my opinion all of us who distribute pictures should early in the year agree to release a minimum number of big pictures and in that way aid and assist the exhibitor in giving fight to the summer fall-off in attendance. This may not be a specific for the ill, but it should prove an auxiliary at best and would build up the morale of all of out selling organizations.

"We in this industry cannot combat summer slump "with pictures." Let's agree upon a set joint policy toward the betterment of returns at the box office. It can be done."

New Franchise Holder for Warners at Denver

Frank Barmettler, Denver publisher, has taken over the Denver office of Kwality Pictures, distributors of Warner Brothers' product. The territory involved includes Colorado, Utah, Wyoming and New Mexico. L. T. Fidler has been installed as manager.

L. K. Brin, who formerly operated the Denver Branch for Kwality in conjunction with his main office at Seattle will continue to handle the Warner franchise in Washington, Oregon, Idaho and Montana.

Rosen to Direct "Being Respectable"

Phil Rosen, who was responsible for the direction of "The Dramatic Life of Abraham Lincoln," will direct "Being Respectable" for Warner Brothers. The scenario is being prepared by Dorothy Farnum and the picture will be the next to go into production on the Warner lot. Casting will start in the near future.



Striking scenes from the William Fox spectacle "Dante's Inferno."

Official Washington Sees "The Chechahcos"

ASSOCIATED Exhibitors staged a private showing for official Washington of "The Chechahcos" last week and the official list of invited guests resembled a blue book of Washington. It is said the showing was on invitation of Secretary Work of the Department of the Interior.

Among those who were bidden were: Charles Evans Hughes, secretary of state; Andrew W. Mellon, secretary of the treasury; John Wingate Weeks, secretary of war; Attorney General Harlan Stone; Postmaster General Harry S. New; Secretary of the Navy Wilbur, Secretary of the Interior Weeks, Secretary of Commerce Hoover, Secretary of Labor James J. Davis, General John J. Pershing and Major Generals Lansing H. Beach and Charles McK. Saltzman.

Announcement was made by J. S. Woody, general manager of the Associated Exhibitors, that it had been decided not to road-show the production. It will be pre-released on May 11, with general release tentatively set for July 1.

Julius Stern to Sail for Europe

After spending nine months at his West Coast studios Julius Stern, President of Century Comedies, which are released through Universal, has returned to New York and will soon sail for Europe.

An arrangement has been made whereby Universal will release five Baby Peggy two-reel comedies starting May 11, and one every two weeks thereafter.

They are "Our Pet," "The Flower Girl," "Stepping Some," "Poor Kid," and "Jack and the Beanstalk."

De Palma Winner of Mary Pickford Cup

Ralph De Palma was the winner of the Mary Pickford cup in the recent "Dorothy Vernon" automobile sweepstakes held at the Ascot Park course in Los Angeles. The field included some of the foremost auto racers. Lottie Pickford Forrest, sister of Mary Pickford was the starter for the event.

Allen Forrest who has the leading male role in "Dorothy Vernon Of Haddon Hall" made the cup presentation speech. Jack Pickford and Marilyn Miller were interested spectators.

Warners Acquire Rights to Two New Stories

Warner Brothers have secured screen rights to two new works of fiction which will be included in the 1924-25 production schedule of twenty pictures. The new works are "The Eleventh Virgin" by Dorothy Day, and "Eve's Lover" by Mrs. W. K. Clifford. Charles Scribner's Sons are the publishers of "Eve's Lover" and A. & C. Boni of "The Eleventh Virgin."

Two Added to "Hold Your Breath" Cast

Budd Fine and Eddie Baker have been added to the cast of Al Christie's "Hold Your Breath" the feature comedy which will be released by Hodkinson.

Hodkinson Will Release "Barbara Frietchie"

REGAL Pictures Inc., will immediately put into production "Barbara Frietchie," with Florence Vidor in the title role to be released through the Hodkinson Corporation. This is the announcement from the Hodkinson offices.

This will be the first of five features starring Miss Vidor who has been placed under a long term contract by Regal. No director or supporting cast has been announced for "Barbara Frietchie."

Star Appears in Person at Reading, Pa.

When the Arrow-Blazed Trail feature, "Lost In A Big City," starring John Lowell and featuring Jane Thomas and Baby Ivy Ward opened at the Alhambra Theatre at Reading, Pa., April 7, Mr. Lowell and Baby Ward appeared on the stage in person.

Current Fox Educational is "Slippery Decks"

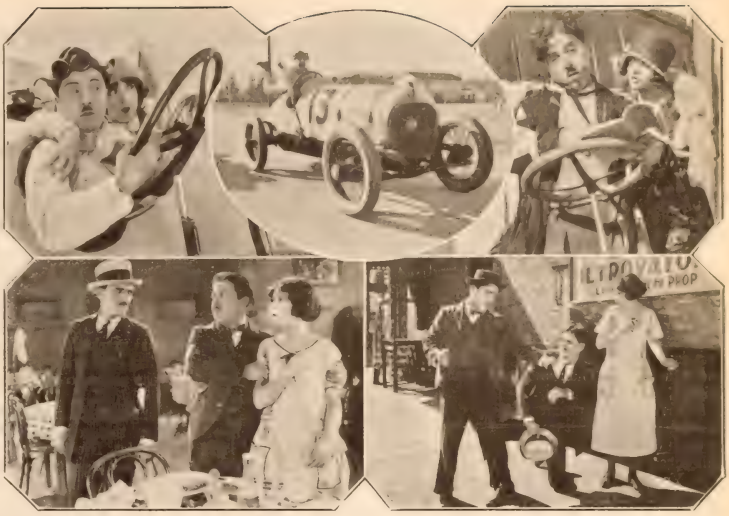
Fox Film Corporation released another Educational April 13 showing how international gamblers on transatlantic liners attempt to fleece travelers at card games. It is entitled "Slippery Decks."

Witwer Again Supervising "Telephone Girl"

H. G. Witwer, who has just recovered from a serious illness, has resumed supervision of the two-reel "Telephone Girl" series.



"High Brow Stuff" is Will Rogers' Pathe Comedy for immediate release.



Highlights from "Racing Luck" which will be distributed by Associated Exhibitors.

Japan Business Completely Recovers

Paramount Representative in New York Tells of Flourishing Existing Conditions

R. E. McINTYRE, assistant manager of the Famous Players-Lasky Corporation office at Kobe, Japan, is in New York with additional information regarding picture conditions in that country. He is here for a conference with E. E. Shauer, director of the foreign department.

Dell Goodman of the Fox Film Corporation described government film methods in Japan in last week's issue of Motion Picture News. Mr. McIntyre takes up a new angle as follows:

"The motion picture business in Japan was never better than it is today. The industry has made rapid strides since the great earthquake of last September, having had the hearty co-operation of the government in the work of providing entertainment of the homeless people throughout the devastated district.

"Having requested the aid of the motion picture interests in its reconstruction program, the government has shown great liberality in granting permits for the erection of temporary theatres and for new theatre buildings. In Toyko half of the city's fifty-two theatres were destroyed and Yokohama lost all of its twenty-two theatres. To date twenty temporary theatres, without baleonies, have been built in the devastated districts and ten new theatres have been erected in sections of the city which were without any theatres prior to the earthquake. Several temporary theatres have been built in Yokohama and others have been erected in other cities which were badly damaged.

"The business of the Toyko theatres has increased from two hundred to three hundred per cent. since the disaster, inasmuch as the strict regulations regarding the crowding of theatres were set aside by the city officials. Every theatre is packed with people hungry for the best in American pictures, and Paramount is enjoying its greatest business since its entry into Japan. Business will continue to grow, as there is every indication that Japan's list of motion picture houses will be considerably augmented above the present 650 mark within the next few years.

Orphans See Performances of "After Six Days"

Inmates of the Jewish Orphan Home and the Home for Destitute Catholic Children, Boston institutions, were guests of Weiss Brothers at the Tremont Temple, last week at showing of Weiss Brothers Biblical photoplay, "After Six Days."

Candy manufacturers of Boston supplied each child with a box of candy and taxi companies furnished transportation to and from the institutions. The children were loud in their approval of the picture.

"Merry Go Round" Leads in Swedish Contest

Swedish film goers asked by the Swedish Film Journalen to express their choice of the ten best pictures shown in 1923 have expressed a preference for "Merry Go Round," according to word from the Universal office.

It is said by Universal that "Merry Go Round" leads by a substantial plurality, with a Swedish picture its nearest competitor.

Tully Marshall in New Goldwyn Picture

Voctor Seastrom's second Goldwyn picture is "The Tree in the Garden," by Edwin C. Booth, and Tully Marshall is engaged to play the role of Sardrip, the father of the heroine.

Fifteen Features for State Rights

Lee-Bradford Outlines Program to Back Up Its Faith in the Independent Field

CONTRACTS have been closed with three producers by Arthur Lee, president of Lee-Bradford Corporation, each of whom will make four pictures. This will enable them to release twelve productions to the state rights buyers, one a month beginning next August.

A special franchise will control this product on a series basis and Mr. Lee believes that his system will reduce the selling cost to a minimum.

In addition to the twelve above mentioned there will be three special productions. The first is "The Lover of Bagdad" taken from the tale of A Thousand and One Arabian Nights.

A thorough reorganization of departments has taken place with an executive at the head of each department. Arthur Lee, as president will direct activities from the Home Office in New York.

F. G. Bradford, vice-president, with headquarters in California, will take care of Pacific Coast sales as well as look after the securing of new productions. Frank Whittle, foreign sales manager, will handle all foreign countries from New York, which will be his headquarters.

A. J. McAllister will act as Mr. Lee's special representative, and will cover the territories East of the Mississippi. W. F. Barrett in his capacity as assistant to the president, will relieve Mr. Lee of certain work in connection with the sales department as well as carry on the supervision of all publicity and advertising.

Some new ideas in advertising accessories calculated to directly benefit the box-office will appear in the accessories provided for the coming season's releases.

Mrs. K. C. Pfeil as service manager, will attend to all requirements of the corporation's customers. Mr. Lee proposes to make a flying trip by motor through the Eastern territories on behalf of the launching of next season's product.

C. C. Burr Is Producing "Youth to Sell"

First scenes of "Youth to Sell" has already been taken at the Glendale studio, being produced by C. C. Burr. This is the final production of the "Big Four" series of specials for the independent market for this season and William Christy Cabanne is directing the picture from the scenario of Raymond S. Harris.

May Allison has been engaged to play the leading feminine role and the rest of the cast includes Sigrid Holmquist, Richard Bennett, Charles Dorothy Walters and Dorothy Allen.

Mabel Normand Appearing in Detroit House

Mabel Normand has been making personal appearances at the Broadway Central in Detroit in connection with the showing of "The Extra Girl." According to J. S. Woody, general manager of Associated Exhibitors, both Miss Normand and the picture were well received.

Whitman Bennett Signs Helene Chadwick

Whitman Bennett has signed Helene Chadwick to be featured in "Divorced In Name Only," which is to be produced in New York. Montagu Love and Mary Thurman have also been assigned to leading roles.



Scenes from Samuel Goldwyn's picture made by Fitzmaurice. "Cytherea" will be released by First National.

"The Fortieth Door" for May 25th Release

ADAPTED from Mary Hastings Bradley's "The Fortieth Door," the new Pathe serial is scheduled for release May 25th.

The story revolves around the rescue of a French girl by an American engineer from the bondage of a Turkish harem and is heralded as abounding in romance and mystery.

Allene Ray is the French girl, while Bruce Gordon is the young American engineer. Others include Frankie Mann, David Dunbar, Anna May Wong, Frank Lackteen, Whitehorse, Lillian Gale, and Bernard Siegel.

The serial adaptation was by Frank Leon Smith, and George B. Seitz directed.

"Love Week" to Herald "Cytherea"

Samuel Goldwyn will nationally advertise "Love Week" to be a natural forerunner for his film production of "Cytherea."

A Cytherea Doll is another of the exploitation ideas and also Cytherea Orchids will effect a tie-up. Other national tie-ups are being planned. The Bell Syndicate is issuing the novel in installments in the larger newspapers and a specially prepared feature article has been sent to sixteen hundred newspapers throughout the country.

Cutts Directs "Passionate Adventurer"

Graham Cutts who directed the Betty Compson picture, "Woman to Woman," has been selected to direct "The Passionate Adventurer." The production is being made in England with an American cast and will be released through Selznick.

Alice Joyce is in the starring role and Marjorie Daw featured in her support. Myron Selznick is supervising the production.

Paine Appointed Selznick Mid-West Sales Chief

John F. Paine has been appointed district sales manager in charge of the middle west, acting a special representative out of the home office, by president W. C. J. Doolittle of the Selznick Distributing Corporation.

Mr. Paine will supervise the Selznick forces working out of Minneapolis, Omaha, Milwaukee, St. Louis, Chicago, Indianapolis and Kansas City.

Progress Puts Exchange in Oklahoma City

In addition to exchanges operating at Atlanta, Charlotte, New Orleans and Dallas, Arthur Bromberg, President of Progress Pictures and distributor of Arrow Productions, has installed a Progress exchange at Oklahoma City.

Universal Engages Clara Bow for "Wine"

Universal has engaged Clara Bow to play an important role in "Wine," one of the thirty-six features for next season. "Wine" is an adaptation of William McHarg's Red Book story.

With First Run Theatres

NEW YORK CITY

Rivoli Theatre—
Film Numbers—The Confidence Man (Paramount), Homeless Pups (Pathe), Rivoli Pictorial (Selected).
Musical Program—"Jolly Robbers" (Overture), "Souvenir De Moscow" (Orchestra), Dance Divertisement (Specialty).

Rialto Theatre—
Film Numbers—A Boy of Flanders (Metro), Girls will be Girls (Universal), Rialto Magazine (Selected).
Musical Program—"Orpheus in the Lower World" (Orchestra), Reisenfeld's Classical Jazz.

Capitol Theatre—
Film Numbers—Nellie, The Beautiful Cloak Model (Goldwyn), If Noah Lived Today (Pathe), Capitol Magazine (Selected).
Musical Program — "The Palms (Orchestra-cornet Solo), Impressions of "The Mikado" (Capitol Ensemble), "Galop de Concert" (Ballet Specialty) Organ Recessional.

Strand Theatre—
Film Numbers—The Enchanted Cottage (First National) Mark Strand Topical Review (Selected), An Ideal Farm (Pathe).
Musical Program—Selections from "The Chocolate Soldier (Overture), "My Hero" (Soprano Solo), "The Miniature Revue (Specialty), "My Dreams" (Prologues to feature) Organ Solo.

Cameo Theatre—
Film Numbers Which Shall It Be? (Hodkinson), Cameo News (Fox and Pathe), Running Wild (Pathe), Sun and Snow (Pathe), On the Job (Fox).
Musical Program—"Kreisleriana" (Overture), "Believe Me If All Those Endearing Young Charms" (Soprano Solo), "Spanish Dance" and "Somewhere a Voice is Calling" (Violin Solo), "Mighty Lak' a Rose" (Musical Prologue), "Marche Militaire" (Organ Recessional).

Astor Theatre—
Film Numbers—Secrets (First Nat'l), continued.

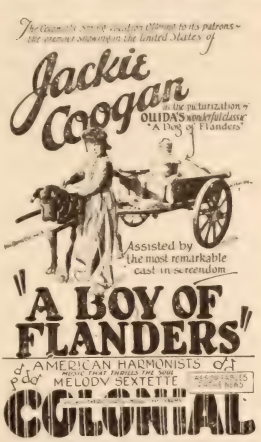
Liberty Theatre—
Film Numbers—The Thief of Bagdad (Fairbanks), continued.

Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.



Attractive art ad on "The Stranger" (Paramount) used by the Olympic theatre, Pittsburgh



Premiere ad on "A Boy of Flanders" (Metro) at the Colonial theatre, Indianapolis

LOS ANGELES

Grauman's Metropolitan Theatre—
Film Numbers—A Society Scandal (Paramount), Reno or Bust (Educational).
Musical Program — "Cleopatra" (Overture), "Love's Old Sweet Song," "Carolina in the Morning" (Vocal Duet.)

California Theatre—
Film Numbers—Three Weeks (Goldwyn), Aesop Fable (Pathe), Cartoon Magazine (S. R.), News Weekly.
Musical Program — "Semiramide" (Overture), Songs of War of 1917 (Compiled by management.)

Mission Theatre—
"Film Number—Thy Name Is Woman (Metro.)
Musical Program—"Sittin' in a Corner" (Specialty).

Miller's Theatre—
Film Numbers—Let Not Man Put Asunder (Vitagraph), Trouble Brewing (Vitagraph).
Musical Program — "Romance," "Will You Remember" (Overture), Selections from "Katinka" (Orchestra).

Loew's State Theatre—
Film Numbers—Mademoiselle Midnight (Metro), High Life (Educational), Pathe News.
Musical Program—"Il Guarny" (Overture), Evolution of Jazz (Specialty), Revue at the Fiesta (Musical Production), with special orchestra).

Hillstreet Theatre—
Film Numbers—The Whispered Name (Universal), Ship Ahoy (Universal), Cap'n Kidd (Serial), Aesop Fable (Pathe), International News.
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—The Barefoot Boy (S. R.), Universal comedy.
Musical Program—Vaudeville.

Clune's Theatre—
Film Numbers—The Leavenworth Case (Vitagraph), When Black Is Blue (Educational).

Grauman's Million Dollar Theatre—
Film Numbers—Dorothy Vernon of Haddon Hall (United Artists).
Musical Program—"William Tell" (Overture).

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Grauman's Rialto Theatre—
Film Numbers—Poisoned Paradise (Preferred), Buddies (Educational).
Musical Program—Musical numbers compiled by management, Flesh and Gold (Specialty).

Criterion Theatre—
Film Numbers—Secrets (First National).
Musical Program—Stage presentation of act from "Music Box Review."

Tally's Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).
Musical Program—Vaudeville.

BROOKLYN

Mark Strand Theatre—
Film Numbers—"The Enchanted Cottage" (First National), "My Friend," (Educational), Topical Review (Selected).
Musical Program—"Slavonic Rhapsody" (Overture), Scarf Dance and soprano selection "Longing" (ballet and singer), "The Call of Maytime," "The Palms," (Holy Week selection by soprano and ballet, (Soprano Solo).

BUFFALO

Shea's Hippodrome—
Film Numbers—Shadows of Paris (Paramount), Take Your Choice (Educational), Current Events (Pathe and International News).
Musical Program—"Zampa" (Orchestra Overture), Vocal selections by Josephine Forsythe (Soprano).

Lafayette Square Theatre—
Film Numbers—Let Not Man Put Asunder (Vitagraph), Pathe Comedy, Current Events (Fox News).
Musical Program — Overture to "Stradella" (Orchestra), (A) "The Memory Test," (B) "Mother Machree," (c) "Echoes from Napoli." (Organ Solo).

Loew's State Theatre—
Film Numbers—The Rendezvous (Goldwyn), Our Gang in Big Busines (Pathe), Curent Events (Pathe News).
Musical Program—Selections by the Biltmore Society Orchestra.

New Olympic Theatre—
Film Numbers—Loving Lies (Allied Producers and Distributors) A Faint Heart (Pathe), Current Events (International News).
Musical Program—Medley of Popular Hits by William Wirges at the Wurlitzer.

Shea's North Park Theatre—
Film Numbers—Fashion Row (Metro), Neck and Neck, (Educational), Current Events (Pathe and International News.

Palace Theatre—
Film Numbers—A Motion to Adjourn (S. R.), The Leather Pushers (Universal), Current Events (International News).

ST. PAUL

Capitol Theatre—
Film Numbers—The Humming Bird (Paramount), July Days (Pathe), Capitol Digest (Selected), Screen Snapshots (S.R.).
Musical Program—"Marche Slave" (Overture), The Mitchell Brothers (Singing Banjoists), Selections from "The Merry Widow" (Organ Solo).

NEWARK

Branford Theatre—
Film Numbers—Flowing Gold (First National), Topics of the Day (Pathe), Branford Review of Events (Selected), Reno or Bust (Educational).
Musical Program—"You're In Love" (Overture), Vocal Quartet.



The Walnut theatre, Cincinnati, used this art ad on "The White Sister" (Metro).

CHICAGO

Chicago Theatre—
Film Numbers—The Enchanted Cottage (First National), Scenic News Weekly, Topics of the Day Pathe.
Musical Program—"Spring," Overture), "My Heart At Thy Sweet Voice," and "Roses of Picardy" (Vocal Solo), "Monnavanna," "Since Ma Is Playing Mah Jong," (Organ Solos), "In the Latin Quarter," (Presentation).

Tivoli Theatre—
Film Numbers—Flowing Gold (First National), Weekly Plastogram (Educational), Topics of the Day (Pathe).
Musical Program—Selections of current musical hits (Overture), "Underneath Thy Window," and "Until Tomorrow" (Vocal Solo), "Bring Back That Old Fashioned Waltz," (Organ Solo) "An Evening at the Club," (Presentation).

Riviera Theatre—
Film Numbers—Flowing Gold (First National), News Weekly, Plastogram (Educational), Topics of the Day (Pathe).
Musical Program—Selections of current musical hits, (Overture) "Pierrot and the Danseuse," (Presentation) "For-Get-Me-Not," (Presentation) "In the Evening," (accompaniment to Topics).

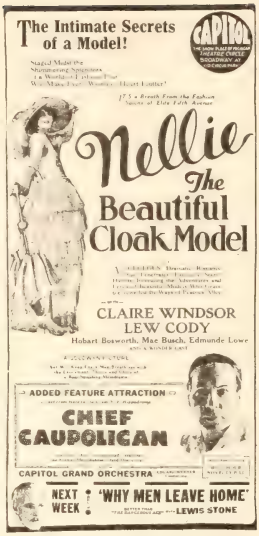
Central Park Theatre—
Film Numbers—The Greatest Love of All (S. R.), Weekly.
Musical Program—"Second Hungarian Rhapsody" (Overture), "Young America" (Presentation), George Beban and company of twenty (Appearing with picture).

Roosevelt Theatre—
Film Numbers—Under the Red Robe (Cosmopolitan).

Woodlawn Theatre—
Film Numbers—The Fighting Coward (Paramount). News Weekly Pathe), Fun from the Press, Woodlawn Topical Review, Comedy.



Effectively laid out ad on "The Stranger" Paramount), by the Howard theatre, Atlanta.



Opening ad on "Nellie the Beautiful Cloak Model" (Goldwyn) at the Capitol, Detroit.

Musical Program—"Mindin' My Business" (Organ Solo), Transcription of the Palms (Overture).

Stratford Theatre—
Film Numbers—The Fighting Coward (Paramount), Pathe News, Dandy Lions (Educational).
Musical Program—"The Stratford Soloist" (Overture), Hazel Goff and Bobby, playing Xylophones, (Specialty).

Randolph Theatre—
Film Numbers—Daughters of Today (Selznick), One Wet Night Universal), International News (Universal).

Eighth Street Theatre—
Film Numbers—The Hoosier School Master (Hodkinson).

KANSAS CITY

Newman Theatre—
Film Numbers—The Extra Girl (Associated Exhibitors), Fun from the Press (Hodkinson), Newman News and Views (Pathe and Kinograms).
Musical Program—"The Village Orchestra" (Overture), Coon-Sanders (Novelty Singing Orchestra), Deiro (Piano Accordionist), Cesare Nesi (Tenor), Bernard (Phonograph Artists), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—The Dancing Cheat (Universal), Swing Bad the Sailor (Universal), International News Pictorial.
Musical Program—"Why Did I Kiss That Girl" (Overture), "Twelve O'clock At Night" (Organ Novelty), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Icebound (Paramount), Aggravatin' Papa (Educational). Royal Screen Magazine (Pathe and Kinograms).

Main Street Theatre—
Film Numbers—The Enchanted Cottage (First National), Pathe News.
Musical Program—Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Mademoiselle Midnight (Metro), Pathe News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

ST. LOUIS

Missouri Theatre—
Film Numbers—The Moral Sinner (Paramount), Trouble Brewing (Vitagraph), Missouri Magazine.
Musical Program—Special orchestration of "Madame Butterfly" (Missouri Symphony Orchestra) Mills and Kimball harmony singers in popular numbers. "A Smile Will Go a Long, Long Ways" and "She Wouldn't Do What I Asked Her To" (tenor) Organ accompaniments.

Grand Central, West End Lyric and Capitol Theatre—
Film Numbers—"Ashes of Vengeance (First National), Pathe News.
Musical Programme—Orchestral and organ numbers.

William Goldman's Kings Theatre—
Film Numbers—His Darker Self (Hodkinson), Try and Get It (Hodkinson), Screen Snap Shots (S. R.), Aesop Fable (Pathe), Felix Cat Cartoon (S. R.), International News.
Musical Program—Terrace Garden Orchestra in dance numbers.
Film Numbers—The Woman of Bronze (Metro), Our Gang Comedy (Pathe), International News. Fun from the Press (Hodkinson).
Musical Program—Orchestral numbers. Georgia Quartet (Vocal).

DES MOINES

DesMoines Theatre—
Film Numbers—Heritage of the Desert (Paramount), One Night It Rained (Educational), News (International).
Musical Program—"La Burlesque," (Orchestra).

Strand Theatre—
Film Numbers—Flaming Passion (Warner Brothers), Fold Up (Educational), Kinograms (Educational),
Musical Program—"It Ain't Gonna Rain No Mo'," (Solo and Organ Number).

Rialto Theatre—
Film Numbers—The Country Kid (Warner Brothers), Miles of Smiles (Universal).

CLEVELAND

Stillman Theatre—
Film Numbers—Secrets (First National), continued.
Musical Program—"2nd Hungarian Rhapsody" (Overture).

Allen Theatre—
Film Numbers—Women Who Give (Metro) Call the Wagon (Educational), Fun from the Press (Hodkinson), Pathe News.
Musical Program—"Operatic Mirror No. 2" (Overture), "Caressing Butterfly," "Feeling As I Do," (Jazz).

State Theatre—
Film Numbers—When a Man's A Man (First National), Wide Open (Educational), Pathe Review No. 16, International News.
Musical Program—"The Telephone Girl" (singing and dancing divertissement) featuring the song "The Cretonne Girl"), The Sterling Trio with "Songs of Yesterday and Today."

Park Theatre—
Film Numbers—Flaming Barriers (Paramount), Always Late (S. R.), Fun from the Press (Hodkinson), Kinograms.
Musical Program—"La Tosca" (Overture) "Arias" (Vocal), "Wonder Who's Dancing," "Dream Daddy," "Stepping Out," (Jazz).

Circle Theatre—
Film Numbers—"The Marriage Circle (Warner Bros.), continued; An All Star Cast (Pathe), I Follow (Universal), International News.
Musical Program—Emerson Gill Orchestra with Jazz Repertoire (Overture).

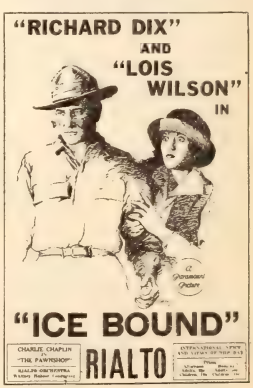
Reade's Hippodrome—
Film Numbers—George Washington Jr. (Warner Bros.), International News.
Musical Program—1924 Jazz Review (Overture).

MILWAUKEE

Saxe's Wisconsin Theatre—
Film Numbers—Flowing Gold (First National), Felix Cat Comedy (S. R.), Current Events (Pathe and Kinograms). Topics of the Day (Pathe).
Musical Program—"Bits of Victor Herbert's Hits" (Overture), Classical Number (Concert pianiste), "Renewing Your Acquaintance with a Few of the Old Timers" (Organ Duet sonologue), "I Wonder Who's Dancing With You Tonight" (Solo), "Three Little Maids" (Stage Novelty dance number).

Garden Theatre—
Film Numbers—"Let Not Man Put Asunder (Vitagraph). Fold Up (Educational), Fun from the Press (Hodkinson), Current Events (Fox).
Musical Program—"Faust" (Overture), "It's A Man, Every Time, It's A Man" (Organ sonologue).

Strand Theatre—
Film Numbers—Conductor 1492 (Warner Bros), Memories (Educational), Jumping Jacks (Educational), Current Events (Fox).



Simple effective ad on "Icebound" (Paramount) at the Rialto, Washington, D. C.



Hand drawn ad on "The Love Master" (First Nat'l) at the Strand theatre, Cincinnati.

Musical Program—"Sobbing Blues" (Overture), "Irish Airs" (Instrumental trio).

Alhambra Theatre—

Film Numbers—The Light That Failed (Paramount), The Lunatic, (Selznick), Current Events (Universal), Topics of the Day (Pathe), Fun from the Press (Hodkinson).

Merrill Theatre—

Film Numbers—The Great White Way (Cosmopolitan), The Half-Back of Notre Dame (Pathe), Current Events, Pathe News and Review.

Musical Program—"The Red Mill" (Overture), "Don't Mind the Rain and April Showers" (Songologue and trumpet solo).

Rialto Theatre—

Film Numbers—The Silent Command (Fox), Cry Baby (Pathe), Current Events (Kinograms).

SEATTLE

Blue Mouse Theatre—

Film Numbers—The White Sister (Metro) continued.

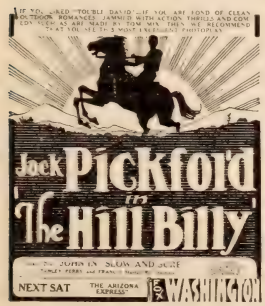
Coliseum Theatre—

Film Numbers—George Washington, Jr. (Warner Bros), Fun from The Press (Hodkinson), The Cowboy Sheik (Pathe), Kinograms and Pathe News.

Musical Program—"Dance of the Hours" (Overture), "Linger Awhile (Specialty).

Columbia Theatre—

Film Numbers—The Storm Daughter (Universal), Big Boy Blue (Educational), International News.



"The Hill Billy" (Allied P. & D.) was advertised in this manner by the Fox Washington theatre, Detroit.

Musical Program—"Zampa" (Overture), "Mississippi Ripples" (Specialty).

Heilig Theatre—

Film Numbers—Saint Elmo (Fox), Topics of the Day (Pathe), Pathe Review, International News.

Musical Program—"Poet and Peasant" (Overture), "Why Did I Kiss That Girl" (Novelty).

Liberty Theatre—

Film Numbers—The Meanest Man in the World (First National), Children of Holland (Educational), Barnum Junior (Educational), International and Liberty News.

Musical Program "Largo" (Overture), "Rosary" (Organ Solo).

Strand Theatre—

Film Numbers—The Tie That Binds (Associated Exhibitors), The Bee (Educational), The Two Twins (Comedy), Kinograms.

Musical Program—"The Holy City" (Overture) with Cornet Solo.

Winter Garden Theatre—

Film Numbers—Alimony (F.B.O.), The Great Statesman (Comedy), Urban Classic (Vitagraph), Fox News.

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—Her Temporary Husband (First National), Pathe News, Kinograms, Topics of The Day (Pathe), Early San Francisco scenes (Local).

Musical Program—Selections from "Moszkowski" (Two Violins and Piano), Little Mary Rose in songs.

California Theatre—

Film Numbers—A Society Sensation (Universal), Eighteen Years After (Pictures of San Francisco Fire), "In a Bird Cage" (Solo), "Swan Dance" (Orchestra and Dancing), "The Minstrel Boys" (Solo), "Roll Along Missouri" (Violin Solo).

Granada Theatre—

Film Numbers—Eyes of the Forest (Fox), Long Live The Ring F. B. O.), Eighteen Years After (Pictures of San Francisco Fires), Fox News.

Musical Program—"Fantana" (Overture), "Lovey Came Back" (Banjo Solo), "My Beautiful Mexican Rose" (Violin and Piano)' The Demi-Tasse Follies (Prologue including singing and Dancing).

Cameo Theatre—

Film Numbers—The Storm Daughter (Universal), the Pretty Plunger (Universal), San Francisco Fire Scenes (Universal).

Musical Program—Selections from "The Red Mill," "Kitten on Keys" (Piano Solo), International News.

Strand Theatre—

Film Numbers—Marriage Morals (S.R.), Snooky's Covered Wagon (Universal), Kinograms.

Musical Program—"Eccentric," "Bunch of Smiles," "Mr. Radio Man" (Orchestra and Mechanical Singer looking like Radio), "Half Past Ten" (Specialty), Marquis Sisters (Dancers).

Columbia Theatre—

Film Numbers—The Shepherd King (Fox).

CINCINNATI

Gifts Theatre—

Film Numbers—After The Ball (F. B.O.), The Sheik of Hollywood (Selznick), Fun From The Press (Hodkinson).

Musical Program—Fred Hughes, soloist.

Capitol Theatre—

Film Numbers—Ice Bound (Paramount), Capitol News.

Musical Program—Orchestra.

Walnut Theatre—

Film Numbers—Scaramouche (Metro).

Musical Program—Orchestra.

Strand Theatre—

Film Numbers—Torment (First National), Lightning Love (Vitagraph), Pathe News, Aesop Fable (Pathe).

Lyric Theatre—

Film Numbers—A Society Scandal (Paramount), A Cowboy Sheik (Pathe), Aesop Fable (Pathe), Pathe News.

OMAHA

Strand Theatre—

Film Numbers—Fighting Coward (Paramount), Smile, Please (Pathe), Current Events (Fox News).

Musical Program—"Southern Melodies," (Organ solo), Carl Caul, radio artist.

Sun Theatre—

Film Numbers—Woman to Woman (Selznick), The Lunatic (Select), Current Events (International News), Local Lafs.

World Theatre—

Film Numbers—Temptation (S. R.), Young Tenderfoot (Universal), Busy Body (Educational).

Musical Program—"What Do You Mean By Love?" (Organ Solo), Six Acts of Vaudeville.

Moon Theatre—

Film Numbers—Phantom Justice (F. B. O.), Leather Pushers, Round Three (Universal), "The Ridin' Kid" (Universal).

Empress Theatre—

Film Numbers—Not a Drum Was Heard (Fox), Hit 'Em Hard (Universal), Movie Mad (Comedy), Nobody to Love (Universal).

Rialto Theatre—

Film Numbers—The Heritage of the Desert (Paramount), Scare 'Em Much (Pathe), Current Events (Kinograms).

Musical Program—"Echoes from Operas," and "The One I Love Belongs to Someone Else." (Overtures), and "A Kin in the Dark" (Organ Solo), "California, Here I Come," (Exit March).

INDIANAPOLIS

Circle Theatre—

Film Numbers—Why Men Leave Home (First National), Reno or Bust (Educational), Fun from the Press (Hodkinson), International News.

Musical Program—"Il Guarany" (Orchestra).

Apollo Theatre—

Film Numbers—The Whipping Boss (An American Legion picture released locally through the Legion), Postage Due (Pathe), Fox News Weekly.

Musical Program—"You Can't Bring Up Father Until You Know Dinty Moore, (Vocal).

Colonial Theatre—

Film Numbers—A Society Scandal (Paramount), If Noah Lived Today (Pathe), Pathe News.



Musical Program—American Harmonists and Melody Sextette playing popular selections.

SALT LAKE CITY

American Theatre—

Film Numbers—The Song of Love (First National), Fun from the Press (Hodkinson), Fox News.

Kinema Theatre—

Film Numbers—Girl Shy (Pathe), International News, Topics of the Day (Pathe).

Paramount-Empress Theatre—

Film Numbers—The Shooting of Dan McGrew (Metro), Midnight Blues (Educational), Pathe News.

Victory Theatre—

Film Numbers—Let Not Man Put Asunder (Vitagraph), Aesop Fable (Pathe), Pathe News.

ROCHESTER

Eastman Theatre—

Film Numbers—The Drivin' Fool (Hodkinson), Eastman Theatre Current Events (Selected), Family Life (Educational).

Musical Program—"Marthe" (Overture), Selection from "The Fortune Teller," Meditation from "Thais," "Marche Militaire" (Organ Recital) "Souvenir," "Mazurka—Obertass, Opus 19, No. 1" (Violin Solos) Scene from Act I, "Romeo and Juliet," (Eastman School of Music, Operatic Department), Electricity in the Automobile (Specialty).



Snappy ad used by Ohio theatre, Indianapolis, on "Daughters of Today" (Selznick).

YOUR IDEA

SINCE the lobby is the "show window" of the theatre, the importance of its appearance cannot be much over-estimated. Careful attention to this feature will go a long way toward building up a reputation for a theatre. An interesting example of this is found at Haverhill, Mass., where Manager Ed Foley of the Academy theatre has made his house one of the show places of the city.

So ingeniously has he made capital of its possibilities that the citizens of Haverhill have come to look for the unusual there, and have formed the habit of dropping around to see what the lobby has to offer. Needless to say, many of them, once there, step up to the box office.

The final test, of course, is the box office, and the best answer is in the fact that Foley has turned a once losing venture into an established success. Having a decided knack for mechanical and electric devices, his lobbies always manage to be out of the ordinary.

Foley now and then teams up with Phil Kahn, publicity director of the American Feature Film at Boston, to whom he gives much credit



for starting him along the right road. Together, they have put over some remarkable exploitation campaigns.

A recent campaign was that on "The Hunchback of Notre Dame," the outstanding feature of which was a large reproduction of Notre Dame cathedral in the lobby. Built of wallboard, it was painted faithfully to represent the original. Both the famous Rose windows and the arched openings were covered with vari-colored gelatine, with lights inside giving a remarkable imitation of a church at night In the base was placed a photograph with a cathedral chimes record working continuously with a repeater. Naturally, the display was an object of unusual interest during the entire run.

* * *

THERE is no good reason, apparently, why the policy of making the news weekly the theatre s own should be confined to the largest houses. The cost of making up an individual leader is not great. Any title concern or industrial film studio will make up for a few dollars enough of this leader to last indefinitely.

Manager Charles E. Raymond of the Fenway theatre, Boston, has an excellent stunt of this sort. The house, in common with other Paramount theatres, publishes a weekly program called "Fenway Close-up." For the news weekly leader, a copy of this was toned down to a medium grey, still leaving the type matter legible, and over it was lettered in white, "Fenway Animated Close-Up. World Events Cinemized."

Any theatre printing a program or house publication of its own can adapt this stunt to its use. Or, if this is impractical, tie up with a local newspaper, reproduce the front page of this on your leader, and call it, for instance, "Strand-Herald Screen Review," or something of the sort, combining the theatre and newspaper names.

Such a leader, tacked onto the front of your news weekly, adds to the prestige of the house, gives it individuality, and since the maker's name appears on all subtitles, does not detract from anybody.

* * *

SOME weeks ago this department described an advertisement in which a theatre used the Bargain Sale style of copy with excellent results. Now comes a communication from Frank H. Burns, the live exploitation director of the Beacham theatre, Orlando, Fla., which shows that he is quick to take advantage of a new idea. He writes:

"Taking a tip from someone who ran a Bargain Day at their theatre, I immediately got busy and arranged for a Bargain Month at the Orlando theatres, and the enclosed dodgers and reproductions of page newspaper ads are the result.

"This idea is a knockout if you have the pictures and we had them for this month anyway. By pro-rating the cost of the throw-aways and the newspaper advertising over the four weeks of the month the cost is practically cut to nothing whereas the benefit is decidedly big and we had a splendid business as a result of our scheme.

"I had enough dodgers printed to make a house to house canvass of the city and then to make sure everyone was going to see one, I mailed out a thousand to a special mailing list. We also gave them away in the theatres for a week and just to cap the climax we shot a page in each newspaper to make sure of the stragglers who might miss the other mediums or vice versa. A few slides on the screens kept people talking about our Bargain Month and the advertising did the rest.

"As I said before, business has been away above par during this



bad month and I think it will hold up fairly well too for I am still hammering at 'em on the good pictures angle.

* * *

THE old slogan, "know your patrons," has been more than casually observed by W. Paul Bowlin, manager of the Missouri theatre, Mountain Grove, Mo. Few small motion picture houses in towns of 2,000 inhabitants can boast of a fifteen-piece orchestra, yet, that is exactly what theatregoers of Mountain Grove are enjoying.

Little more than a year ago Bowlin became manager of the theatre and it did not take him long to discover the sentiment of his patrons ran to music. Hence, an orchestra of eight pieces was increased to fifteen, including a piano, two cornets, three saxaphones, bass horn, two alto horns, a marimbaphone, three violins, a cello, drums, bells and some of the musicians "doubling" on instruments.

But, wisely enough, Mr. Bowlin did not take money from his pictures and transfer it to the orchestra, much as his patrons desired good music, which boils down to the question: "How does he do it?" The musicians, although capable enough, are not an expensive lot. Unnecessary overhead expenses have been eliminated and enough additional patronage is attracted by the orchestra to make the theatre a paying proposition. That's the answer.

* * *

CORNERING good will through a capable theatre orchestra is a new angle on the music situation, but that is more or less what Manager Ed Turner of the Imperial theatre at Asheville is doing. It so happens that competent music teachers are almost unknown in the community, and no provision is made in the public school curriculum for music.

AND OURS

In a leading editorial the Asheville Citizen calls the school board to task for this condition, and then adds:

"In this regrettable situation the city is all the more indebted to the Imperial theatre and William Doherty, leader of the Imperial orchestra, for the musical education which they are offering free to the chillren of Asheville."

When this sort of thing comes voluntarily, it is a sign of a healthy relation between community and theatre.

* * *



During London's bus and train strike this street stunt was used on "Secrets" (First Nat'l) at the Palace theatre.

PERPETUAL national advertising for a movie star through a radio tie-up has been gained in Los Angeles, where a co-operative arrangement has been entered into between KFI, the Los Angeles Examiner's broadcasting station, and Principal Pictures Corporation.

This station sends an acknowledgment card to every person who writes in about a program, reading: "Thank you for letting us know that you were able to listen in at our regular program on.... We are glad to have reports on these programs from time to time and hope you will keep us informed occasionally as to the clearness of receiving The Examiner programs in your locality."

Illustrating this card is a picture of Baby Peggy listening wide-eyed before a loud speaker.

If you have a local broadcasting station, it might be possible for you to make a similar tie-up on these acknowledgment cards.

* * *

MANAGER TOM LOGAN of the Allen theatre, London, Ont., held his second annual Winter Fair recently in the large lobby of that house. All classes of exhibits were on display in the theatre corridor from noon to 11 p. m., the booths containing everything from automobiles, radio sets, bicycles, hardware, gas stoves and washing machines to men's clothing, pianos, toilet goods and other lines, only one exhibit from each industry being in evidence.

Booth space was sold on a rental basis and a great many people attended the demonstration.

* * *

EVEN in far off Shanghai "trick" exploitation stunts have found their way, as proved by a clipping from an English newspaper published in China, forwarded to the Goldwyn home office.

The clipping, being a teaser ad, is minus theatre name. It reads: "Enemies of Women Club, organized by the Shanghai bachelors' group. Watch for an announcement of the first meeting." Another advertisement reads: "Enemies of Women! Bachelors watch for further advertisements."

It will be remembered that this stunt was used widely in this country about the time "Enemies of Women" was released

AN excellent feature for promoting good will and understanding between public and theatres, where a local newspaper can be persuaded to carry it, is a series of articles devoted to the various managers.

Three papers are doing this at the present moment—The Washington Post, The Baltimore News and The Newark Call. In each case an article appears each week, in the Sunday issue.

The Washington Post series runs under the heading: "Men Who Furnish Your Amusements." Then, in smaller type: "The Post, in This Series, Takes Pleasure in Introducing to the Public the Managers of the Various Washington Theatres." Two paragraphs from the one dealing with Mark Gates of Loew's Columbia theatre will give an idea as to the style:

Mark Gates, manager of Loew's Columbia theatre, is one of that generation of theatre men who have passed their entire lives in the theatre and who have found, in the theatre, a hobby and a lifework at one and the same time.

Mr. Gates' first introduction to the theatre was as a newsboy selling papers about the entrance to the Grand Opera house in Syracuse, N. Y., the first house the Shuberts ever owned. Charles Plummer,



Showing active state of exploitation in England; corner of office of Frederick Allen of F. B. O., Ltd., London, with cut-outs and material on Warner Bros. features.

the house manager of the Grand Opera house, frequently pressed the youngster into service and it was Plummer who first gave the boy an opportunity to gratify his desire for a theatrical career by making him an usher.

This is illustrated with a halftone of Gates. The Newark Call series, on the other hand, is illustrated with a crayon drawing. The articles are in the first person, under the title "Looking Back a Bit." One, devoted to Louis Golding, manager of Proctor's Palace theatre, opens:

I have been asked by the dramatic editor of the Sunday Call to note the highspots in my existence, which began, I may as well confess, in Woonsocket, Rhode Island. It was in that thriving town that I was born when very young, and I still own a piece of property there. It is three by seven feet, marked with four white stones, and I expect to visit there at some late date, the later the better.

Further along in the article is an interesting bit of reminiscence:

After a year at the Lyceum I was sent to Albany, where I had charge of a little picture theatre called the Proctor Annex. After a year there I was brought to New York and joined the booking staff. I have the distinction, or lack of distinction, as you will, of having booked the second feature on Broadway, D. W. Griffith's "Judith of Bethulia," a four-reel feature starring Blanche Sweet. The first big picture of this kind had been a Vitagraph production, "The Five-Million Dollar Bid," which played the Criterion, present home of "The Covered Wagon." After "Judith of Bethulia" we put over "The Wolf," which Rothapfel wanted for the opening of the Strand theatre, but which we got instead.

Exhibitors Box-Office Reports

METRO

Don't Doubt Your Husband—
Plot is thin, and acting not any too good, but the subtitles are very funny, and help to put over the picture. Not much business on this one. (Middle West.)

Subject not new, but treated a little different. Nice business. (Middle West.)

The White Sister—
An excellent picture, ranking as one of the best of any recent season. Playing here six times daily, with prices from 25c to $1, and doing practically a capacity business. (West.)

WARNER BROS.

The Marriage Circle—
Held up under what might otherwise have been a bad week. (East.)

Best adult comedy drama of the year. We did so well during the third week that we are holding it over for a fourth week. (Middle West.)

Daddies—
A rare bit of screen comedy. Acted by a sterling cast. Entertainment from beginning to end. Business fine. (East).

UNITED ARTISTS

The White Rose—
An example of how good a picture can be made. Patrons enthusiastic over it. Business S. R. O. for entire week. (East.)

Broken Blossoms—
This one was brought back as a second return engagement at regular prices, so that Lillian Gish's name could be used in advertising against a more recent Gish picture at another house. Played four days only to good business. (West.)

The Hill Billy—
Very good mountain drama, reminiscent of Barthelmess stories of the last. Seemed to please most audiences. Business good, but not out of the ordinary. (West.)

VITAGRAPH

My Man—
Star is popular with our patrons. Proved winning attraction. (Middle West.)

UNIVERSAL

The Law Forbids—
Didn't have any great drawing power, and in the face of other competition succeeded in drawing only an average business. (West)

Excitement—
A good box office attraction which played to good crowds for a week. (Middle West.)

ASSOC. EXHIBS.

Courtship of Myles Standish—
A splendid picture. Patrons liked it very much. Fine receipts. (Middle West.)

The Extra Girl—
Greater box office attraction than Molly O. Broke all box office records with it. And it was Lent. (Middle West.)

FOX

The Temple of Venus—
Fair picture. Love too cheaply shown. Receipts good as other attractions. (West.)

The Blizzard—
If you like blizzards, this is a great picture. Wonderful photography, and well acted. Business was surprisingly good. (Middle West.)

HODKINSON

Love's Whirlpool—
Average attendance for the week. (Middle West)

GOLDWYN-COSMO.

Three Weeks—
Very well acted picture which seemed to be well taken by our audiences. Business very good. (Middle West.)

Did a big week. It was well advertised and also advertised itself. Drew well in spite of strong competition. (Middle West.)

Name the Man—
This one drew them in good numbers. Well acted production. (Middle West.)

The Great White Way—
The cast in this one served as an added attraction—good business. (Middle West.)

Day of Faith—
Didn't do so good. Too much competition and not strong enough to hold out against it. (Middle West.)

Nellie the Beautiful Cloak Model—
It held the interest, but is too long in our opinion. It didn't do the business we expected, probably because it's so near Easter. (Middle West.)

Under the Red Robe—
One of the best pictures that has ever struck this town. (East.)

One of the best costume pictures every produced. Business very good. (Middle West.)

STATE RIGHTS

Discontented Husbands—
Fair picture. Audience liked this one. Box office receipts good. (Middle West.)

The Whipping Boss—
Did not appeal to regular patrons because of its brutalness. Business poor. (Middle West.)

PARAMOUNT

The Stranger—
One of Betty Compson's strongest pictures which added to her popularity. (East.)

Entertaining feature which seemed to be liked by all. Business fair. (Middle West.)

Nothing out of the ordinary, but suitable for the average run. Business here was only fair on this one. (West.)

The Fighting Coward—
Well done version of old plot. Business only fair. (Middle West.)

With good advertising this one did a good week's business. (Middle West).

A Society Scandal—
A good picture. Business good. (Middle West.)

Considered good picture. Good acting. Box office reports good. (West.)

The Dawn of a Tomorrow—
They didn't like this one. Poor attendance throughout the week. (Middle West.)

Ice Bound—
Only fair picture, some stating parts exaggerated too much. Receipts fair due to special features. (West.)

The Next Corner—
Proved good drawing card. Attendance good. (Middle West)

Montmartre—
Did splendidly with it against strongest of opposition. One of the best of its type this season. (Middle West.)

Call of the Canyon—
An average story given a rather attractive mounting. Well liked by patrons. Business good. (East.)

Stephen Steps Out—
Somewhat disappointing as Doug. Jr.'s first effort. Has a good supporting cast, but wasn't strong enough to do any great amount of business for this house. (West.)

FIRST NATIONAL

The Enchanted Cottage—
This picture was not as strong for general entertainment as some of the former Barthelmess films. It received both favorable and unfavorable comment. Picture is unusual and well done. Did fair week against strong competition. (Middle West.)

Why Men Leave Home—
The title brought a good patronage to the house, and the picture pleased them, unless they expected something too heavy. Business was good. (West.)

A really good picture. Business good. (Middle West.)

Good picture. Well produced and liked. Box office reports good. (West.)

Lilies of the Field—
Conway Tearle and Corine Griffith well liked in this. However, box office receipts only fair. (Middle West.)

Flowing Gold—
A mighty good picture that struck a popular chord. (East.)

Patrons turned out better than expected for this one. (Middle West.)

Secrets—
Norma's best picture. Played to very big business at advanced prices. (Middle West.)

The Age of Desire—
Rather mediocre film entertainment. Just another program picture. Business good on acocunt of good supplementary program. (East).

Painted People—
Story very good and entertaining. Acting by leading star, as well as entire cast, excellent. Business excellent. (Middle West.)



The Iowa theatre, Davenport, used this lay-out on "A Woman of Paris" (United Artists).



A. J. Kennedy, ad manager of the Melba, Dallas, was responsible for this on "When a Man's a Man" (First Nat'l.)



HAL ROACH *presents*

The King of Wild Horses

A Feature

Presenting for the first time Rex the dangerous, untamable stallion

No more dangerous animal lives than a wild stallion at his worst. He does not fear man; he fears only his ropes and rifle. Give him a chance to catch a pursuer unarmed, and he will trample him into the dust. Rex is such a horse, big, black, glossy, fierce. He is untamed. Only one man in the world can approach him, touch him, handle him. That man is not his tamer, — he is an accepted friend..

That is the horse that Hal Roach, with infinite difficulty and danger, has made the striking and sensational star of the most remarkable novelty feature ever made.

Ask the nearest Pathe exchange for a screening.

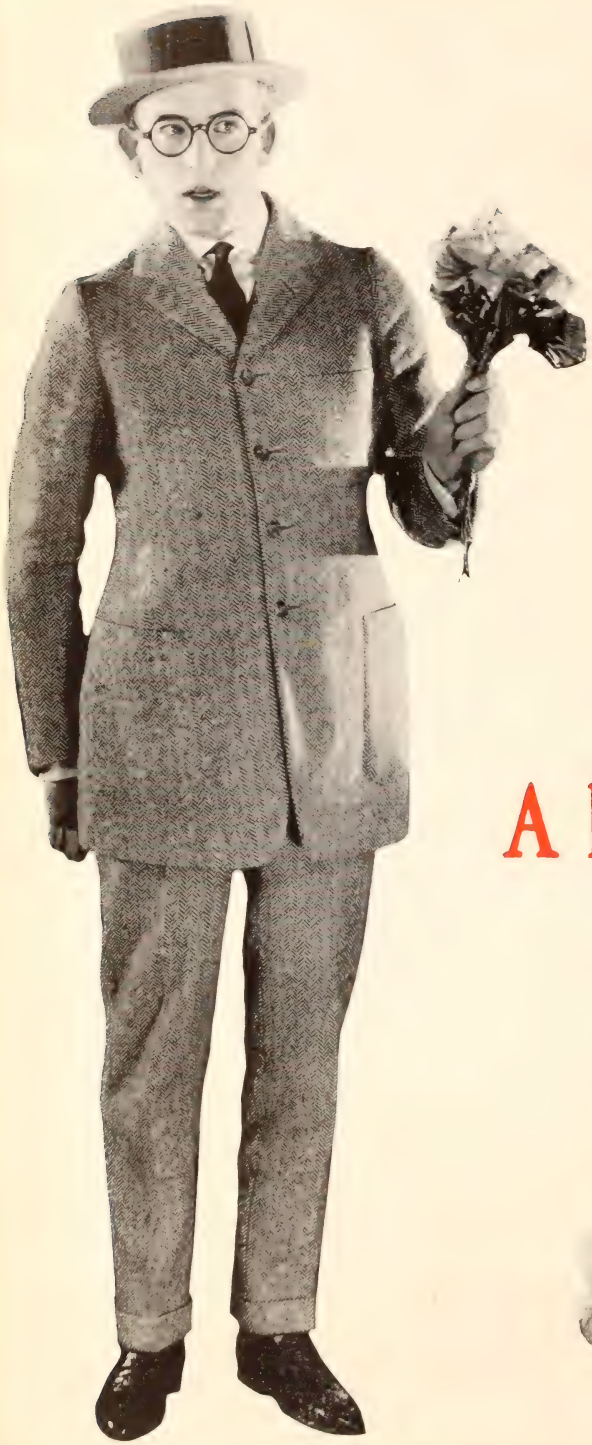
Story by
HAL ROACH

Pathépicture
TRADE MARK

Directed by
FRED JACKMAN

Har

in



A Pathé Picture



old Lloyd

Girl Shy

Better than his best!

"Safety Last", where laugh followed thrill in quick succession; "Why Worry?", with a roar in every scene; "Grandma's Boy", with a heart tug a minute; "Dr. Jack" with its great record of success,—not one of them equalled this in thrill, laughs and emotional appeal.

Foot for foot it gives more entertainment for everyone than any picture ever made!





LEATHERSTOCKING

From the World-famous Novels by

JAMES FENIMORE COOPER

with

EDNA MURPHY *and* HAROLD MILLER

8 things to remember if you want to make money

1. Cooper's Leatherstocking Tales are read the world over. They have been translated into almost every language
2. They are required reading in many schools. That means that they are known to most school children.
3. After 100 years, they still rank among the most popular romances of adventure and Indian peril ever written, with both children and adults
4. The high spots of thrill and adventure from three of these books, "The Deerslayer," "Last of the Mohicans" and "The Pathfinder" have been embodied in "Leatherstocking"
5. A very large cast was assembled and taken into the wilderness at great expense in the production of this Patheserial
6. George B. Seitz, who has directed more successful serials than any other man, was selected as the director
7. Edna Murphy, beautiful and talented; Harold Miller, handsome and athletic; Whitehorse; David Dunbar, Frank Lackteen, were given the important roles
8. The finished production with its narrow escapes, its thrills, its big mass scenes, and its million dollar title gives to every exhibitor a most unusual chance for big business

Produced by
C. W. PATTON

Pathéserial
TRADE MARK

Directed by
GEORGE B. SEITZ

Exhibitors Service Bureau



Decorative Oriental lobby display on "The Song of Love" (First National) done by E. M. Berg for D. F. & R. Enterprises, Inc., at Wichita Falls, Texas.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A Landau, Alhambra and Garden theatres, Milwaukee

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Nathan Gordon Circuit, Boston, Mass

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News — first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Shadows of Pari	—	2	4	8	83	6 549 ft
Society Scandal, A	—	1	4	6	84	6 433 ft.
Stranger, The	1	3	3	3	65	6,650 ft
FIRST NATIONAL						
Flowing Gold	—	3	5	2	67	8 005 ft.
Lilies of the Field	—	—	5	6	86	8 510 ft.
When a Man's a Man	—	1	2	7	88	6 reels
FOX						
Ladies to Board	—	—	5	6	86	6,112 ft.
METRO						
Scaramouche	—	—	4	24	96	14 reels
White Sister, The	—	—	2	8	94	10 200 ft.
UNIVERSAL						
Sporting Youth	—	1	5	11	88	7 reels
VITAGRAPH						
Midnight Alarm, The	—	3	32	33	84	6,000 ft

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director Palace theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

Fred S Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Presentation on "Flowing Gold"

Lavish Musical Setting Given Film; Exploitation Campaign Well Varied

GIVEN the support of a pretentious musical prelude and a heavy exploitation campaign "Flowing Gold" recently played at the Brooklyn Mark Strand theatre, Brooklyn, of which Edward L. Hyman is managing director.

Fifteen artists were used, including a male quartette, a ballet of five, two soprano soloists and four feminine harpists.

This prelude, which ran 15 minutes, greatly enhanced the photoplay. Hyman's musical incident was set with a silver cycloramic background, and to the left was a gold settee and two gold chairs. To the right were seated the four feminine harpists. At the opening the male quartette, without accompaniment, sang "Sweet Adeline," and made way for a girl dancer in silk minstrel costume who danced to "Alexander's Ragtime Band." Then a soprano entered from right and sang "The Glow Worm" with harp accompaniment, with four dancers doing pantomime for the second chorus. Next came "The Sidewalks of New York," with the male quartette and four girls, and then "Believe Me If All Those Endearing Young Charms," sung by another soprano, with harp accompaniment. "Come Back to Erin" was sung by the men, and then "Low Back'd Car" was the finale, by the ensemble. The incident was costumed 1830 period.

The lighting devised by Hyman for this number consisted of blue floods on the entire set, and deep purple floods on the musicians from the dome. Rose pink entrance spots playing on the tops of the transparent windows which adorn each side of the stage. Red cove lights, light blue transparent windows, and two magenta transparent fabric columns, one at either side of the proscenium arch. The lighting for the artists consisted of straw and orange spots from the sides, with a spot from the booth on the solo dancer.

"Flowing Gold," before its Brooklyn Mark Strand opening date, was given a vigorous exploitation and publicity campaign in which Richard Walton Tully's eastern representative, James G. Peede, assisted. Ten thousand Mark Strand bulletins publicizing the attraction were sent to the theatre's mailing list and given out to patrons leaving the theatre. Twenty-nine book stores and other shops had window displays in which the book figured, set off by specially lettered cards supplied by the theatre and which stated the play date, the title and the theatre. The Corona Typewriter store in Brooklyn, on the principal shopping street, installed two 30x40 art lettered cards advertising the picture and showing Richard Walton Tully seated at his Corona machine.

Clarke's Music Store Tie-Up Proves Profitable

A music store tie-up proved highly successful exploitation for the presentation of "The Song of Love" at the Garing Theatre, Greenville, S. C. The co-operation gave the theatre an excellent window display in the music store in return for announcement of the sale of sheet music and phonograph records of "The Song of Love" at the League's store.

The stunt had special appeal and attracted more than the ordinary notice because the road show of "Blossom Time," in which the song is presented, had played Greenville recently.

The lobby of the Garing was especially decorated for the Norma Talmadge picture. Shadow box attractions were featured. These were vividly tinted desert scenes with a cut-out of a Sheik standing in the foreground. The theatre used the regular routine advertising, which includes street car cards, heralds, trailers, etc. The engagement produced a better than average box office mark, according to Manager H. B. Clarke, who conducted the campaign.

Unusual Teaser Tack-Cards Exploit "Twenty-One"

Manager Frank L. Browne of the Liberty theatre, Long Beach, Calif., employed the teaser style of campaigning in connection with his showing of "Twenty-One." Five thousand teaser cards, diamond shaped, and ten men to do the tacking, supplied the ammunition for the campaign. The cards read: "Look for 21 Opposite P. E. Station."

Staring from every telegraph pole and frame building, they aroused endless curiosity. The campaign was supplemented by handbills that carried the same wording but gave the directions more explicitly, mentioning the Liberty theatre by name.



Attractive hand painted display on "The Silent Command" (Fox) by John W. Creamer of the Strand theatre, Chillicothe, Mo.

Circular Campaigns Interest Italians in "White Sister"

The popularity of F. Marion Crawford's novel, "The White Sister" in Italy is being used as a factor in the exploitation of the picture in this country. The book is familiar to at least the last two generations in Italy. Following the example set by the Shubert-Crescent Theatre in Brooklyn when "The White Sister" played there recently, exhibitors over the country are circularizing the Italian population with pamphlets printed in Italian.

Local Talent Feature Scores on "Boy o' Mine" Bill

J. A. Reich, manager of the Metropolitan Theatre, Winnipeg, Manitoba, featured boys in various capacities at this house during the screening of "Boy of Mine." One special feature was a boys' orchestra of 20 pieces, this being a new Winnipeg organization. There was also a boy soloist who sang "Dear Little Boy of Mine." An appropriate film comedy was shown. Tea is now being served on the mezzanine floor of the "Met" every afternoon.

IT'S COMING!!! To Sweep the Nation
EMORY JOHNSON'S Mighty New Motion Picture
"THE SPIRIT OF THE U.S.A."
WITH MARY CARR AND Johnnie Walker
DISTRIBUTED BY, FILM BOOKING OFFICES

State's Attorney Aids Exploitation by Aschers

A war on crime lead by Robert E. Crowe, State's Attorney of Chicago, was hooked up with advertising for "Through the Dark" at houses in the Ascher Brothers Circuit of that city. The stunt was worked in connection with a special herald which read as follows: "State's Attorney Robert E. Crowe, the man who has crime on the go, says: See 'Through the Dark,' a Goldwyn picture at Oakland Square Theatre. You will get hints that will make you realize more fully the value of making Chicago a safer place to live.'"

There follow hints from Mr. Crowe on safeguards against robbery, such as never pulling the shades when you leave the house or a note in the letter-box stating the time you will return or admitting meter readers unless they show their credentials.

This herald was used freely in the mail campaigns and house to house distribution and at the box-office windows and proved of decided attention getting value.

Unexpected Twist Adds to Punch of Coogan Stunt

A stroke of luck added materially to the effect of George Schade's Jackie Coogan impersonation stunt when it developed that the best imitator of the celebrated boy star in Sandusky, O., is a girl.

As exploitation for "My Boy" Schade, who owns and operates the theatre bearing his own name, set out to make a special appeal to the kiddies with a Jackie Coogan impersonation contest. The winner was to receive passes to the show for himself and a dozen of his friends. A mob of kids turned out to enter the competition and then one of them, Nancy Sprow, who is six years old, walked off with the prize for herself and her friends.

The ordinary impersonation idea would have worked well for Schade; but the novel result brought a whirlwind of patrons who had been interested and enthused as a result of Miss Sprow's sudden elevation to fame.

New Styles Atmosphere for "Lilies of the Field"

Spring fashions sponsored by the merchants of San Antonio, Tex., doubled in the roles of atmospheric prologue and exploitation for the presentation in the Palace Theatre of that city of "Lilies of The Field."

The fashion show arranged by Manager Santikos as staged by twenty beautiful models who paraded the latest creations from Paris and London. They were versed in their work, having been under the training of the large department store which put on the show and which paid the expense of a dancing master who instructed them in the steps that they could put on expressly for this stage appearance. The double attraction drew one of the biggest runs the house has had.



Marquee display on "Let Not Man Put Asunder" (Vitagraph) at the Jewell theatre, New York City.

Gets Fine Co-operation in Campaign for "Maytime"

Herman Lorence, manager of the Bellevue theatre, Niagara Falls, N. Y., backed "Maytime," with a real exploitation campaign.

The popularity of the opera "Maytime" from which the picture is adapted, enabled Mr. Lorence to arrange a profitable tie-up with the Steinway Duo Art piano agency.

A Steinway Duo Art piano was used in a specially arranged prologue for "Maytime" and a formal announcement card noting this fact was sent to the theatre's mailing list. In reciprocation of this courtesy, the piano agency made mention of the "Maytime" engagement at the Bellevue in all their local advertising.

Niagara Falls' largest furniture house carried similar mention of "Maytime" in their newspaper ad copy in return for a special herald distributed by Mr. Lorence.

Store Advertises and Distributes Negri Photos

Free distribution of "fanfotos" of Pola Negri and containing announcements of the showing of "Shadows of Paris" at the Strand in Birmingham, gave Manager Towns of that house an exceptionally successful tie-up with the Odum Bowers and White department store.

The photos were distributed by the store and the event was given prominent display in the daily newspaper advertising employed by the merchants. The ad, which carried a cut of the star, emphasized the value of the photos to the picture fans with the statement, following the announcement of the time of distribution, that "These are greatly prized by movie fans and we hope that the five hundred will be enough to supply all who want them."

The results of the stunt indicates the value of the advertising thus obtained for nothing more than the cost of the pictures. For the Strand did a better than average engagement in the face of the same hot competition from a Shriners' street circus and the opening of a new stock company.

Dollar Signs Conspicuous in "Wanters" Lobby

Simplifying the theme of a picture to a dollar sign for an effective lobby display was the way the People's theatre, Portland, Ore., made its public appeal on "The Wanters." The dollar sign was stuck up in the lobby. It was stuck up so prominently that all who passed could see.

The main display consisted of a background panel of the trousseau, bride, and the dollar sign.

The obvious connection between the two carried the idea over. It was supplemented by a new array of poster frames that were attached to the dollars outside the theatre.

Panels Found Effective in Narrow Theatre Lobby

Because of the long, narrow entrance to the theatre, the Rivoli of Portland, Ore., has to resort to the colonnade effect of lobby dressing, consisting of long, standing panels. This was exemplified during the showing of "Her Temporary Husband."

Four standing placards, varying from three to eight feet in height were lined on each side. The big question mark played up the mystery element of the comedy.

Prominent in the advertising and displays given the picture was the cast, which gave the theatre such names as Sydney Chaplin, Owen Moore, Tully Marshall and Sylvia Breamer to work with.

Beats his four former pictures all to smash
EMORY JOHNSON'S Magnificent Screen Epic that will be seen round the world.
"THE SPIRIT OF THE U.S.A"
WITH MARY CARR AND Johnnie Walker
DISTRIBUTED BY, FILM BOOKING OFFICES

Shirley Scores With 'Three Miles Out'

War on Bootlegging Furnishes Material for Fine Campaign

BY Act of Congress areas beyond the three mile limit have become a fabled realm of bottles and casks and ruddy with the glow of the juice of the grape; and as a field for imagery it has its possibilities for exploitation with the kick of humor in it, particularly when a picture with the provocative title, "Three Miles Out" comes along. The possibilities were realized in a campaign on this production by William Shirley of the Strand theatre, Schenectady, N. Y.

Shirley's campaign had somewhat the nature of a cartoon. With a few simple stunts it painted an amusing picture of the free and licensed stretches "Three Miles Out." This showman decided that there was more than enough timely value to the title to supply material for a striking campaign.

The Strand's exploitation for "Three Miles Out" was built on a lobby display and a street ballyhoo. The lobby was liberally decorated with bottles and cases, all supposedly containing whisky.

A heavy truck, loaded with "empties," every box bearing a name familiar to thousands in pre-prohibition days, paraded the Schenectady streets. A trolley car, with a "Three Miles Out" banner — the 24 sheet — on each side, made the rounds of the street railway lines for several days and helped swell the crowds at the theatre. And 24 sheet stands were used all over the city.

Another feature of the exploitation which is worthy of description was appealing not only because of its effectiveness as an attention-getter, but for the inexpensiveness of the stunt, and its easy sales value. A man, garbed as a bartender, and wearing signs fore and aft, walked up and down for half a block each way from the theatre. Every time he reached the lobby, he paused, looked over the cases of "liquor" on display, selected a bottle, opened it with a corkscrew, poured a drink in a glass which he carried, and sauntered on sampling the concoction and smacking his lips as he went.

The Associated sales department is rejoicing that one of the early runs of "Three Miles Out" was at the Schenectady Strand, because of the enterprise shown by Mr. Shirley and A. De Wolf Veiller, the managing director, in exploiting the feature, and the suggestions which their demonstrations offer to exhibitors elsewhere. On the opening night the Strand "had them standing" at 8 o'clock and jamming at 8:45. This was very unusual, even though Friday (the run opened that night) is pay day at the General Electric plant in Schenectady. And the picture continued to play to capacity houses for a solid week.

Autos Parade Announcement of "Beau Brummel"

Exploitation that introduced an imposing parade of Stutz motor cars was used for the second week of the run of "Beau Brummel" at the California Theatre in San Francisco. The demonstration was made through the courtesy of the local Stutz agency, which realized some good publicity through its tie-up with the California.

The cars were driven through the streets by men wearing high beaver hats in the Beau Brummel manner — to borrow a pharse from the ads about what the well dressed man shall or must wear. Each car also had as an occupant of the rear seat of the sedan a beautiful girl in period costume. The advertising for the picture was carried on banners which decorated the sides of the automobiles.

In its opening drive for "Beau Brummel," the California made excellent use of a press book suggestion for a co-operative stunt with the newspapers. This was based on a recollection of the old beaux of San Francisco in a feature article having great local interest. Photographs from the feature were used and a direct tie-up with the showing of "Beau Brummel" at the California effected.

Samples of Desert Herald "When a Man's a Man"

Envelopes containing sand "direct from the Arizona Desert" were given house-to-house distribution by the America theatre, Casper, Wyoming, to advertise "When a Man's a Man." G. R. Steward of the Casper Wyoming Theatres Company, which controls the America, improved upon the usual form for this stunt by having the one word "sample" printed in large type on one side of the envelope. On the reverse side was the announcement of the film, which was staged in the Arizona desert, and the theatre play date. The envelopes were laid on house door steps with the "sample" side up.



Window tie-up on "The Hunchback of Notre Dame" (Universal) at the Walkers theatre, Santa Ana, Calif.

Malaney's Outlay Big But It All Came Back

M. A. Malaney worked up a tremendous lot of local interest in the present engagement of "Secrets" at the Stillman theatre by sending out "Secret Envelopes" to people. Five of these "Secret Envelopes" were sent out every day for a week. And every one contained a surprise gift. One of them contained a pair of silk stockings; another a box for the show "Secrets"; another a check for five dollars; still another a round-trip ticket to Buffalo on the Seeandbee, and one a year's subscription to the magazine called "Secrets." All of them were sent with Norma Talmadge's regards. And the idea was put over that they were sent at the star's request.

The contents of the packages varied during the week, but they were all worth-while gifts. Each day The Cleveland Press announced the previous day's packages with the names of the recipients, and the names of those who would receive packages the following day. The result was one of the biggest weeks since the Stillman adopted the $1.65 top price policy. There was some doubt as to whether people would pay $1.65 to see Norma when they had never before paid more than 75c. But the answer is now known. The "ayes" have it. And Malaney gets the palm for putting it over.

If His Four Former Box Office Winners Made Money For You
WAIT Till You Play EMORY JOHNSON'S Sensational New Picture
"THE SPIRIT OF THE U.S.A."
WITH MARY CARR AND Johnnie Walker
DISTRIBUTED BY, FILM BOOKING OFFICES

Novel Letter Contest for "Stephen Steps Out"

A novel newspaper letter contest, put over in conjunction with the Seattle Star, was used recently by Edwin B. Rivers, assistant manager of the Heilig Theatre, Seattle, on "Stephen Steps Out."

The week before the picture opened, the Star announced the coming of the new screen celebrity into the field. In a number of feature stories, the paper told that Doug Jr. had had a difficult time deciding what type of part to play in pictures. It went on to state that for the best letters of 250 words or less submitted by readers of the paper, upon the subject of which type of role the new star should play, the Star and the Heilig management would award cash prizes, season passes and admission tickets.

Twenty-five dollars in cash prizes, two season passes and a number of admission tickets good for the following week's show, were awarded to the winners of the Star contest, which was judged by a committee of theatre, newspaper and film representatives.

Schade Plans Co-operative Out-Of-Town Advertising

As a result of his success in bringing in the patronage from the outlying districts of Sandusky, O., through a poster campaign on billboards as far as ten miles outside the city limits, George Schade, owner manager of the Schade Theatre, is considering a plan to bring about co-operative campaigns for the rural districts in conjunction with retail merchants.

The campaign which worked so successfully in bringing patronage from the out-of-towners was used for Schade's presentation of "Anna Christie." For this picture a general drive was used and paper played a heavy part in the proceedings.

The same sheet that Schade displayed right outside his theatre was used in the countryside as far as ten miles away. It drew a rural patronage that seldom comes into town unless there is something unusual on. Schade figures that the visitors will spend money at the Sandusky stores and that the merchants ought rightfully to be interested in such a campaign.

American History Questions Used in Commercial Tie-up

The management of the Auditorium Theatre in Winston-Salem, N. C., took a page from the yellow sheets on exploitation for "Little Old New York" and applied it with profitable results in affecting tie-ups with merchant advertising.

The press sheet suggestion offered a series of questions in American Historical events as material for a contest. The theatre went one better by allotting several questions to each merchant for use in newspaper ads. Passes for the theatre were supplied merchants as prize awards to those who brought in the ad with all the questions correctly answered. Fifty-two tickets were given away in the stunt. The names of the winners were published in the Winston-Salem Journal the day following the close of the competition.



Street ballyhoo car used by the Gotham theatre, New York City, on "Conductor 1492" (Warner Bros.) recently.

Library Circulates Heralds Printed as Book Marks

Through arrangement with the officials of the public library the Majestic Theatre in Battle Creek, Mich., got wide circulation for its heralds on "Black Oxen." The heralds were in the form of book marks, long, narrow strips of white India paper containing advertising for the theatre and its presentation of the First National attraction. The stunt was arranged by Manager W. Griffith Mitchell of the Majestic.

The town library gives out 500 books daily, considered a high percentage for the population and Manager Mitchell considers this as effective a means of reaching his audiences as any that could be devised.

Misunderstanding Leads to "Black Oxen" Publicity

Because a sign, "Black Oxen—75¢," in a window display of the book in a Montgomery, Ala., department store gave folks the impression that the Empire theatre was going to charge that price for the photoplay, Manager H. C. Farley got a special story in the Montgomery Advertiser stating that regular prices only would be charged.

Black oxen were borrowed from the state prison, hitched to a wagon with suitable banners, and the outfit driven around town for two days prior to the showing.

Arrangements were made with the Montgomery State Fair to hold their annual Fashion Show exhibit at the theatre, which they did for the first two days of the "Black Oxen" engagement, attracting considerable attention.

Page Tie-up Ad Put Across to Aid "The Wanters"

When "The Wanters" played at the Starland Theatre, Anderson, Ind., the Anderson Herald put across a co-operative page under the heading: "99 Per Cent. of Us are Wanters."

The point to this latest addition to the advertising truck series is that it was definitely and unmistakably tied up with the product it was supposed to advertise. In addition to the eight column streamer head across the top every single ad began with the one line, upper case heading:

"Wanters"—

The individual merchants then followed up with copy stating that their particular type of goods was what people wanted.

Shapely Limb Contest Aids "The Humming Bird" Run

S. S. Wallace, Jr., manager of the Criterion theatre, Oklahoma City, pulled a good one in his advance exploitation of "The Humming Bird." By arrangement with the Davenport Hosiery Mills, of Chattanooga, manufacturers of Humming Bird Hosiery, he staged a real "leg show" for a week — and got away with it.

At each performance he announced that a box of Humming Bird hose would be awarded the girl who, in the opinion of the audience, had the best looking legs. The contesting girls, visible from their knees down, walked behind the drop curtain which was raised at knee height from the stage and the audience by its applause decided the winner.

The Motion Picture Industry's Greatest Showman Pronounced
EMORY JOHNSON'S Brand New Picture, Unquestionably One of the Biggest Triumphs in Years
"THE SPIRIT OF THE U.S.A."
WITH MARY CARR AND Johnnie Walker
DISTRIBUTED BY FILM BOOKING OFFICES

City Blanketed for "Flowing Gold"

Los Angeles Campaign Exhausts All Angles of Merchant Co-operation

PRACTICALLY everything in the line of merchant co-operative advertising was put to high-powered use by Dick Sperr, handling publicity for West Coast Theatres, Inc., and Ray Coffin, director of publicity for Richard Walton Tully, as exploitation for the showing by Loew's State Theatre, Los Angeles, of "Flowing Gold."

The campaign was notable particularly for the thoroughness of the work. While nothing new in the way of stunts was tried the use of window displays, posters, and tie-up publicity was so extensive that the campaign amounted to a complete blanketing of the town with theatre propaganda.

The extent of the campaign and the methods employed to effect tie-ups with all manner of stores should be interesting as a reminder to showmen of the wide scope afforded their exploitation activities with almost any picture. Therefore the following outline of the stunts is worthy of consideration.

Advertising was carried gratuitously by a coffee shop on its menu cards; "Flowing Gold Sundaes" were featured by several soda counters; and the Sunkist company featured signs at each of their two hundred orange drink stands which read "try our 'Flowing Gold' and Don't miss 'Flowing Gold' at Loew's State Theatre."

Displays of tack cards were made in several hotel lobbies and snipes, measuring 9x42 inches were posted. There was something like a hundred window displays in drug stores alone. This was based on a tie-up with a cosmetic and featured photographs of Anna Q. Nilsson. The feminine lead of the play was also featured in a window display by a dealer in furs, who used the tie-up in his newspaper advertising.

A chain of hat stores gave window space in their 22 stores to stills of a male member of the cast of "Flowing Gold" wearing a hat similar to a model recently introduced by the company. A department store featured a window display of gold brocades and gold metal cloth with announcement cards and stills from the production; a jewelry shop displayed stills of Miss Nilsson; and in addition to all these there were displays in men's clothing stores, music stores, shoe stores, beauty parlors and other shops.

There were tie-up stunts with the Kissel Kar Company, which featured photographs of Milton Sills and Miss Nilsson driving Kissel machines; the Fordson Tractor agency; book dealers made a special drive with photoplay editions of "Flowing Gold;" the Corona Typewriter company; and a display in a store window of a home projector, which ran trailers on "Flowing Gold."

A great deal of paper was used. There were forty twenty-four sheet stands, and among the publicity stunts there was a radio talk by Milton Sills.

Naming Flower for Star Provides Tie-up

When the Rialto, San Antonio, Texas, ran "The Hunchback of Notre Dame," Jack Jackson, Universal exploiteer, arranged a novel tie-up in which a local florist named a special carnation, "Esmeralda," in honor of Patsy Ruth Miller, who plays that role.

The newspapers gave space to this stunt and the window of the flower store was especially decorated. The lobby of the theatre was decorated with the flowers and a sign announced that they were on sale at the Green Flower shop.

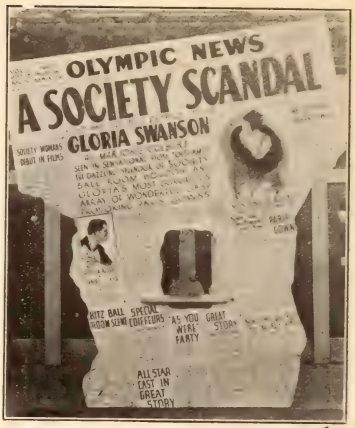
Special Presentation for "David Copperfield"

Harry Brouse, proprietor of the Imperial Theatre, Ottawa, and one of the veteran showmen of Canada, showed exceptional form in the presentation of "David Copperfield" recently. Prior to the week's run, Mr. Brouse conducted a special showing to which teachers and selected pupils of local schools were invited. The "David Copperfield" essay competition was also featured. An added attraction was a character prologue at evening performances which was presented by stock actors, who interpreted a number of Dickens' celebrities.

Amateur Ads Get Free Lines in This Newspaper Tie-up

Some valuable newspaper advertising was obtained for the presentation of "The Hunchback of Notre Dame" at the Rialto, Fort Worth, Texas, through an amateur advertising writers contest, which is still new in many cities.

The Fort Worth Record cooperated with the theatre in this stunt, the paper publishing the winning ads each day. As the con-



An unusual idea in a lobby display on "A Society Scandal" (Paramount) at the Olympic, Pittsburgh. The immense newspaper "clipping" was 9 ft. high.

Marriage Rules and Essays Advance "The Goldfish"

In advance of release "The Goldfish," starring Constance Talmadge has been nominated by First National's publicity department for an exploitation campaign centering around rules for happy married life. The cue is taken from the story which deals with Miss Talmadge's rapid fire change of husbands' together with her mutual agreement with her first spouse that the marital bonds can be severed as soon as one presents the other with a bowl of goldfish.

Essays on the best ways to promote happy marriages, the ten rules for a happy married life as well as a table of "Don'ts" are being dusted off and polished up for the campaigns.

One Ad for Every 150 Souls Record of This Tie-up

Two page trucks on "The Girl of the Golden West" in large cities has been done repeatedly. Manager C. B. Patterson of the Best theatre, Pulaski, Tenn., however, accomplishing this feat in a city of 2,780. He placed the double truck in the Pulaski Record, a weekly publication.

Nineteen advertisers took space, making an average of one advertisement for every 150 people. The border outline for the two page spread was the one designed and supplied by First National's publicity department.

Screen History will be made by MARY CARR and Johnnie Walker in
EMORY JOHNSON'S Amazing New Production That Will Sweep the Country
"THE SPIRIT OF THE U.S.A."
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"Lady of Quality" Style Show in Holyoke

Style shows conducted on a co-operative basis between merchants and theatres have taken a sort of permanent place among the exploitation methods of the showmen for the very good reason that both the theatre and merchants usually derive some real profits. The common run of these stunts take in only one merchant, but as demonstrated by George Miller, Universal exploiteer, who used the style show in connection with the showing of "A Lady of Quality" at the Suffolk Theatre in Holyoke, Mass., the greater the number of merchants interested in the stunt the bigger the results.

In this Holyoke campaign the only expense to the theatre was in the matter of setting the stage. An interesting presentation was effected by having a large book, built of compo board, on the stage and two attendants dressed in Queen Anne costumes to turn a page of the book as each new model stepped forth to display the gowns, hats, etc. The models were engaged by the merchants making the exhibits, which were made in a two-act performance. The evening clothes were shown in an interior setting, while an outdoor scene was the background for the display of sports wear.

The style show at the Suffolk was widely advertised by the merchants of Holyoke. Extra newspaper displays were carried, at the expense of the stores engaged in the stunt, and window decorations liberally used. One of the stores had a living model in the window and this is said to have attracted big crowds during the shopping hours.

Naturally when so much extra advertising was being used the newspapers increased the allotment of space for the advance publicity notices on the picture. Everything was done to keep the issue alive by special newspaper stories and a street ballyhoo using a walking replica of the Frances Hodgson Burnett novel on which "A Lady of Quality" is based.

Tie-up With Taxi Company on "Pied Piper Malone"

The high spot of Manager Howard Waugh's campaign on "Pied Piper Malone" was his tie-up with the newest Memphis taxi company on the showing at Loew's Palace. Waugh had tickets printed, good for the opening day only, and gave them to the taxi company for distribution to patrons.

In return for this he received signs on 28 taxicabs. In addition, the taxi company bought heavily of newspaper space and permitted Waugh to write the copy.



Unique lobby display on "Don't Call It Love" (Paramount) by Manager J. Wright Brown of the Grand, Columbus, Ga. An electric flasher was used on the bulb in the eye of the owl.

Victoria Wears Oriental Dress for "Thundergate"

Chinese atmosphere pervaded the lobby and front of the Victoria Theatre, Philadelphia, in celebration of the presentation there of "Thundergate." The bizarre Oriental decorations produced an effect far out of the ordinary and their attraction value proved a good selling item for the Victoria.

The entire front of the house was done over with Chinese lanterns. Swaying cards, held on strings, fluttered above the heads of incoming patrons. Chinese lettering was in evidence on all sides. Around the entrance were Oriental character cutouts and stills from the picture especially painted by the theatre's art department.

Strand Displays Sculpture of John Barrymore

A portrait bust of John Barrymore, the work of Yan McLeod, the New York woman sculptor, was placed in the lobby of the Mark Strand Theatre during the New York premiere of "Beau Brummel." It attracted a great deal of attention from passers-by.

The music to "Beau Brummel" consisted of music of the latter part of the eighteenth century and the beginning of the nineteenth. Appropriate accompaniments were selected from the works of such composers as Haydn, Beethoven, Weber, Schubert, Berlioz, Mendelssohn, Chopin, Schumann and Wagner.

Snappy Lines Sell Broadway "Daughters of Today"

An advance trailer made up of several punchy paragraphs, "atmospheric selling talk," as the way the Selznick publicity department describes them, was a notable feature of the exploitation used by Manager C. B. McDonald of Moss's Broadway Theatre, New York, for the presentation of "Daughters of Today."

The trailer made a hit with the Broadway's audiences. There was snap and plenty of color in the lines as the following samples illustrate.

"Coming—Monday March 24th to this theatre. 'Daughters of Today.' Idle Boys and Foolish Girls: Frou-Frou of Silks: Routs and Revels: Gorgeous Gowns: How Do They Do It? Daughters of Today: They'll all be on hand after Monday to see it.

"Brazen Beauties and Gilded Fools: Pride Rustling in Slithering Silk: Sweetest Joys and Wildest Woes: They're all there, Neighbor, in Daughters of Today. We are not going to mention the cast—it's big, it's great: you'll recognize them all, Daughters of Today.

"What Enchanting Enticements, What Flaming Beauties. What School Breeds Them? The School of 1924. We leave it to you, some of whom graduated twenty years ago: Was it worth it—those wild "cake-walks," that insidious Virginia Reel, those Rhine wine and seltzers—you drank twenty of them before you felt them. Those were the wild times!"

Missing Person Reward Exploits "Red Lights"

The familiar but when properly used effective exploitation stunt of offering a reward for knowledge concerning a missing person named after and answering the description of a character in the photoplay was employed to good advantage in conjunction with the presentation at the Regent Theatre, Grand Rapids, Mich., of "Red Lights." The offer was made in heralds which were given wide distribution.

The herald offered $5,000 reward to the person furnishing information as to the whereabouts of Ruth Carson, missing daughter of Luke Carson, millionaire railroad magnate. The herald carried a photograph of Marie Prevost in the part of Ruth Carson and gave the information that she was last seen near the Goldwyn studios in Los Angeles during the filming of "Red Lights."

TREMENDOUS EXPLOITATION WILL BACK
EMORY JOHNSON'S MIGHTIEST BOX OFFICE WINNER
"THE SPIRIT OF THE U.S.A."
WITH MARY CARR AND Johnnie Walker
DISTRIBUTED BY, FILM BOOKING OFFICES

Brown Uses Heavy Campaign "A Society Scandal"

In exploiting "A Society Scandal," Manager George Brown of the Imperial theatre, Charlotte, N. C., resolved to put over a record-breaking campaign — and succeeded.

Two weeks in advance feature stories appeared in the two daily papers. A deluxe trailer was used one week in advance.

A full page cooperative ad published on the opening day, in the morning newspaper. Nine merchants cooperated, the theatre purchased about $40 worth of this space, and gave 108 passes. 12 passes to each merchant who cooperated, for distribution to customers in each store.

Word of mouth advertising from this page was invaluable, because full pages are unusual in Charlotte.

Two days before opening 3,000 Rotos were obtained, overprinted and distributed in the best residential section, house to house.

The Woman's Club was tied up with a down town card party, 400 prominent women were assembled. Ten passes given to the women for Bridge Prizes. The women took ten Rotos, and tacked them around the clubroom walls, with the announcement of the pass awards.

A special double column headline write-up was landed in the afternoon newspaper, with double column art display.

In all advertising and throughout this campaign, stress was laid on the fact that this was a good picture? It is mostly to the fact that the confidence of the Charlotte public has been established in the Imperial's advertising, that George Brown attributes the success of this campaign.

Managers should bear in mind the practicability of tying up with local society events like card parties. This should be done whenever you have an opportunity coincident with a good picture, and only when your feature is of unquestioned quality.

Male Fashion Show Exploits "Beau Brummel" in Frisco

The male fashion show has made its appearance as exploitation for motion picture theatres. It took place in San Francisco in connection with the engagement of "Beau Brummel" at the California Theatre.

While the eastern tie-up of "Beau Brummel" consisted of window displays in several hundred millinery, men's hats and clothes stores along Broadway, on the west coast it took the form of "Men's Fashion Parade" showing the styles of the dandies of today.



Dramatic lobby piece on "Shadows of Paris" (Paramount) by John T. Read of the Joie theatre, Fort Smith, Ark.

Matinee Passes Bring Tie-up With Traction Drive

Realizing the value of a tie-up with the advertising campaign conducted by a traction company to introduce weekly commutation tickets. Manager Clif Denham of the Royal Theatre, Victoria, B. C., offered passes to Thursday matinees to all holders of such railway tickets. The immediate result was a tickets. Manager Clif Denham of the Royal in the newspaper publicity of the traction company.

The British Columbia Electric Railway Company had just placed in operation a weekly ticket, or pass system on the Saanich line, running eighteen miles from Victoria to summer resort ground. Manager Denham tied up with the newspaper announcements of this new arrangement by stating that passholders who presented their passes at the Victoria entrance on Thursday afternoons in April would be admitted free.

The move was also widely publicized in the traction company's publication, "The Buzzer," as follows:

"Think what this means to pass-holders, practically free transportation and an absolutely free movie show, and an enjoyable afternoon or evening that will cost you next to nothing. Just hop on the Interburban car and ride to town."

It filled empty seats, got the co-operation of realtors and the traction company and made the theatre a limelight standee in Victoria.

Contest Makes Good Use of Stock Accessories

The Victoria Theatre, Harrisburg, Pennsylvania, successfully exploited "The Virginian" by means of a contest conducted with the co-operation of the Harrisburg Telegraph. Silhouettes of famous Virginians appeared daily in the Telegraph for nine days prior to the opening.

These silhouettes displayed the profiles of George Washington, Woodrow Wilson, Thomas Jefferson, James Monroe, James Madison, Zachary Taylor, John Tyler, William H. Harrison—eight United States presidents born in Virginia—and on the ninth day a head of Kenneth Harlan as Owen Wister's hero.

All readers able to identify these nine famous Virginians were offered a pair of tickets to the Victoria providing a brief biography accompanied each answer. The interest of an essay contest was added by a further offer for the best set of biographies.

Mats of the silhouettes can be obtained for similar exploitation through the exchanges of Preferred Pictures Corporation.

Ballyhoos "Girl" With a Walking Book

Walking book exploitation for famous adaptations are becoming so effective that they are used even when the picture was not made from a book.

Manager Arthur W. Pinkham of the Park Theatre, Bangor, Me., used the idea on First National's "The Girl of the Golden West." The book idea was new in Bangor and it went over for three days while the theatre played excellent business. To all practical intents the book was realistically gotten up and might have been the score of the opera or the printed stage play.

Exploit "Dorothy Vernon" at Automobile Race

The management of Grauman's Million Dollar theatre, Los Angeles, recently seized upon a big automobile race at Ascot Park, that city, to exploit Mary Pickford's new photoplay, "Dorothy Vernon of Haddon Hall."

It was a sort of Mary Pickford event, so the exploitation came as a natural consequence. Miss Pickford offered a handsome cup—the Mary Pickford cup—for the winner of the main event in a series of automobile races,—the "Dorothy Vernon Sweepstakes."

The Grauman management inserted an attractive throw-away in the race programs.

TOGETHER AGAIN!!! MARY CARR and JOHNNIE WALKER in
EMORY JOHNSON'S Giant New Photodrama That will Establish New Records
"THE SPIRIT OF THE U.S.A."
WITH MARY CARR AND Johnnie Walker
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CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

WANTED

MANAGER with 14 years' experience wishes to lease good paying show with option to buy. Now in Cleveland. Address P. W., Box 2034, Motion Picture News, New York City.

WANT to buy for cash, picture show in town of 3,500 to 10,000. Must be good. Prefer Nebraska. Address C. C., Box 2033, Motion Picture News, New York City.

IOWA man wants to lease motion picture theatre, fully equipped. Give full information. Address M. F., Box 2016, Motion Picture News, New York City.

THEATRE—to buy in Iowa. Must be only house in town of 2,000 or better. Sunday town preferred. Advise fully. Address H. M., Box 2021, Motion Picture News, New York City.

MANAGER wanted to operate my theatre in town of 400, southeast of Des Moines. Fully equipped. Rental or percentage. Address T. H., Box 2022, Motion Picture News, New York City.

BARGAIN in neighborhood house in Cleveland. Doing splendid business; $600 a month clear. Lease. Good equipment. Address L. N., Box 2037, Motion Picture News, New York City.

PICTURE SHOW for sale cheap, Cleveland. Address M. M., Box 2038, Motion Picture News, New York City.

WILL LEASE well equipped movie, 400 seats, Iowa, 3,000 pop. Swell proposition for reliable party with little cash. Owner forced west. Address P. G., Box 2030, Motion Picture News, New York City.

FOR SALE

FOR SALE: Four Power's 6B Motor driven machines (new). Completely equipped—bargain. Box 545, Motion Picture News, New York City.

Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City

BARGAIN: Used equipment Theater specialties. Lists free. Tampa Mart, 1155, Tampa, Florida.

$3,500. Wurlitzer Orchestrian. For quick sale, only $1,200 cash. Good condition guaranteed. Address, Tampa Mart, Box 1155, Tampa, Florida.

FOR SALE: Excellent site for moving picture theatre; size, 165 x 144 ft. Upper Broadway, Subway station on corner, entrance on Broadway. Box 510, Motion Picture News, New York City.

5 COOPER-HEWITT 60 cycle ceiling lamps, $25 each. Camera without lens, $25; National ticket machine, $50; Acme $250 projector, $175. Box 82, Canton, Ohio.

TWENTY 1,000,000 German Mark Banknotes $1.00. Two 500,000,000 $1.00. Rivers Hicks, Kentville, Nova Scotia.

EQUIPMENT; two Simplex machines, Hoffman piano, fans, drapes, etc.; bargain. Address R. W., Box 2011, Motion Picture News, New York City.

OPERA HOUSE in Michigan. Seats 600; pop. about 3,000; good opportunity for pictures. Address C. H., Box 2043, Motion Picture News, New York City.

MOVIE in county seat, Iowa; 400 seats; $3,500. Address G. B., Box 2028, Motion Picture News, New York City.

WURLITZER orchestra organ for sale; Style 135, used 1 year; perfect condition; cost $8,500; no reasonable offer refused. Address B. E., Box 2000, Motion Picture News, New York City.

AMUSEMENT house at Claremont, Minn., for sale. Fully equipped for legit., vaudeville and pictures. Address E. S., Box 2053, Motion Picture News, New York City.

BEST paying theatre in heart of Toledo; no competition; box office trial given. $6,000 cash—this is just the value of the organ; balance out of profits. Bound to develop into big proposition. Address A. F., Box 2047, Motion Picture News, New York City.

SHOW in N. E. Kansas; county seat; 3,000 pop.; no competition; bargain. Address V. D. Box 2010, Motion Picture News, New York City.

EMPLOYMENT WANTED

MANAGING DIRECTOR, well known high class, with ability, knowledge, eperience and judgment desires connection with first class theatre or chain in an executive capacity. Best references. Address Box 535, Motion Picture News, New York City.

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I AM looking for a job. Twenty-four years old. Ten years' experience from usher up to my present position as Assistant Manager and Manager of exploitation and publictiy for best house in town of fifty thousand. Have worked for some of the best showmen in the middlewest. Large or small house, it makes no difference. Salary no object until I prove what I'm worth. Are you looking for a go-getter? Address Martin, Motion Picture News, New York City.



Awning canvas, cut-outs and special art work were used to produce this front on "Shadow of the East" (Fox) at the Casino theatre, Spokane, Wash.

Short Subjects and Serials

De Luxe Purchases Entire Output of C. B. C.

HE De Luxe Film Company of Philadelphia has contracted for the entire output of C. B. C. Film Sales corporation for the year. It includes sixteen features, eight of them Columbias and eight Perfection Specials.

The deal was closed during the week between Oscar Neufeld and Tony Luchese, representing De Luxe, and Joe Brandt, president of C. B. C.

Lamont Gets New Century Comedy Unit

Charles Lamont has been assigned a complete producing unit by Julius and Abe Stern of Century Comedies. Lamont has been assisting Noel Smith in the direction of Century Comedies. His first subject will be his own story temporarily titled, "The Farmyard Flapper." Harry McCoy and Hilliard Karr will be Lamont's comedians, with Waunda Wiley appearing in the ingenue role.

Jack Earle Completing Latest Comedy

Jack Earle, Century's giant star is finishing his latest comedy, "Araby Bound," under the direction of Noel Smith. Al. Alt and Hilliard Karr have important roles. Others in the large cast are Joe Bonner, Tad Rose, Henry Murdock, Marjorie Marcel, Betty Young and Elizabeth Kavane.

"One Day in Hollywood" Ready for Release

"One Day in Hollywood" has been completed and will be released this week by Standard Cinema through Selznick Distributing Corporation. It was produced by Fred Caldwell. Hank Mann is the featured player.



Hal Roach's two reel Spat Family Comedy for current Pathe distribution is "Hit The High Spots."

New Phonofilm Now Being Made by DeForest

With twenty persons in the cast, Dr. Lee DeForest, inventor of talking pictures, is producing a new phonofilm in which, it is said, exteriors, with exterior sounds, will be photographed.

W. E. Waddell wrote the story entitled "East Side, West Side" and the picture is directed by J. Searle Dawley. A novelty promised in this picture is the advent of a "little German Band" playing on the street, where all the music, with discords, may be heard.

Newspapers Are Advocating Short Subject Houses

AS the result of an interview by Motion Picture News with E. W. Hammons, president of Educational Film Exchanges, newspapers are advocating exclusively short subject theatres in several large cities.

The Newark, N. J. News is the latest to swing into line. They comment as follows:

"A sort of vaudeville of the screen, that type of Short Subject program might well be worth a trial in the small and centrally located theatre." Not since the days when the two-reelers marked the limit of celluloid enterprises as a local playhouse been devoted exclusively to the exhibition of Short Subjects. And yet such a program has its advantages over the program dominated by the 'special.'

"Such a program would please and attract many who find in the news reel and its companions their keenest enjoyment in filmed entertainment."

Benny Leonard Signs for Fighting Series

Benny Leonard, world's lightweight champion, has signed with Reputable Pictures Corporation to make a series of twelve two-reelers. They will be produced in New York from stories by Sam Hellman, sports writer and humorist. The series will be known as "Flying Fists." Larry Wyndon will direct and Pat Cohen will be in charge of production. The series will get under way within two weeks.

Making New Hysterical History Comedies

Bryan Foy and Monte Brice are now making their fourth Hysterical History comedy for Universal entitled "William Tell."

The three preceeding single reelers in this new series are "Columbus," "Pocohontas" and "Benjamin Franklin."

"Cleopatra" is the title of the fifth which soon goes into production. Zion Myers of Universal staff is supervising the series.

Enlarge your box offices---Dust off your tills---
HERE COMES EMORY JOHNSON'S Tremendous New Production
"THE SPIRIT OF THE U.S.A."
WITH MARY CARR AND Johnnie Walker
DISTRIBUTED BY, FILM BOOKING OFFICES

Rogers and Langdon Head Pathe Bill

Schedule of Releases April 27 Also Include Another Will Nigh Miniature

TWO two-reel comedies head the Pathe list of releases April 27. One is produced by Mack Sennett and stars Harry Langdon in "Flickering Youth," while the other stars Will Rogers in "High Brow Stuff." The second Will Nigh Miniature, "The Guest," is also on this week's schedule of releases.

A Hal Roach comedy featuring Snub Pollard in "Get Busy"; Cartoonist Paul Terry's Aesop's Fables, "An Ideal Farm;" the sixth chapter of the Patheserial, "Leatherstocking"; Pathe Review No. 17; Topics of the Day No. 17, and Numbers 36 and 37 of the Pathe News Reels complete the week's offering.

"Highbrow Stuff" is a screen satire of the so-called Little Theatre movement for the uplift of dramatic art. Rogers' caricature is of the imported actor who is willing to suffer everything for his art, provided there is enough money in it.

In "Flickering Youth," Harry Langdon as a prospective bridegroom becomes involved with a strong-armed lady barber in the person of stalwart Charlotte Mineau.

"Get Busy" features "Snub" Pollard who proves that the best way for a jobless man to get a job is to manufacture one.

The story of "The Guest" (Will Nigh Miniatures) is laid in a Russian village. The son, who has become very wealthy in America, returns to his native village in disguise. He assumes an offensive air towards his old peasant parents, the better to hide his identity and increase their surprise when he chooses to reveal himself. The mother leaves for supplies at a neighboring inn and upon departing observes her husband, knife in hand, apparently about to strike the offending stranger down. At the inn she learns the true identity of their guest and rushes back to stay the avenging hand.

Ethel Miller is Shown in Fox News Reel

Recently welcomed by Governor Smith in Albany upon her debut in motion pictures, Ethel Miller, eighteen year old screen "find" appears this week as a "celebrity" in the Fox News reel.

Miss Miller was born and bred in the Mulberry and Oliver street district of Manhattan's famous lower East Side. This is the section of the city which was the birthplace and residence of the chief executive of the State of New York.

Foreign Rights Sold by C. B. C. to Two Series

European distribution rights have been sold by C.B.C. to the Inter-Ocean Corporation on Screen Snapshots and the Seleo Company has obtained the Australasia rights to the Hall Room Boys Comedies.

Bruce Barton Editorial Released this Week

Bruce Barton's latest editorial, "When An Apple Hits You," produced as a one reel Standard Cinema feature, was scheduled for release through Selznick Distributing Corporation April 15.



Scenes from Standard Cinema Comedy, "The Mechanic," released by Selznick Distributing Corporation.



"Dandy Lions" is a current Educational-Christie Comedy featuring Neal Burns.

Universal Starts Serial "Fighting Ranger"

Jay Marchant has started directing a new chapterplay, "The Fighting Ranger," at Universal City, featuring Eileen Sedgwick and Jack Daugherty.

Mistaken identity is the theme and the locale is the U. S.-Mexico border line. William Welsh plays the part of the wronged father of Miss Sedgwick. Daugherty plays the part of Terrence O'Rourke, the young aviator, and Al Wilson is slated for a plane change over the Grand Canyon.

Bud Osborne, is "Topaz" Taggart, mining prospector, and Slim Cole, Charles Avery, Frank Lanning, Sam Polo will also be seen in the new picture.

KINOGRAMS
THE VISUAL
NEWS
of ALL THE WORLD
THE NEWS REEL
BUILT LIKE A NEWSPAPER
Distributed by Educational

Resume of Current News Weeklies

FOX NEWS VOL. 5, No. 55—St. Regis, N. Y. —Three young women, agents, Paris General Staff, passes from 30 Mexico City Chas. Beecher Warren, U. S. Ambassador to Mexico, San Francisco—California now boasts most cities in U. S.—Banff, Canada, Head of Rocky Mountain Big Horns. New York City—3-year-old gorilla John Daniel II, arrives. Osaka, Japan—Japanese cling to old ways in preparing rice. Philadelphia—Gen. Butler, installs huge searchlights to help police capture bandits. Bowie, Md.—Single Foot runs away from fast field of juveniles. Rome—Pope Pius XI, elevates Archbishops Mundelein of Chicago and Hayes of New York to the Sacred Colleges of Cardinals.

FOX NEWS VOL. 5, No. 54—Plymouth Notch, Vt. Col. John C. Coolidge, prepares surprise for distinguished son. New York City—Women now a big factor in policing great cities. Washington, D. C.—Harlan F. Stone, U. S. Attorney-General. El Paso, Texas—Famous First Cavalry patrolling Mexican border. Chicago, Ill. —Chorus girls are just full of cunning ideas. New York City—Rude winter plays rough April Fool joke on metropolis. Extra—Turkey attacks neighbor after long-standing dispute over the food supply. Rome—Violent explosions have occurred in the crater of Stromboli off the coast of Sicily. Tia Juana, Mexico—Runster wins $40,000 Coffroth Handicap by a nose.

FOX NEWS VOL. 5, NO. 56—Easter Hats—How American women of yesteryear adorned themselves for Spring. Denver, Colo.—1,000 men labor to complete the six-mile Moffat Tunnel. Berlin—Hugo Stinnes, Germany's financial czar, dies after brief illness. Atlanta, Ga.—Arthur Havers, British open golf king, defeats Bobby Jones. Washington, D. C.—President welcomes Harlan F. Stone, new Attorney General. London—Cockneys gather to sell dogs of many breeds. Lipari Island, Italy—Burning mountain, off the Sicilian coast. New York City—Mr. S. E. A. Lion, Zoo's champion diver. Rome, Italy —Pope Pius, after the installation of two new American Cardinals. Passaic, N. J.—A sudden flood transforms Great Falls into a miniature Niagara. Tokio—The Japanese are still clearing wreckage from earthquake.

PATHE NEWS NO. 31—Passaic, N. J.— Pequannock River overflows and inundates bungalow colonies. Croton, N. Y.—3,478,000,000 gallons of water wasted daily. Mexico City, Mexico—Obregon, Mexico's President, and Charles B. Warren, new U. S. envoy to Mexico. Smith's Point, L. I.—Gale blows gasoline tanker Anahuac ashore. River Thames, England—Steamships "American Merchant" and "Matatua" collide in dense fog. Washington, D. C.—Harlan Fiske Stone, new U. S. Attorney-General. Great Falls, Mon. Senator Wheeler indicted on oil charge. Atlanta, Ga.—World's youngest grandmother is 29 years of age. Buffalo, N. Y.—Edward McGuire, U. S. champion sculler, bucks ice floes. Paris, France—Dawes Committee of Experts decide that Germany can and must pay. Athens, Greece—House of Deputies votes for Republican government.

PATHE NEWS NO. 32—Iguala, Mexico—Surrender of last portion of the rebel army to General Cruz, of Federal forces. Munich, Germany—General Ludendorff on trial, is acquitted. Newark, N. J.—11,000 fans witness open of bicycle racing season. Cairo, Egypt— First Egyptian parliament goes into session. Healdsburg, Cal.—Engineers endeavor to harness geyzers for modern uses. Washington, D. C.— "Post Investigation" cabinet, Secretary of Navy Wilbur, Attorney-General Stone and the National officers of Motion Picture Theatre Owners of America pay visit to Pres. Coolidge. Los Angeles—Billy Lord is boy chosen as new traffic chief to guard school crossings. Parsons, Kansas—Rotarians hold live-wire convention, with real "Fun Festival."

KINOGRAMS NO. 2345—Muroc, Cal.—Milton drives car 151 miles an hour. New York—Veterans dedicate Grand Army Plaza. Washington—New Attorney General takes office. New York—John D. Mitchell, Jr., chosen typical New York boy. Washington—Painting the White House. Zanzibar—Tars from U. S. and British warships visit island. Pittsburg—New michrophone enables science to hear previously unheard noises. Bellport, N. Y.—Steamer Anahuac wrecked in gale. New York—Happy Val, 745 pounds, uses truck for taxi. Liverpool, Eng. —Thirty horses fall in Grand National.

KINOGRAMS NO. 2346—Charlottesville, Va. Pay honor to Jefferson at Monticello. New York—Marta Farra lifts elephant on Broadway. New York—N. Y. University class rush. Cambridge, Mass.—Move statue of John Harvard. Washington—President Coolidge meets cabinet with new members. Cape Town, E. Africa—Earl of Athlone and Princess Alice visit American war ship. St. Helena—Slide down flight of 966 stairs. New York—Mary Pickford, Douglas Fairbanks and other notables sail. Philadelphia—Harry Thaw seeks release from asylum. Evelyn Nesbitt takes part in case. San Francisco—Teach Jasper, talented dog, to sing. Sunday River, S. Africa—Raise spring time plumage on greatest ostrich ranch.

INTERNATIONAL NEWS NO. 33—Polo Grounds, N. Y.—Baseball season opens; Universal City, Cal.—Jack Dempsey enters movies; Snoqaime Pass, Wash.—Dynamiting snows in mountains; San Francisco—Deep sea fishermen break records; Chicago—Portable motorboat; San Francisco—Opening baseball game with Portland; Los Angeles—Opening game with Seattle; Washington, D. C.—M. P. T. O. A. invites Coolidge to convention; New York—Doug and Mary sail for Europe; Seattle—World flyers resume trip; Boston—Legion's Ad Post stages tank attack; In North Atlantic—Dangerous ice-parolling; Healdsburg, Cal.—Geysers harnessed to machinery; Newark, N. J.—Bike race.

INTERNATIONAL NEWS NO. 32—Carlsbad, N. M.—First pictures of new cavern which rivals Mammoth Cave; Paris—New French cabinet; Berlin—Hugo Stinnes dies; Rome—New American ambassador arrives; Boston—Three Civil War nurses in reunion; Passion Players visit city; Dry Lake Cal.—New auto speed record, 151 miles per hour; London—Flamingoes arrive from Palestine; Cambridge, Mass—Harvard crews warm up; Cairo, Egypt—New Parliament opens; Belmore, L. I.—Steamer ashore, crew rescued by breeches buoy; Brooklyn —N. Y. Cavalry in spectacular fire jumps; Amalfi, Italy—First scenes of devastating landslide.

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"The Racing Kid," is a Century Comedy featuring Buddy Messinger and released by Universal in April.

Ben Wilson to Star in New Arrow Serial

"The Desert Hawk," fourth of the Arrow-Great Western productions, has Ben Wilson as star. The first print has just arrived from the coast.

Others in the cast are Mildred Harris, Yakima Canutt, the Champion Cowboy and Louise Lester.

C. B. C. Releases "Screen Snapshots" Issue

C.B.C. has released issue number sixteen of Screen Snapshots. In it are intimate pictures of such stars as Baby Peggy, Jackie Coogan, Douglas Fairbanks, Mae Murray, Marguerite De La Motte and David Warfield.

New Brand Name Selected by C. B. C. Corp.

Eva Novak and William Fairbanks are starred in a series of eight forthcoming productions of C.B.C. Films Sales Corporation and the series will bear the new brand of "Eight Perfection Specials."

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Opinions on Current Short Subjects

"Alice's Wild West Show"
(M. J. Winkler—One Reel)

WALT DISNAY the cartoonist produced a novel combination of an actual acting cast and cartoons in this single reeler and it is highly amusing and wholly entertaining.

Alice is Virginia Davis, a sweet clever child who attempts to stage a drama on an improvised stage in the barn with the aid of her playmates with the consequent mistakes of amateur talent the world over.

When the tough gang enters she has to give her show alone as her cast deserts her. Her specialty is a monologue describing her imaginary adventures in the wild west where she was a "two-gun" girl. The cartoonist describes her monologue in pictures but the tough gang is not touched so she has to rout them single handed.

A good filler on any bill.— TOMHAM.

"Alice's Day At Sea"
(M. J. Winkler—One Reel)

THIS is one of a new series made by Walt Disney the cartoonist for M. J. Winkler and intended for the state rights market.

It is a novel single reeler combining both an acting cast and cartoons. Virginia Davis as Alice wanders to the sea shore with her clever mastiff and after a sailor tells her of a ship wreck she goes asleep in a row boat on shore.

Her dreams bring her a shipwreck and battles with fish and birds and a final struggle with an octopus at the bottom of the sea. The cartoons help this part wonderfully but Alice is always in evidence in person.

This novel idea is very unique and entertaining enough to satisfy any sort of an audience.— TOMHAM.

"Flickering Youth"
(Pathe—Two Reels)

HARRY LANGDON appears as a wealthy young idler aspiring to the hand of a beautiful girl in his own set.

His trouble commences when he is boldy taken in hand by a robust woman barber who later sues him after a free for all fight in his home that affords enough excitement and supplies fun enough for all, including the audience.

The court scene is especially funny and this is one of the best comedies that Mack Sennett has made with Harry Langdon to date.

Our hero finally wins back the charming heroine after an automobile chase that is full of surprises, thrills and laughs.— TOMHAM.

"An Ideal Farm"
(Pathe—One Reel)

CARTOONIST Paul Terry's cat tries to emulate the farmer in modern methods of operating an ideal farm and originates the novel idea of tearing a day off the calender every few minutes so as to fool the hens who are supposed to lay one egg every day.

This Aesop's Film Fable registers as an excellent filler of novelty and comedy for practically any location.— TOMHAM.

"The Lady Bird"
(Educational-Principal—One Reel)

THIS is another of the interesting Louis H. Tolhurst series on bugs, ably edited by Walter Anthony. Many times magnified, the lady bird is revealed in all phases of its existence. Such a subject ordinarily a dull one, is made most entertaining and educational.— CHESTER J. SMITH.



Cliff Bowes, Ruth Hiatt, Virginia Vance and Sid Smith in the Educational-Cameo Comedy, "Fold Up."

"Pretty Plungers"
(Universal-Century—Two Reels)

THIS comedy features the Century Follies girls, but in the featuring they are all too short a time on the screen. They do not make their appearance until the second reel and immediately you wonder why they had been neglected so long. They are surely good to look upon and some of the slow motion pictures of the high diving are real gems.

The story is well above the average, with Al and Hilliard in love with Bartine. She leads them a merry chase which takes them to the swimming pool. There the chase continues when they encounter Big Bill, swimming instructor and hated rival. There is lots of good comedy in this one and the diving shots are exceptional.—CHESTER J. SMITH.

"Highbrow Stuff"
(Pathe—Two Reels)

SATIRE on the apparent trend of present-day entertainment among the elite is shown by Will Rogers in a diverting and fast moving comedy which should register with all classes of audiences.

The "High Brows" scorn the cinema palaces and take their entertainment in a barn called the "Little Theatre" where they profess to be highly entertained by a somber Russian drama where everybody is killed but the orchestra and stage hands and a few other members of the union.

When the leading Russian artist is persuaded to enter motion pictures he is a failure in the roles he is cast for but makes good in an impromptu role astride a plunging horse.

There are plenty of laughs for all in this one. — TOMHAM.

"Going East"
(Educational—Two Reels)

LLOYD HAMILTON is funnier than usual in this comedy of a Pullman sleeping car. It is Lloyd's first trip on a sleeper and his troubles are augmented when his services are commandeered by a deputy sheriff who is conducting a pair of hard criminals to Sing Sing. They are left in Lloyd's keeping, but promptly take the gun from him and proceed to make their getaway through the made-up sleeper. Complications come thick and fast with many of the travelers confused as to the location of their own berths. Lloyd finally gets possession of the whole car when at an unscheduled stop he captures a "silver fox." This is a fairly humorous two reeler that will be liked in the neighborhood houses.—CHESTER J. SMITH.

"Green Grocers"
(Universal—One Reel)

SLIM SUMMERVILLE and Bobby Dunn are grocery clerks in this one. Their stupidity in rearranging a defunct stove pipe starts the fun. The pipe is projected into the room of a neighbor and he is smoked out when the fire is started. Pouring water back into it, he floods the grocery store. The balance of the picture is devoted to the delivery of a sack of flour to a pretty girl. All the hangers-on around the store hear her order and each secretly deliver the flour. On the way back the car of Slim and Bobby runs amuck and brings a somewhat welcome end to the picture when it blows up.—CHESTER J. SMITH.

"Get Busy"
(Pathe—One Reel)

WHEN the policeman gives Snub Pollard and his pal thirty minutes to find work or be jailed they hire out as life guards where there is evidently a premium paid for each person rescued.

The star's admirers will like this one and it is one of his best for some time. His pal pushes persons and dogs off the dock so that the new life saver will have a chance to save them but the regular life guard seems to be at hand at the right time to get all the glory.— TOMHAM.

"Out Bound"
(Educational-Cameo—One Reel)

SID SMITH, Cliff Bowes and Virginia Vance are the featured players in this good Cameo Comedy in which Bowes and Smith offer some rare comedy. Their maneuvers on a truck whose rear extension projects over a cliff are both humorous and thrilling. In fact the action all the way through is fast and furious with the three players shown to the best advantage. —CHESTER J. SMITH.

"Pathe Review No. 17"
(Pathe—One Reel)

SOFT coal and hard coal are proved to be composed of vegetation of a long-age period in the Popular Science Series of this Review. There are also several photographic gems of Bear Creek Canyon, Colorado, and an instructional feature showing how American flags are made in Philadelphia.

"When Winter Comes" is the Pathecolor presentation of scenes taken at Cinta, Portugal. — TOMHAM.

Studio Briefs

U. S. Supplies "Props"

Al Santell borrowed part of the Government's Naval Air Service, anchor, lines and pontoons, together with two huge "ships" and a dozen enlisted men under command of two lieutenants in filming his F. B. O. picture, "Fools In The Dark."

"The Ridin' Kid from Powder River" by Henry Herbert Knibbs, has been purchased by Universal for the next starring vehicle for Hoot Gibson. Edward Sedgwick will direct. The screen version of the story is now being prepared by Sedgwick and Raymond L. Schrock.

"The Missourian" company with Reginald Denny as star and James Horne as director, has been absent from Universal City for more than a week on location at Lone Pine.

Ford Sterling has been added to the cast of "We Are French" a Universal Production directed by Rupert Julian from an original story by Perley Poore Sheehan and Robert Davis. The cast includes Madge Bellamy, Charles de Roche, Gibson Gowland, Priscilla Dean Moran and Wallace MacDonald.

"The Hot Dog Special" is the newest number of the "Fast Steppers" series in which Billy Sullivan is starring at Universal City.

Marguerite Clayton has finished her starring role in "Wolf's Blood" and has been engaged as leading woman to Harry Carey in the Hunt Stromberg production, "Tiger Thompson."

Dorothy Mackaill has just been informed that a Dorothy Mackaill Club has been formed among the women prisoners in Redding Jail in England.

Bushman in Spain

Francis X. Bushman arrived in Spain on his way to Italy to join the Goldwyn Company filming Lew Wallace's "Ben Hur."

Kathleen Key, who will play an important role in "Ben Hur" has left Los Angeles and will said for Italy from New York within the next two weeks. Other members of the cast including Carmel Myers, Gertrude Olmsted. Nigel de Brulier will leave soon.



Stella Day, playing feminine lead in "Mary" for Detroit Motion Picture Corp.

Rupert Hughes is expected to return to the Goldwyn Studios within the next few days.

Claire Windsor, Adolphe Menjou, Robert Ellis, Mary Carr and Tully Marshall have been cast for the leading roles in "For Sale," an original story by Earl Hudson, now being filmed at the United Studios for First National under direction of George Archainbaud.

The Grace Flandrau novel "Being Respectable" now in preparation at Warner Bros. Studio will be the next vehicle for Dorothy Farnum.

The company of players making "The Fool" returned to the Fox New York studios after spending a fortnight making the coal mine scenes for the story under actual conditions at Scranton, Pa.

Six widely separated locations were visited in the making of Paramount's "The Code of the Sea," which is now nearing completion at the Paramount West Coast studio. Rod La Rocque and Jacqueline Logan are co-featured.

According to advices from Miami, Florida, where E. H. Griffith is directing the Cosmo Hamilton story, "Another Scandal," the production will be fully completed this week.

Bosworth in "Bread"

Hobart Bosworth is to have a prominent role in the Metro production of "Bread," story by Charles Norris, which Victor Schertzinger is directing. The cast now includes Mae Busch, Robert Frazer, Wander Hawley. Lenore Coffey prepared the screen adaptation and Albert Lewin did the continuity.

Among those who are supporting Viola Dana in "The Beauty Prize," a Metro picture, are Pat O'Malley, Edith Yorke, Edward Connelly, Joan Standing, Edward Phillips, Eunice Moore, Fred Truesdell and Arthur Currier.

Aeroplane scenes for "Fools in the Dark" engaged the attention of Director Al Santell and his F. B. O. company at San Pedro, California, last week. Mat Moore, Patsy Ruth Miller and Tom Wilson, black face character man, appear in the sea sequences.

Louise Fazenda, comedy star, of Warner Brothers, has the distinction of being one of two picture stars selected to be the guest of honor at the annual frolic of the Oakland Press Club.

"Broadway or Bust" Universal-Gibson special attraction starring Hoot Gibson under direction of Edward Sedgwick is now in the editing department.

"The Back Trail," the latest Universal western feature, starring Jack Hoxie, has been finished so far as filming is concerned, and is in the hands of the editorial department. Clifford Smith directed the picture.

A Walter Coburn story has been selected by Universal as the next vehicle for Jack Hoxie, western feature star. Clifford Smith will direct. The cast includes Duke Lee, Helen Holmes, Bert De La Marr and Fred Kohler.

Dorothy Devore Heads Cast

Dorothy Devore, heads the all-star cast in "Hold Your Breath," the new feature length comedy by Christie. Scott Sidney is directing.

Dorothy Mackaill plays the feminine lead in "The Man Who Came Back," a Fox Production directed by Emmett Flynn. Ralph Lewis plays one of the featured roles.

Victory Bateman has been added to the cast of "Tess of the D'Urbervilles," which is now being filmed at the Goldwyn Studio.

The following cast has been chosen for Goldwyn's latest picture "Mary the 3rd"—Eleanor Boardman, Johnnie Walker, James Morrison, Creighton Hale, Ben Lyon, William Haines, Eulalie Jenses, Gerfrude Claire and E. J. Ratcliffe. "Mary the 3rd" is a screen adaptation of Rachel Crothers' stage success. King Vidor is directing.

Hjalmar Bergmann, noted Swedish novelist and playwright, has completed the film adaptation of Edward Booth's English novel, "The Tree of the Garden" for the Goldwyn Studios. The story is to be directed by Victor Seastrom. Bergmann has left Los Angeles for Europe.

The Goldwyn Studios now have three art directors on the staff—Chas. L. Cadwallader, Cedric Gibbons and Harold Grieve.

David Smith, Vitagraph producer, has gone to southern California, for locations in shooting "The Range Boss," in which John Bowers and Alice Calhoun have the leading roles. The picture is an adaptation of the novel by Charles Alden Seltzer.

J. Stuart Blackton, and Lou Tellegen, who plays the leading role in "Between Friends," picturized from the novel by Robert W. Chambers, spent a week at Catalina Island fishing for tuna, after completing the picture.

"White Moth" Finished

Maurice Tourneur has finished "The White Moth" and the film is in the cutting room, being made ready for First National release early in May. Barbara La Marr and Conway Tearle are co-featured, supported by Ben Lyons, Edna Murphy, Kathleen Kirkham, Josie Sedgwick and Kathleen Clifford.

Richard Walton Tully is in New York preparing the continuity for the screen version of his celebrated international stage success "The Bird of Paradise," which he is to produce in Hawaii this summer.

Jean Hersholt has been appointed on the directorate of the American Danish Society to promote better feeling between America and Denmark.

Finis Fox was the guest of the Columbian government for three days, while filming scenes in the Panama Canal Zone, during his ocean trip from New York to Los Angeles.

Carl Laemmle has returned to New York. Before leaving he outlined a schedule that calls for the production of thirty-six pictures. Laemmle will remain in New York for several weeks and then go to Europe.

Norman Kerry is back on the Universal lot after an absence of several months.

Gerald Beaumont has been selected by Universal to write the stories for the series of two reelers for Jack Dempsey.

Irvin Willat, who is now at the Boston Laboratories of the Technicolor Process editing his recent production "Wanderer of the Wasteland," will return to Paramount's West Coast studio in the near future.

William Farnum Starts

William Farnum will begin work in about two weeks for Paramount on "The Man Who Fights Alone." Jack Cunningham is now at work on the scenario. Wallace Worsley will direct. The story was written by Wilton Barrett and Alfred Kutner.

Rod La Rocque has been chosen as one of the featured players heading the cast of Cecil B. DeMille's next production, "Feet of Clay."

"Changing Husbands" has been chosen as the final title for the picture titled "Roles," in which Leatrice Joy is featured. Others in the cast are Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye.

"Merton of the Movies," starring Glenn Hunter, will be James Cruze's next Paramount picture.

Pola Negri's next picture will be "Compromised," adapted by Paul Bern from Henry Suderman's "Song of Songs." Dimitri Buchowetzki will direct.

Anna Q. Nilsson and her husband, John M. Gunnerson, left for New York.

Draper Daugherty, son of former United States Attorney-General Daugherty, is now a movie actor.

Alice Terry and her little Arab ward, Kada-Ab-del-Kader, have arrived in Los Angeles for a short visit with Miss Terry's mother.

Laurette Taylor will arrive in Los Angeles in about two weeks to start work on "One Night in Rome," which Clarence G. Badger will direct.

Clarence G. Badger has returned to the Metro Studios in Hollywood.



William Fairbanks, who has signed a contract to be starred in C. B. C. feature productions.

Regional News from Correspondents

Seattle

ARTHUR Jones, travelling auditor for Vitagraph, arrived early in April and is at present working on the books at Manager H. A. Black's local exchange. Mr. Jones came here from New York, and from here expected to proceed South to the Vitagraph offices in Oregon and California. Mr. Black has been in and out of his office intermittently for the last several weeks, choosing to cover a number of the key cities in the Oregon and Washington territories himself, and therefore making short three or four days trips on an average of once a week.

George P. Endert, manager of the Famous Players exchange, has been out of the city for a number of days recently on a short trip around the Western Washington territory. During his absence, the exchange is under the direction of H. W. West, general sales manager for this territory. Both Mr. Endert and Mr. West expect to leave for California the end of April to attend the branch manager's convention scheduled to be held in Los Angeles at that time.

L. K. Brin, president and manager of the Kwality Pictures Exchanges, returned this week from a two week's trip to his offices in Denver, Salt Lake City and Butte. He was accompanied by G. H. DuMond, special representative of the Warners Brothers organization, whose pictures Mr. Brin distributes in the Pacific Northwest. Both men expect to remain in the city for the next few weeks.

H. N. Holmes last week replaced Melvin G. Winstock as Western Washington salesman for the Universal exchange in this city, according to an announcement made by Manager L. J. Schlaifer. Mr. Holmes is a new man in this territory, having just arrived here after having had a number of seasons experience in the film business in Los Angeles and San Francisco. Mr. Winstock has announced no definite plans for the future.

Ned Edris, special exploitation manager for Manager Carl Stearn's local Metro exchange on "Scaramouche" and "The White Sister" has just returned from Portland. After a few days here he was expected to leave for Spokane, Walla Walla and other key points in this territory, making plans for advance campaigns on both pictures.

Fred G. Sliter, manager of the First National exchange, left this week for a short trip to Southern Washington, where he was conducting a small sales drive among the leading towns and cities of that district. His departure was hastened somewhat, according to rumors on Film Row, by the fact that he is at present being visited quite frequently by persistent automobile salesmen who are of the opinion that he is of sufficient prominence to be able to motor to and from his office in a new car.

G. G. Johnson, formerly assistant manager to John Danz, owner and manager of the Colonial Theatre, who left that position recently, has returned to the scene of his former theatrical ventures in Kelso. At the present time he is associated with W. S. Strange at the Vogue Theatre in that city. Mr. Danz announced last week that beginning the first of April the Colonial Theatre would enter upon a policy of three changes weekly, and would play a number of first run attractions in addition to the second run pictures that have already been booked for the present season.

Vic Gauntlett, advertising and publicity manager for John Hamrick's Blue Mouse Theatre, has returned after a number of days spent in Tacoma, during which time he managed the Blue Mouse in that city. His term of management in Tacoma was in effect only during the few days that Fred Teufel, resident manager, was out of the city on business. C. C. Struble, manager of the Portland Blue Mouse Theatre, spent a few days here recently in conference with Mr. Hamrick. He was accomplished by his family.

Dominick Constanti, operator of a number of suburban houses in this territory, including the new Liberty Theatre in Sumner last week announced that he had purchased a $7,500 piece of real estate in Puyallup, upon which he intends to erect a strictly modern 750 seat theatre. Mr. Constanti's Stewart Theatre in that city has been leased by the H. T. Moore Theatre Company of Tacoma, to take effect about August 1, and it is hoped that the new house will be ready by that date. Mike Barovic will act as superintendent and local manager of the proposed structure.

In order to further increase the comfort, pleasure and entertainment of his patrons, Manager Robert W. Bender of the Columbia Theatre has established a new plan which is meeting with a pleasing amount of success. In the foyer of the house, Mr. Bender has placed a small table, equipped with paper, pencil and a suggestion box. At each show he screens a slide advising his patrons that he is looking out for their entertainment, and asks them to write down, as they leave the theatre, any suggestions that they might have for the further advancement of their pleasure while in the theatre. For the best suggestion each week Mr. Bender awards two tickets to the following week's performance.

Buster Lorenzo, a former Seattle vocalist and entertainer, has returned to this city for a few weeks and has been delighting audiences at Manager C. W. McKee's Heilig Theatre with his vocal selections at each performance. Mr. Lorenzo came here from the Terrace Garden Reviews, in Chicago, and will return to that city to fill another engagement at the same place beginning early in May.

Floyd G. Wesp, former house manager of the Blue Mouse Theatre in this city and the Clemmer Theatre in Spokane, has just returned from Kelso, where he was acting manager of the Liberty Theatre for a number of months. He has expressed the intention of re-entering the exhibiting field in this territory within a short time.

New England

JIMMY Rae, well known theatrical man in Lawrence, did much valuable work in assisting persons from a hotel during a serious fire near the building recently.

The Temple Theatre Company of Boston is to spend $30,000 for alterations on the Temple Theatre in Roxbury.

The project for a picture theatre in Belfast, Me., begun last year by Joseph Dondis of Rockland, is to be completed this spring. An attractive theatre with stores in the building is to be erected. Work was suddenly stopped last fall. Mr. Dondis is the owner and manager of the Strand Theatre in Rockland.

The Canaan Amusement Company of North Canaan, Conn., has been incorporated with a capital of $55,000. The incorporators are Herbert E. Blanchard and others, all of Norfolk.

Charles C. Baldwin is the manager of the new Colonial Theatre in Keene, N. H.

Construction work is progressing rapidly on the new picture theatre being erected in Windsor, Vt., by the Playhouse Corporation. The cost has been estimated at from $50,000 to $75,000.

The Estey Organ Company of Brattleboro, Vt., is to install the organ in the Goldstein Brothers' new Calvin Theatre in Northampton, Mass., which is due to open early in May. The house is named in honor of President Calvin Coolidge, whose home is in Northampton.

Harry F. Storin, manager of the Leroy Theatre in Pawtucket, R. I., is not opposed to the granting of licenses for carnivals in the city. Other exhibitors in the city voiced opposition to the outdoor shows.

Fred Meek, who was in charge of the presentations of "The Covered Wagon" when it was shown in Boston, is back in the Hub directing "The Ten Commandments" presentation at the Tremont Theatre.

Edward Benedict, formerly of Chicago, now is the organist at the Majestic Theatre in Providence, R. I., of which Matthew J. Reilly is managing director.

Daniel Finn, after having been manager of E. M. Loew's Capitol Theatre in Lynn, Mass., is back at his old post as manager of the Gordon Olympia Theatre in the same city.

Treasurers in the theatres in Boston have formed an organization to be known as the Treasurer's Club of New England.

Mrs. E. J. Seeley of the Majestic Theatre in East Hampton, Conn., has been confined to her home by illness.

Mr. and Mrs. Clarence Hall of New Bedford are the parents of a new bouncing baby boy. Mr. Hall is the press agent for the Gordon Olympia Theatre, of which Earle D. Wilson is the managing director.

The Allen Theatres executives now are in their new offices on the second floor of the Allen Capitol Theatre in New Bedford. Private offices have been provided for General Manager John W. Hawkins and George Allen, Jr., head of the chain of eight picture theatres.

Plans now are being prepared for the new $2,000,000 theatre which will be erected in Worcester, Mass., by S. Z. Poli, head of the Poli circuit. Construction work will begin immediately after the contracts have been awarded.

Improvements are to be made to the Royal Theatre in New Bedford, Mass., by Albert Tessier. The Royal will have a new front with ornamental brick columns and the upper section will be finished off in stucco.

A theatre may be erected in Hartford, Conn., at the corner of Asylum and High streets by the new owners of the former park Church property, which edifice now is on the site. Ferrigno and Perrone, building contractors, paid approximately $225,000 for the land and church building. They plan to erect either a theatre or business block.

The Park Theatre in South Manchester, Conn., is now owned by its former manager, John H. Foy.

A new Maine corporation interested in the picture business is the Hall Amusement Company of Bangor, Me. The capital stock is $10,000. The officers and directors are as follows: President and treasurer, Frederick T. Hall; Louis D. Hall and Benjamin W. Blanchard, all of Bangor.

Alterations on the Poli Palace Theatre building in Springfield, Mass., are to cost $7,000.

Chicago

THE doors of the Revelry Theatre on 47th Street, were closed for the last time on March 31st, and the house, which is one of the oldest motion picture theatres in the city, will be remodelled into a business block. The Revelry was the property of United States Marshall Robert Levy and Roy Templetton was manager.

Vice-President P. C. Mooney, of Hodkinson, has issued a call for a meeting of central divisional managers May 3rd, at the Congress Hotel, Chicago. Eight branches under the jurisdiction of Divisional Manager Cecil Maberry are expected to be represented. Mr. Maberry reports that he expects to open offices in Des Moines, Milwaukee and Indianapolis, at an early date, bringing the number of Hodkinson exchanges in the central west, up to eleven.

Max Slot, who has been manager of the Stratford Theatre since it was opened by the Henoch Interests, has resigned as manager. The house is now being operated under the ownership of Coony Brothers.

Harry Hollander has gone to Kansas City, where he has been appointed manager of Universal's exchange, assuming his new duties on April 14th. Mr. Hollander had been connected with the Goldwin-Cosmopolitan Corporation's Chicago exchange as manager for several months past. He is a brother of W. K. Hollander of the Balaban & Katz organization and has a large number of friends in this city who are sorry to see him leave.

Mrs. Charles E. Merriam, Better Films Chairman of the Illinois Counsel of the Parent-Teachers' Association, who recently asked for an expression from American mothers as to whether children under sixteen years of age should be permitted to attend the movies, has had replies from approximately two hundred. The majority of the letters stated definitely that unless the movies were cleansed of the "passion plays, the sex dramas and the divorce stories," boys and girls should not be allowed to go to the picture shows. Mrs. Merriam, in commenting on the expression of opinions, said: "If we find that the majority of American parents want the movies cleaned up we will ask the producers to take such action. If they do not respond, then we will ask for legislation. Some of the movies of today are not fit for children to see. If we can't stop them from producing these pictures we can keep our children from viewing them."

Ben Eidelman is now connected with Unity as a salesman and will cover south side city territory. He was formerly connected with Universal and National Theatres Corporation. Another recruit to Frank Zambreno's sales staff is Billy Wendell, formerly with Universal.

The run of "Triumph" the new DeMille feature, will mark a change in the policy of McVicker's Theatre, which has heretofore confined itself to one week's engagement of pictures, "Triumph" having been booked for two weeks.

The handsome, new brick theatre at Chrisman, Illinois, has been named the Empire, and is now open. It has a capacity of three hundred seats.

Fitzpatrick & McElroy's big, new theatre at Harvey, is scheduled to open some time in May, and John G. Ruby, who has been manager of the American Theatre, Harvey, it is reported, will be manager of the new house.

Eddie Trinz, of the Elite, Waukegan, reports that he has recently installed an up-to-date ventilating system in this six hundred seat house, and during the summer plans extensive improvements including a new canopy and decorations throughout.

Ted Schlanger, for many years connected with the sales department of Universal Film Company, Chicago, has resigned and accepted a position with the Gregory Amusement Company, where he will book and buy films.

E. E. Gibson has taken over the Lyric Theatre at Monticello, Illinois.

Clyde Eliott will open his recently acquired Temple Theatre at Hammond, Indiana, on April 19th. New equipment has been installed and the fifteen hundred seat house redecorated throughout. The staff includes Bert Blackmore, resident manager and Fred Daniels, director of the orchestra. Mr. Eliott has taken a ten year lease on this house and states his policy will be week runs of big pictures with vaudeville added on Saturdays and Sundays.

D. Arnold Kohn has just returned from a trip through Minnesota and other northwest points, in the interest of his picure, "Tell Me Why." He sold the Illinois and Indiana rights to Carson & Powell of Chicago, and the Wisconsin rights to Karle Brothers, of Milwaukee.

The Lyric Theatre, at Cave In Rocks, Illinois, which was closed recently on account of smallpox quarantine, has been reopened.

The New Grand Theatre at Frankfort Heights, Illinois, which was reported closed some time ago, has been reopened under the management of Manager Gray of the Roland Theatre, Marion, Illinois. He, it is understood, will operate both houses.

James Douglas has sold the Princess and Gem Theatres, Beardstown, Illinois, to the Wells Amusement Company, which has already taken over these houses. Cecil Lowande, who has been connected with these theatres for some time past, has been appointed resident manager by the Wells Amusement Company.

D. Frasina & Company, who now control the Taylorville theatre situation, have recently taken over the Strand and Grand at Mattoon. It is understood that the Grand will be closed.

Victor Hicks is now owner of the Valley Theatre, Spring Valley, Illinois. This is practically a new theatre which had been managed, until taken over by Mr. Hicks, by H. Scott, who is now traveling for Vitagraph's Chicago exchange.

Cincinnati

ART MILLER has left his position as Ad. Sales Manager for the local Famous Players Office and has made connections with the Libson interests as assistant to Bill Clark, who has charge of the publicity for the firm.

The Cincinnati Paramount exchange is to take over part of the West Virginia territory including Huntington, which was formerly served from the Columbus branch. Columbus in turn takes over part of the territory now serevd by the Pittsburgh branch including Wheeling, W. Va.

Morris Rigge is now anchored in the exploitation job at the Paramount offices.

The entire sales force of the Famous Players offices including Many Nagle, the booker, will attend the convention in Chicago on April 21.

The Universal offices were quite deserted last week end, owing to the fact that they had all left for Pittsburgh to attend the farewell reception given in honor of H. M. Herbel, district manager of the firm who, with his wife, Gladys Walton, are leaving for the coast to make their permanent home there.

Eugene Custer is now carrying the portfolio for Universal as special salesman.

J. C. Karpel, district manager for Goldwyn, spent several days at the local exchange last week.

George Moeser is once again writing contracts for Metro, having rejoined that organization last week.

There will be an absence of film salesmen on the road the first part of the week, due to the fact that the Cincinnati Reds open their season on Tuesday, April 15th.

George Germain, who for the past four years has been carrying the sales contracts for Selznick, has severed his connection with that firm and is now connected with The W. Kaiser enterprises, covering the same territory as he did for the former exchange.

Visitors last week included Fred Tines of The Columbia theatre and George Laws of the Eastland theatre, both of Portsmouth, Ohio.

C. H. Robertson, manager of The Robertson theatre, Kermit, W. Va., paid an extended visit to Film Row a few day ago.

H. Bank of the Cinderella theatre, Williamson, W. Va., dropped in on the film boys last week and purchased several pictures for an early showing.

C. Callon, of the Opera House at Williamsburg, Ohio, was in the city for a few days visiting at both exchange buildings.

D. Kirk of the Arcade theatre, Winchester, Ohio, bought several new releases during his visit to Film Row last week.

Joseph Mayer, formerly connected with Universal, both as publicity manager and salesman, is now selling film for Metro in the Kentucky district. Mayer, while with Universal, was stationed at New York, Cleveland, Detroit and Cincinnati.



Dorothy Devore who will be featured in six two reel comedies for Educational



Eddie Gribbin, who is being starred in a series of two-reel comedy-dramas for Grand Asher release.

Washington

TWO notable additions to the list of artists who are permanent residents of the Capital were made last week by the appointment of Otto F. Beck to the position of organist at Crandall's Ambassador Theater and the acquisition by the same organization of K. S. Burton to serve as solo cornetist at Crandall's Metropolitan Theater.

Fifty-three baskets of flowers from friends and well wishers in all parts of the United States were received by Harry M. Crandall on Saturday, April 5th, when the new Tivoli Theater at Fourteenth Street and Park Road, Northwest, was formally dedicated. This was eleven more than were received on the occasion of the opening of the Ambassador, at Eighteenth Street and Columbia Road, last September.

Nelson B. Bell, in charge of advertising and publicity for the Crandall enterprises, held a double celebration on April 5th, when the new Tivoli Theater was opened at Fourteenth Street and Park Road, Northwest. For the first time in fourteen weeks, he abandoned splints, casts, bandages and the other impediments attendant upon the possession of a broken right arm, that night. After two operations and a final successful setting, Mr. Bell's right wing is out in the open again and William C. Ewing, his assistant, is celebrating Thanksgiving every day because he no longer has to take all of the Crandall publicity direct to the typewriter from dictation.



Photo by Harris and Ewing, Washington, D. C.

S. Barrett McCormick, Director of Presentations, Crandall Circuit, Washington, D. C.

Opening night at Crandall's new Tivoli Theater, Fourteenth Street and Park Road, Northwest, had all the appearance of a Crandall convention. In addition to the entire executive staff, every Crandall manager in Washington was "pulled in" from his own house to the Tivoli to insure the skillful handling of the crowds by men who had had long experience "out front."

The sudden transfer in mid-week of Louis Reichert, sales chief of the local Selznick organization, and dean of the inner group of large film concern executives in the territory, was the cause of a hastily arranged noon-hour banquet Friday, April 11, at The Italian Kitchen, 1003 E-street. The al fresco lunch was arranged by the F-I-L-M Board of Trade of the Washington territory, the managers and sales forces of the exchanges, local exhibitors and visitors along film row, being present. On behalf of his co-workers in the field here, a special committee of the Board presented J. Reichert with a tastily equipped travelling toilet set. Mr. Reichert told the boys how sorry he was to leave them, but that he was, after all returning to his first film managerial love, San Francisco.

F. W. Beiersdorf is in charge of the Washington Selznick office, pending the appointment of a branch manager.

Ray Barnet, attorney for Pacific coast film interests and local salesman for Warner Bros., was formally admitted to practise before the bar of the Supreme Court of the United States.

Harry Green, special representative for Metro exchange of Washington, in the Virginias, and previously with Fox Films in Maryland and Virginia, has been transferred to the standards of First National of Washington, with assignment to the Maryland territory, styled Precinct B, by Manager Robert Smeltzer.

John E. Pryor, Virginia exhibitor and chain theater owner, was a week-end visitor in Washington exchanges.

The Paramount exchange social club is to give a spring dance, May 9th, at 2400-16th Street, says social manager, Frank Boucher. Miss Mary E. Ipolyto, Paramount inspector, resigned April 12, preparatory to her forthcoming June wedding to Grant Ferris.

E. H. Allen, general manager of the Jack White Studios, producing for Educational, stopped off between Los Angeles and New York for a social chat with Manager J. A. Bachman of the local Educational exchange. L. A. DeHoff is soon to resume sales, following his convalescence.

Pete Collins, general manager of Cara Nicholas Enterprises, Portsmouth, Va., was host to E. M. Ooge, Virginia-Carolina zone representative of Vitagraph, Washington, at the New Monroe house for dinner, recently.

Mr. Colman, owner of Federal Film Service, now divorced from Flax Bros.-Liberty Films, Inc., announces the assumption of sales and distribution by Mr. James Blaine Fitzgerald, late associate of S. B. Lust. Henry L. Colman, as personal representative of his father, will operate the expanded Federal film unit, in association with Fitzgerald.

Dan Dolan denies the story about the "Thief of Bagdad," and announces his removal to Federated Films, 9th Floor of the Mather building as general manager for the Oletzki enterprise, sales and management being centered in Dolan.

Salt Lake City

H. W. BRALY, manager of the Famous Players-Lasky exchange returned from a swing over the Southern Utah territory.

Harmon Perry, exhibitor of Ogden, Utah, where he operates three theatres announces that his brother Lou Perry, will have the managerial duties at the New Egyptian Theater, which Perry has nearing construction in Ogden. The grand opening is scheduled around the first part of June, and the finishing touches are being rushed so that the house may be formally opened at that time.

W. S. Wessling, Western Division Manager for Pathe is expected to arrive in Salt Lake City next Saturday, coming in from Portland.

J. W. Simmons who operates the Orpheum Theater at Oakley, Idaho, has been in town five days which time he has signed up at the local exchanges for a full seasons program at his house.

R. S. Stackhouse, local manager for Vitagraph returned from a swing over the Wyoming key cities including Rock Springs and Evanston.

C. F. Parr has returned to Salt Lake City from a selling trip in Montana for the local Vitagraph exchange.

Roy Turner, representative from the United Artists headquarters in Los Angeles, is in this city for a few days, thence to Southern Utah, after which he will go back to Los Angeles.

L. A. Davis, manager of the Film Booking Offices exchange will leave next week for a trip into Southern Utah, where Lon Hawes is doing some exceptional sales work on F. B. O. productions.

Joe Georges and Mr. and Mrs. Art Schmidt, of Idaho Falls, Idaho, are in town looking over the current leases. Georges operates the American Theater, and Schmidt owns the Colonial Theater in that city.

The local Universal office took over the official end of the Butte, Montana, exchange effective April 14. Milton Cohn, local manager, has charge of the affairs of that office, while a sub-office will be the representation at Butte. Dave Frazier, formerly manager at Butte, will go to the Universal office at Portland. Fred Gage, Universal Division Manager, left for Denver after having completed details for the change.

R. L. Kearns, who has been in Montana as exploitation man for "The Hunchback of Notre Dame," has gone to Idaho to take charge of the publicity work and checking in business, to succeed E. L. Collins.

Orlie Whipple, who has been connected with the Preferred Pictures exchange for the past several months, will leave next week for Seattle, his home town, to join the Selznick organization.

William A. White, editor-in-chief of the Fox News Weekly, was here a few hours today on his way from Butte, to Denver. While here he conferred with William C. Gehring, manager of the Fox Film exchange here, on the weekly release.

C. L. Walker, local salesman and booker for the Fox exchange, made a trip last week into the northern Utah country.

George L. Cloward, resident Metro manager, left for Pocatello, Idaho, in the interest of the Metro program for this season.

A new salesman, in the person of Hugo J. Carlson, has been added to the sales force working out of the local Metro office. He was formerly associated with the Universal exchange at Butte, Montana. His new territory will be the state of Idaho.

David P. Howells, head of the importing organization which bears his name in New York City, is here visiting his home and relatives, after a visit to California.

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Buffalo

HENRY B. MURTAGH, organist-in-chief of Grauman's Million Dollar and Metropolitan theatres, Los Angeles, for more than three years, has arrived in Buffalo to begin a year's engagement as feature organist at the Lafayette Square theatre at a salary that looks like the population figures of the city. Mr. Murtagh began his career as theatre organist at the Pitt theatre in Pittsburgh back in 1914. While at this house he was engaged by Farny Wurlitzer to play at the Liberty theatre in Seattle, at that time the best salaried position on the West Coast.

Later he went to the Isis theatre, Denver, where he remained for three years and then returned to the Pacific coast to preside at the console of the Wurlitzer in the Liberty theatre, Portland, again. During his stay there he accomplished the remarkable feat of playing 102 Sunday recitals entirely from memory, playing a total of 600 numbers, with only 50 repeated. Mr. Murtagh went to Los Angeles from Portland in July, 1920, to accept the position of organist-in-chief at the Grauman theatre. With the opening of the Metropolitan he became organist there though continuing to play his famous Sunday concerts at the Grauman. During his ten years as a feature organist, Mr. Murtagh has performed wholly from memory and without lights.

His family, consisting of Wootson Davis Murtagh, who, as a singer, has done considerable concert work, and three children, will remain in California at their attractive home at 1001 Ogden Drive, Hollywood. While in Buffalo, Mr. Murtagh will play for his friends



Henry B. Murtagh

in California from time to time as it is expected that arrangements will be made for him to broadcast some of his famous air recitals from station WGR atop the new Hotel Statler. His KHJ programs from Los Angeles were heard in Buffalo on several occasions.

E. J. Hagerty, formerly assistant booker at the Paramount office, is now in charge of the local office of the Rex Film Cleaner company of Cleveland.

An event of unusual interest was staged at the Eastman theatre, Rochester, last week when the Inter-High School Symphony orchestra, made up of 91 young musicians, substituted for the Eastman theatre orchestra which journeyed to New York for the Philharmonic concert theatre. It was the first public appearance of the high school ensemble which was enthusiastically received by Eastman patrons.

At the request of the reserve officers of Albion, N. Y., and vicinity, and through the co-operation of Mr. Robson of the Family theatre in that town, "Flag Makers," was shown last Saturday. The film was prepared by the government and is of special interest to all former service men and to those interested in the training camps.

Burt Caley, who recently resigned as assistant manager of the Temple theatre, Rochester, is now out hustling for new members for the Rochester Automobile club.

Word reached Film Row this week that Maurice A. Chase, formerly district manager for Universal with headquarters in Buffalo, is now vice-president of the Selznick Distributing company. Bert Gibbons has resigned as district manager for Vitagraph.

Johnny Maxwell, assistant general manager of the Border Amusement company says the report of his resignation is somewhat exaggerated and that he is still at the old stand. James Cooban of North Tonawanda has been appointed general manager of the company, succeeding L. G. Barger, resigned.

Henry W. Kahn, Metro branch manager, was in New York last week to celebrate his ninth anniversary with Metro. Ted O'Shea, Metro salesman, has recovered from his recent illness and is hitting the high spots again. H. C. Carroll, formerly manager of the International theatre, Niagara Falls, N. Y., is now handling exploitation on "The White Sister" and "Scaramouche," for the local branch.

Joe Schuchert, Jr., is going to try out a stock company as an added attraction at the Columbia theatre, beginning Easter week and is rehearsing a local talent minstrel show for the Colonial the same week. The film features will continue as usual. Leave it to Joe to pep up the bill.

Robert A. Landry has opened his New Grand theatre in Malone, N. Y. It is one of the most attractive motion picture houses in northern New York.

G. Interrante, the principal baritone of the San Carlo Opera company which played the Teck theatre last week, has been engaged by Manager Vincent R. McFaul to appear at Shea's Hippodrome the week of May 4. Martha Gomph and Katherine Stang who have been giving violin and harp recitals in the Hotel Statler which have been broadcast from station WGR will appear at the "Hipp," the week of April 27, when Redferne Hollinshed will also sing. The orchestra at the Hippodrome has been reseated and much better ensemble work is the result. Harry Wallace conducted the orchestra in a magnificent rendition of "1812" last week.

Kansas City

THE Fox Film building, Nineteenth and Wyandotte streets, Kansas City, was purchased last week by Morris A. Friedman from Ray T. Bowling for $45,000, including a vacant lot on Main street, north of Fifty-first street. The building is 50 x 105 feet.

L. W. Alexander arrived in Kansas City last Monday to assume his new duties as branch manager of the Kansas City Hodkinson office. Mr. Alexander, who formerly was branch manager of the Kansas City Universal office, left last October to become manager of the Chicago Universal office. The last few months he had been in Los Angeles.

L. W. Wier has resigned as manager of the Kansas City Universal office to accept a position as Hodkinson district manager on the Pacific coast. Mr. Wier recently came to Kansas City from the Pacific coast. Until a new branch manager is named, Gerald Akers, Middle Western district manager for Universal, is in charge of the office. Sam Stoll, city salesman for Universal, has been promoted to manager of the Universal Des Moines, Ia., office, being succeeded in Kansas City by W. P. Bernfield, former Universal city salesman.

As a tribute to E. C. Rhoden, Kansas City branch manager of the First National office, the office force has designated the month of May as "Rhoden Month." Mr. Rhoden not only was born and married in May, but it was four years ago in May that he came to Kansas City. To make next month a record breaker in sales is the goal of the office force.

Defying traditions, R. V. Turner of Burlingame, Kas., has thrown open his theatres on Sundays and thus far has met with no opposition from the antiquated Kansas labor law. He was in Kansas City last week to do some heavy booking, for which the Vitagraph office owes him a vote of thanks.

For the first time in six years C. F. Mensing of the Orpheum and Lyceum theatres, Leavenworth, Kas., was hustling about on Kansas City's movie row last week buying film. Heretofore all the buying has been done by Walter Wallace. C. M. Tattee of Lawrence, Kas., and H. R. Payne, formerly of the Palace theatre, Spring Hill, Kas., also were visitors, the latter being on the outlook for a theatre to purchase.

A "bouncing baby boy" found its way to the home of Raymond Gear, manager of the Mayflower theatre, Florence, Kas., last week. All week a proud father has been distributing cigars.

Stanley Koch, Kansas representative for United Artists, does little talking about "big business," but last week, after mentioning that the Beeson theatre, Dodge City, Kas., one of the largest houses between Kansas City and Denver had closed, he confided that his trip through the Sunflower state had been the most successful one in several months.

George Hinton, former Kansas City Hodkinson branch manager, has joined the Universal sales force and is covering Central Kansas, handling the entire Universal product.

Eddie Bonns, head of the Goldwyn exploitation department, was in Kansas City last week on a tour of the Goldwyn-Cosmopolitan exchanges, remaining two days.

Returning from a trip to Wichita, Kas., Saline, Kas., Junction City, Kas., and Hutchinson, Kas., C. C. Vaughan, manager of the Kansas City Pathe office, announced that he had closed contracts in each of the cities on Harold Lloyd's latest picture, "Girl Shy."

A complaint has been made by Kansas City post office officials that many exhibitors in the Kansas City territory are failing to place a return label on film shipments, merely scratching out their own names and drawing an arrow, pointing to the name and address of the exchange in the corner. Exchanges have been urged to inclose return labels with all shipped reels.

A musical prologue, arranged by George Ellis of Los Angeles, was staged at the Isis theatre, Kansas City last week with the showing of the "Virginian." The stage was set like a western ranch and three local singers wore western costumes.

The first real outdoor theatre in Kansas City is being constructed by the Barstow school, an institution for girls. At the rear of the school's gymnasium a stage of an amphitheatre will be of stone, 20 x 30 feet. Stone benches, accommodating 350, will be constructed.

Albany

MUCH activity is characterizing the recent organization of the film salesmen of this city. There is talk now of an automobile outing some Sunday, to which the exchange managers will be invited. John Thurlow and Nat Marcus have been named to confer with the Albany Film Board of Trade on certain matters, and already the Board has assured the new organization of its hearty co-operation.

Ed Hochstim, well known along Film Row, and now manager of the Star, in Hudson, spent a few days in New York last week.

A report reached Film Row last week to the effect that the Peerless Booking offices had assumed control of the Rialto in Glens Falls.

The ranks of the exhibitors in this territory have lost a valuable member in the recent death of Mr. Thornton, owner of the Orpheum in Saugerties, who died a week ago.

Two local boys were featured last week at the Griswold in Troy, in song numbers. The house is being touched up by painters and other improvements are being made.

Alterations are in progress at the local Pathe exchange with a rearrangement contemplated throughout the entire office.

Mr. Zincke will take over the Park, in Hudson, on April 15, when M. E. Troy, who has been running the house, will move to Syracuse.

Arthur Whyte, who looks after the Proctor bookings, was along Film Row last week. J. H. MacIntyre, manager of the Paramount exchange, working to land some big contracts with Mr. Whyte, accompanying him on his return trip to New York City.

Dave Cohn of Binghamton, one of the big exhibitors in the Parlor City, was a visitor here last week.

William Smalley of Cooperstown, head of a chain of houses in this section of the state, and who has been at odds with the Film Board for some little time, has adjusted matters.

Lew Fisher has installed new seats in the Playhouse in Ticonderoga. Business looks poor for Mr. Fisher in Port Henry, owing to the fact that some of the blast furnaces have closed down indefinitely.

Alec Herman, manager of the First National exchange, made a tour of the Little North last week, which includes Glens Falls, Saratoga and other places.

The Gilmore Amusement company, of Syracuse, has reopened the Astor in Troy, with double features at ten cents. The house seats 450. P. H. Riley, of Albany, has been named as manager.

Moe Mark, Walter Hayes and Gene Falks, heads of the Mark Strand chain of houses, were in Albany last week on their way to New York.

Jake Golden, of the Harmanus Bleecker Hall, provided the entertainment which characterized the anniversary dinner given one night last week by employees of the Albany Evening News.

Friends of Jacob Rosenthal, owner of the Rose, in Troy, presented him with a handsome fern last week, which now adorns the lobby. Mr. Rosenthal did a great business during his anniversary week, providing double features for his patrons and presenting photographs of favorite stars to everyone.

A cut-out of "The White Sister," the work of Walter Roberts, resident manager of the Troy theatre, caused a lot of comment during the last week or so. Mr. Roberts arranged the cut-out so that the head appeared in the center of a red ball of lights, and then with a baby spot focused on the head, it stood out in a wonderfully life-like manner.

Thirty years ago, Virgil N. Lappeus sold tickets at the Griswold theatre in Troy, the house to which he has just been named as manager.

Harry Symansky and Uly Hill, of Troy, were in New York last week, arranging the bookings of the Lincoln, which has now passed to the management of the Strand group of houses.

The Troy theatre came near being inundated one night last week when the high waters in the Hudson river reached the boiler room at one o'clock in the morning, and caused Walter Roberts and other employees of the house to maintain an all night vigil in case it became necessary to hurriedly remove the costly motors from the basement. At 4 o'clock in the morning, the waters began to recede and Mr. Roberts heaved a sigh of relief as he hurried off to bed.

Michael McGraw, assistant projectionist at the Troy theatre, had a tough run of luck last week, when he bought a new automobile, and then had someone smash into him the next day. T. Roy Kieffer, orchestra leader, and Uly Hill, are also sporting new cars, but have managed to keep out of the way of others.

Vaudeville will shift to the Avon in Watertown on Easter Sunday, and pictures will be featured from now on at the Olympic. It has been decided to feature local artists of Watertown in prologues at these two houses.

Pictures will give way to stock at Harmanus Bleecker Hall sooner than expected, owing to the fact that the leading woman will become available somewhat earlier than was at first thought possible. Pictures will not be featured after May 5.

St. Louis

EVENGELOS PASMEZOGLU, 69 years old, father of Hector M. E. Pasmezoglu, owner of the Criterion, Delmar and Congress theatres, St. Louis, died at his home, 715 North Euclid avenue, St. Louis, on April 9 after an illness of nine months. The funeral was held on Saturday afternoon April 12 from the residence of his son, 4967 Forest Park boulevard. Interment was in Valhalla Cemetery. Rev. Father Ermogenis of the Greek Catholic Church presided at the funeral services.

Roy Dickson, formerly manager of the local Selznick office, on Monday, April 14, assumed charge of the St. Louis Associated Exhibitors Exchange, succeeding Steve O'Brien, formerly of Omaha, Nebr., who was temporarily in charge of the office. Mr. O'Brien has been assigned to other duties.

When he left the Selznick service on Saturday, April 12, Dickson was remembered by the office organization and presented with a handsome leather brief case.

John Paine, special representative for Selznick who has been in St. Louis for several days named O. F. Lessing, formerly assistant to Dickson, as office manager for the St. Louis office while B. J. Derby becomes sales manager. Both Lessing and Derby are very well known to the local film world. Lessing has been with the Selznick and Select organizations for several years, while Derby has had considerable experiences in the various branches of filmdom.

Samuel Werner, of United Film Exchange, returned from New York last week.

Charles Werner of Metro, G. E. McKean, manager for the local Fox office, Sol Hankin of Educational, W. Chalet of United Artists and Jack Weil of Goldwyn who attended the annual convention of the Arkansas exhibitors at Little Rock the past week have returned to St. Louis. Werner and McKean took advantage of their trip to drop over to Memphis and adjacent territory.

J. E. Storey, general sales manager for Pathe, passed through St. Louis last Friday on his way to Kansas City and other Western key cities. He spent several hours in St. Louis.

B. Van Borsson, owner of the Crescent, Savoy and Majestic theatres in Terre Haute, Ind., was in St. Louis on April 12 to arrange his late Spring and Summer programmes.

Theodore Coleman of Mount Carmel, Ill., was seen along Picture Row during the past week.

Other out-of-town visitors included Mrs. I. W. Rodgers, Poplar Bluff and Cairo, Ill.; S. E. Pertle of Jerseyville, Ill.; Green Luttrell of the Majestic, Jacksonville, Ill.; W. Patterson of the Princess Huttick, Ill.; Jimmy Clayton, West Frankfort, Ill., and Ross Denny, Carrollton, Ill.

Claude McKean, manager of the Educational Department of the local Fox Exchange visited Olney and Mount Carmel, Ill., during the week. He landed some nice contracts.

Cleveland

THERE was gloom in the local Goldwyn exchange this week. It was caused by the sudden death of Miss Leona Bandy, book keeper. Miss Bandy died of sleeping sickness, after having been ill less than two weeks.

Norman Moray, manager of our First National exchange, is back at his desk after an illness of three weeks.

Mrs. C. J. Gurwell, assistant manager of the American Motion Picture exchange, is recovering from a severe illness which has kept her confined to her home for more than two weeks.

Lee Chapman, president of Security Pictures Company, state rights distributors, announces the purchase of six Art Mix westerns. They're all five reelers, and they are ready for immediate release for the entire state of Ohio.

George Jacobs, personal representative for Al Lichtman has been made temporary manager of the Cleveland Universal exchange, following the resignation last Wednesday of Manager Harry Brown.

J. S. Jossey, of Progress Pictures, paid his Cincinnati branch office a visit during the past week.

The Film Ball last week was a great success. 350 couples gathered at the Winton Hotel last Saturday night, and danced until the wee small hours. There were specialty acts arranged by Mark Goldman and Bill Onie, of the entertainment committee. The ball was given under the auspices of the Film Board of Trade.

Pete Callages came up to town last week to book pictures for his new Washington Theatre at Toronto. Callages used to own the Opera House and Royal theatres in Salem. He sold them recently, and took unto himself the new house in Toronto which has just been completed.

J. V. Wolcott has leased the Standard Theatre, Prospect Avenue and East Ninth St., Cleveland for a period of ten years. Wolcott also has the Princess theatre, another downtown picture house. The Reel, East Ninth St. was operated by him too until last week, when it was taken over by the Cleveland Trust Company for banking purposes.



Pre-release Reviews of Features



Forty Horse Hawkins

(Universal—5419 Feet)

(Review by Laurence Read)

THIS carries a slight plot — which offers a great deal of episodic and padded incident. One might call it glorified hokum — but hokum that is not out of place considering the story and characterization. Ever since Hoot Gibson demonstrated that he can play the boob to perfection, Universal has given him stories calling for his peculiar brand of comedy. The picture is dependent upon the star, for he is in every scene. It is far-fetched and repetitious in its incident — but the average spectator will be fairly interested in its burlesque — even though it fails to generate any humor.

Gibson is a handy man in a western hamlet, doubling as bus driver, hotel manager, waiter, porter and stage manager of the local 'opry house. In assuming these duties he wears a distinctive headdress for each of the varied positions. The hokum isn't long in arriving. The tank town troupers are playing one of the "mortgage" melodramas — and the action shifts from shots of the audience — to bits from the play — and several scenes of Gibson as the boob stage manager. It is ridiculous if you can imagine a Broadway actress falling for a country bumpkin. But she does — and he follows her to New York, where after an unsuccessful attempt to locate her he gets a job as super in her new production — without discovering that she is the leading lady.

The New York stage life and atmosphere is in vivid contrast to the "hick" stuff — and the incident concentrates upon showing the super as a prize boob. He is always in the way or intruding where he doesn't belong. And in playing up the part, the director repeats himself. This director, incidentally, places himself in the picture as the city stage manager. The boob puts over some impromptu business when he discovers his sweetheart — and saves the show from flopping. So we have two plays within a play.

The picture is not as bright as some recent releases of Gibson's — but it should satisfy the audience in program theatres. It was apparently sketched to exploit the star in a boob character.

THEME. Comedy romance of westerner who is jack-of-all-trades. Falls in love with actress, follows her to New York — and wins her love.

PRODUCTION HIGHLIGHTS. The village 'opry house — with an old-fashioned meller being acted. The hokum of scenes which feature star. The boob performance by Hoot Gibson in his role of a handy man and a stage super.

DIRECTION. Makes fairly interesting picture from slight plot. Is mostly episodic — and is forced to repeat his incident. A hokum story — he sees to it that the hokum is in place. Is good with his stage incident.

EXPLOITATION ANGLES. Bill this as another of the Hoot Gibson comedy pictures — in which the star plays a boob role. Emphasize the title in a teaser campaign. Might ballyhoo it with employees dressed in uniform of Union soldiers.

DRAWING POWER. For program houses.

SUMMARY. This one has slight plot — which is mostly episodic. Gives Gibson a chance to play the boob — which he does so well. It featurse two plays within a play — and carries a lot of hokum. Not much humor — but should satisfy its audiences.

THE CAST

Luke (Bud) Hawkins	Hoot Gibson
Mary Darling	Anne Cornwall
Rudolph Catalina	Richard Tucker
Sylvia Dean	Helen Holmes
Johnny	Jack Gordon Edwards
Sheriff	Ed Burns
Wild Bill Bailey	John Judd
Stage Manager	Edward Sedgwick

By Edward Sedgwick and Raymond L. Schrock. Scenario by Raymond L. Schrock. Directed by Edward Sedgwick.

SYNOPSIS. A young Jack-of-all-trades in isolated western hamlet meets leading woman of theatrical troupe — and sees to her comfort in his hotel duties. Also acts as stage manager. She returns East — and the hero follows — where after working as chauffeur he becomes a super in her company — and saves the show by some impromptu business of his own. The romance is continued.

On Time

(Truart-Six Reels)

(Reviewed by Frank Elliott)

THIS story was evidently written for no other reason than to exploit the athletic prowess of Richard Talmadge. The plot sure does keep this active star on the move, jumping over persons, up telegraph poles, from one building to another, from one floor to another, and so on and so forth from beginning to end of a film tale that starts out with promise but soon develops into such a bewildering maze of nonsense that there is one hope left in the mind of the observer — that the end may soon arrive.

In the beginning we have some fairly interesting work on the part of the star and the beauty of Billie Dove who is exceptionally easy on the eyes, with some fair comedy on the part of Tom Wilson in the role of a valet who is also a Nubian polo enthusiast. But then suddenly, and for no reason whatever, we are introduced to a costume ball and a lot of dances which take up valuable footage. We soon discover, however, that "we hadn't seen anything yet," for then ensues a long series of wild sequences dealing with an attempt of a demented surgeon to transfer the brains of a gorilla to the dome of the hero and with a lot of "you chase me" stuff between the athletic star and a band of Mongolians who want their little idol back poco pronto.

After one is just about fed up with the silliness of the whole thing and as the hero and heroine are about to be married a screen is drawn aside and we are told that it was all done for no other reason than to see what the young man could do as a movie star. But even that didn't make us feel any better. However, be that as it may, there are some audiences who may enjoy this sort of picture and overlook its weaknesses in the action-packed sequences.

Talmadge works hard but he has had much better vehicles than this one. The cast includes some names that can be played up, such as Stuart Holmes, George Siegman, Charles Clary and the charming Miss Dove. The mounting of the picture is quite stagey throughout.

THEME. A melodrama that exploits the athletic ability of Richard Talmadge with the star going through some very wild adventures and in the end being told that it was all to test his talent for a film career.

PRODUCTION HIGHLIGHTS. The stunts accomplished by the star. The charm of Billie Dove. The comedy introduced by Tom Wilson. The fights in the Chinese den.

DIRECTION. Must be forgiven on account of the weak material at hand. Has however kept the star on the move.

EXPLOITATION ANGLES. Put over a display of clocks with your local department or jewelry and hardware stores with appropriate ads and photos on the feature. Play up the thrilling stunts put over by Richard Talmadge.

DRAWING POWER. Suitable for smaller houses downtown and in the communities where folks don't like to use their grey matter much.

SUMMARY. There are a lot of folks who like to see Richard Talmadge jump around on the screen. This feature, therefore, will please these folks. It is a production that starts off well but becomes so muddled up that the interest is lost before the ending comes which explains why so much foolishness was permitted.

THE CAST

Harry Willis	Richard Talmadge
Helen Hendon	Billie Dove
Horace Hendon	Charles Clary
Richard Drake	Stuart Holmes
Casanova Clay	Tom Wilson
"Mr. Black"	Douglas Gerard
"Dr. Spinks"	Fred Kirby
"His Wife"	Frankie Mann
Wang Wu	George Siegmann

By Albert Cohn. Directed by Henry Lehrman. Scenario by Garrett Ford. Photographed by William Marshall.

SYNOPSIS. Failing to make a fortune in six months, in spite of his possession of a lucky Chinese idol, Harry Willis returns discouraged. But he is offered $10,000 a day for some dangerous work. He becomes involved with a demented surgeon who wants to graft gorilla brains on him and with a gang of Chinese who threaten his life unless their idol is returned. When he seeks a license to be married he finds that all his wild adventures have been nothing more than tests to see what he could do as a movie star.

Borrowed Husbands

(Vitagraph—Seven Reels)

(Reviewed by Frank Elliott)

MILDRED K. BARBOUR, who writes those entertaining tales of snappy doings among the idle rich, and, who has quite a following among the newspaper readers of the nation, is responsible for this story of domestic complications in the upper strata of society which should please the women folks and those who seek light and fluffy diversion in their celluloid fare.

The acting is the big feature of this picture. The plot, while not being startlingly original, is entertainly developed and succeeds in holding the interest, although the picture would be improved if edited down about a reel.

The production has been given a distinctly high class setting, the interiors especially being very satisfactory and artistic. The theme is rich in tense situations, the first occurring when the husband sees the message in a gift book from "the other man" to his wife which causes a rift in the sails of the marital bark. There is also a big thrill in the sequences leading up and the actual wrecking of a motor car with two occupants as the machine climbs the Adirondacks and at a sharp curve, skids and goes down the slope.

Romance teems throughout the plot or perhaps we should call it love making — between other women's husbands and other men's wives. The scenes between Florence Vidor and Rockliffe Fellowes being especially well acted. Miss Vidor will put over most any film with her personal charm and appealing interpretations. She stands out every moment during her work in this picture. Mr. Fellowes gives a very fine characterization of a talented surgeon who is also skilled in the ways of wooing. The rest of the cast is adequate.

The picture is brought to a dramatic climax when the surgeon, finding that he has been cornered by the federal authorities for poisoning his mistress, successfully performs a dangerous operation and then takes his own life. The production, technically, approaches perfection.

THEME. A society drama dealing with the complications ensuing when friends introduce the wife of a departed husband as the most attractive widow in town and then proceed to give her a "borrowed" husband.

PRODUCTION HIGHLIGHTS. The acting of Miss Vidor, Mr. Fellowes, Mr. Williams and the rest of the cast. The wreck of the auto when it plunges down the mountain side. The love scenes. The dramatic climax.

DIRECTION. Has made a satisfactory picture out of an ordinary story. Has been fortunate in having such excellent players to work with. Has put over several well aimed punches and brought the tale to a peppy climax. Might have speeded up the action in the early reels.

EXPLOITATION ANGLES. Tell your patrons that the author of this story is the same that writes all those newspaper tales for them. Play up the names of Miss Vidor and Messrs. Williams and Fellowes. Tell them about the auto wreck and the intimate love scenes.

DRAWING POWER. Suitable for second class, downtown houses, larger community theatres and the towns.

SUMMARY. This is a good program picture acted by a cast of well known players and you have a popular star to play up in Florence Vidor. There is punch, romance and drama in it.

THE CAST

Nancy Burrard	Florence Vidor
Dr. Langwell	Rockliffe Fellowes
Major Desmond	Earle Williams
Gerald Burrard	Robert Gordon
Edith Langwell	Kathryn Adams
Constance Stanley	Violet Palmer
Reeve Lewis	Alpheus Lincoln
Fleurette	Claire DuBrey
Peggy Lewis	Charlotte Merriam
Curtis Stanley	J. W. Irving

By Mildred K. Barbour. Directed by David Smith. Scenario by C. Graham Baker. Photographed by Steve Smith.

SYNOPSIS. No sooner has Gerald Burrard gone on a South American scientific expedition than his wife, Nancy becomes involved in a flirtation with several men, one the husband of her friend and the other a major, the latter becoming quite infatuated with her. He believes her to be a widow. Nancy learns of an affair between Dr. Langwell and Fleurette. The latter, however, is injured in an auto accident and dies. Dr. Langwell then attempts to make love to Nancy, telling her that Gerald has sent money to Fleurette. In South America the major learns that Nancy is married when he meets her husband who he tells to hurry home. On his arrival all is explained. Dr. Langwell takes his own life, when he learns that the federal authorities have discovered that he poisoned Fleurette.

The Age of Desire

(First National—Six Reels)

(Reviewed by Frank Elliott)

A RATHER weak and tiresome story of the "mother love" type which is quite a disappointment after some of Frank Borzage's former offerings. About the only saving qualities of the picture are its large and artistic interior sets and the acting of a few members of the cast. It is too bad that Mary Philbin doesn't have more to do as exhibitors might then feature her name in the lights which would help her recent successes. However, the little that is given to Miss Philbin to do is done well. Myrtle Steadman is really the star of the feature, but overdoes her part of a mother who married wealth and deserted her son but found that money failed to bring her happiness without her son. Miss Steadman fails to make her scenes with her new found son convincing.

There is a garden party with some bathing beauties doing their stuff thrown into the picture. It has nothing to do with the story but we suppose the producers thought they had to do something to fill out the required footage. There is an appealing scene when the deserted son, brought up by a crook and developed into a criminal, confesses to his little sweetheart that their home has been bought with stolen money and that he is a thief.

William Collier who interprets the role of the son does too much posing instead of acting and therefore does not win much sympathy for his part. Josef Swickard is the one bright spot in the picture. He, at least, acts lifelike. Edith Yorke does well with her role of grandma.

There is a bit o' moral to the story but on the whole it is decidedly preachy material and is suitable only for the smaller houses in the towns and some neighborhood houses. It is O.keh for second class downtown theatres that change their programs often.

THEME. A drama of mother love in which a woman finds that wealth without her son, whom she deserted when she married a millionaire, fails to bring her peace and contentment.

PRODUCTION HIGHLIGHTS. The acting of Mary Philbin. The scene in which the millionaire finds his wife in the arms of the son thinking the latter "the other man." The gowns worn by Miss Steadman. The artistic and elaborate interiors. The scene in which the hero tells his sweetheart he is a crook. The statisfactory climax.

DIRECTION. Shows nothing to stamp it as being off the beaten path. Has been handicapped with a weak story. Has put some heart appeal into some of the scenes, but on a whole has failed to keep up the interest in the theme.

EXPLOITATION ANGLES. The title. The names in the cast, especially Mary Philbin. Play up the moral of the plot which shows that money cannot offset mother love. Photos of Miss Steadman in her striking gowns might be used to advantage in some fashion store tieups.

DRAWING POWER. Might go in some program house, but is suitable for the towns and neighborhood theatres.

SUMMARY. This picture has few redeeming qualities. Its plot is mediocre and tiresome having few bright spots and only a very few convincing dramatic situations. Mary Philbin is in the cast but having little to do she is unable to awaken much interest in her work. The interiors are quite elaborate and artistic. And that 's that.

THE CAST

Marcio	Josef Swickard
Ranny at 21 (son)	William Collier, Jr.
Malcolm Trask	Frank Truesdell
Ranny at 3	Baby Bruce Guerin
Ranny at 13	Frankie Lee
Dan Reagan	J. Farrell MacDonald
Margy at 10	Mary Jane Irving
Janet Loring	Myrtle Steadman
Ann Reagan	Aggie Herring
Margy at 18	Mary Philbin
Grandma	Edith Yorke

By Dixie Wilson. Directed by Frank Borzage. Scenario by Mary O'Hara. Photographed by Chester Lyons.

SYNOPSIS. When Janet Loring marries Malcolm Trask, a millionaire, she deserts her son, who becomes the tool of a crook seeking to blackmail the wealthy mother. The mother, desiring her son's return in later years, advertises for him and the crook sends the boy not knowing he is the son. The lad takes money from the mother, but after she convinces him that he is her son he confesses all and is eventually taken into the millionaire's heart and wins a sweetheart and a little home.

Between Friends

(Vitagraph—Seven Reels)

(Review by Laurence Read)

HERE is the eternal triangle theme with a new dressing. Through a treatment of suggestion which credits the audience with intelligence, J. Stuart Blackton, has turned out a picture that should meet with immediate response — even with those skeptics who cry out that nothing new is being served on the screen. Robert W. Chambers, who wrote this story, develops his theme from the "trusted friend" idea — and strikes a real tragic note which engenders a fine dramatic suspense. It is a story of human frailities — of a wife who leaves her husband for his best friend — and, finding no way out of her predicament, commits suicide.

You may guess what is coming — but you are apt to guess wrong. Blackton could have chosen one of a dozen threads. And each one would have made interesting drama. The choice here, however, is rich in melodramatic conflict. The early situations are finely executed — there being no map drawn to point out the action and incident. It is when the philanderer returns to ease his conscience that the picture develops a melodramatic trend. He would build a church and an altar. You wonder (and the suspense mounts) whether an interloper will acquaint the husband of the facts — a sequence which is subsequently developed. And then comes a new twist to this ancient formula. The husband, a sculptor, has become enamoured of his model — although he has a rival in the friend who stole his wife. Instead of the usual vengeance he orders the other man to kill himself at a specified time — and then exerts mental telepathy to prevent him. Far-fetched, but effective, this touch. Mr. Blackton resorts to double exposure, in establishing the husband's delirium — and plants his climax too laboriously — so that much of the suspense striven for is lost. But though one may guess the outcome it releases a real dramatic punch. The title is symbolized in several situations. What we like about it is the absence of hokum — and the doing away with a familiar development. There is suggested a constant suspense that something dramatic is going to happen — although had the "conscience" note been developed it would have allowed greater acting opportunity insofar as Norman Kerry is concerned. The picture is direct and progressive in action — is handsomely mounted with all the atmosphere and details in good taste, and the acting of Anna Q. Nilsson, as the runaway wife, and Alice Calhoun, as the model, is exceptionally good. The former makes her exit early but her vital presentation of the wife is felt throughout the unfoldment of the story — while Miss Calhoun gives a fascinating study of a nun.

THEME. Eternal triangle drama revolving around husband's best friend stealing his wife. The husband discovers his treachery and orders him to kill himself — but saves him by mental telepathy.

PRODUCTION HIGHLIGHTS. The direct, progressive action. The absence of any planting of incident. The good taste in settings. The fine performances by Anna Q. Nilsson and Alice Calhoun.

DIRECTION. Takes triangle theme and handles it with economy of detail. Builds action so that it is always direct and progressive. Overstresses climax.

EXPLOITATION ANGLES. Title possesses teaser possibilities. Bill it as something new in domestic dramas. Play up the beauty of feminine players. Bill prominence of cast. Play up the climax.

DRAWING POWER. A good audience picture.

SUMMARY. This triangle story packs a good wallop — and succeeds in holding the interest all the way. Director handles plot with direct treatment. Carries suspense — and some human appeal. Is well acted — also excellently staged.

THE CAST

David Drane	Lou Tellegen
Jessica Drane	Anna Q. Nilsson
Jack Greylock	Norman Kerry
Cecile White	Alice Calhoun
Quair	Stuart Holmes
Guilder	Henry Barrows

By Robert W. Chambers. Directed by J. Stuart Blackton.

SYNOPSIS. Wife leaves her sculptor husband and elopes with his best friend. Regrets her act and kills herself. The friend is never mistrusted until a mutual acquaintance gives him away. The sculptor has model who wins love of the friend. And the latter offers to do away with himself to satisfy husband's vengeance. The hour is set for the suicide — but the husband prevents the tragedy through mental telepathy.

The Rejected Woman

(Goldwyn-Cosmopolitan—Eight Reels)

(Reviewed by Frank Elliott)

THIS is undoubtedly the most pretentious production that Distinctive has so far contributed to the Goldwyn program. Its plot sweeps from the snow-covered wastes of northern Canada to the haunts of the idle rich in New York. It is a picture that has many points of appeal. There is romance, adventure, thrills, tense drama and real heart interest.

The action begins in Canada where the audience is introduced to some very fine snow scenes and the first thrill when the hero is injured falling down a steep bank during the terrific blizzard. Then after the hero and the girl are forced to remain in a cabin overnight and the former is driven away by the father after consenting not to kill him, the scenes shift to Broadway and the production takes on a very elaborate appearance presenting a series of lavishly furnished interiors of homes, offices, hotels and cabarets.

The picture offers a goodly quota of stirring episodes. The radio is introduced in the early reels when the news of the death of the hero's father is sent into the ether from a Gotham broadcasting station and received in the northland by a friend who communicates it to the son. A novel idea and thoroughly modern. Comedy is injected into the meeting of the directors of the Leslie estate as John, the son, presides, but is continually being called on the phone by "wild women," or forgetting business in thoughts of the latter.

There are some tense scenes as Leslie, embarrassed by the manners of Diane in a swell cabaret, is deserted by the latter who accepts a proposal of Leslie's enemy, Dunbar, to provide her with money and clothes and send her abroad. The drama continues when the girl returns, more beautiful than ever, and when having wed Leslie, her past is exposed by Dunbar who succeeds in breaking up the happy home by showing the husband checks endorsed by Diane.

Alma Rubens is an attractive heroine and acquits herself creditably in the emotional moments. Conrad Nagel is an acceptable hero. The remainder of the cast is adequate.

THEME. Society romance dealing with the adventures of a Canadian northwest beauty who is sent to New York where she enters into a compromising proposition with the enemy of the hero.

PRODUCTION HIGHLIGHTS. The injury of Leslie during the blizzard in the northland. The discovery of the two in the cabin by the father and the driving of Leslie from the country. The scenes in which Dunbar, hoping to ruin Leslie ,exposes Diane as the woman he has been supporting. The elaborate interiors.

DIRECTION. Keeps things going along fairly well with several well planted dramatic moments. Has been able to inject novelty by use of radio and airplane.

EXPLOITATION ANGLES. Tie up with the radio stores using photos of the broadcasting scenes. Play up the names of Nagel and Rubens. Play up the scenes of New York life. If you have an airplane field near your town engage one of the aviators to drop heralds.

DRAWING POWER. Should go over in the larger houses and please most of the patrons.

SUMMARY. Quite a pretentious production that is acted by a cast of the first water. Possesses many gripping situations and filled with elaborate sets. Has novelty of appeal through use of the nation's hobby — the radio.

THE CAST

Diane DuPrez	Alma Rubens
Jean Gagnon	Bela Legosi
Samuel DuPrez	George MacQuarrie
John Lesie	Conrad Nagel
Craig Burnett	Antonio D'Algy
Peter Lesie	Aubrey Smith
Leyton Carter	Frederick Burton
James Dunbar	Wyndham Standing
Aunt Rosa	Mme. La Violette
Lucille Van Tuyl	Lenore Hughes

By John Lynch. Directed by Albert Parker. Adapted by John Lynch. Photographed by Roy Hunt.

SYNOPSIS. Landing "somewhere in Canada" from his airphane, John Leslie meets Diane Duprez. During a walk they are overtaken by a snow storm. Leslie falls down a slippery slope and is injured. The two are forced to seek shelter over night in a cabin. Diane's father is furious and after Leslie has returned to New York, he sends Diane to the same place "until the folks forget the scandal." They are married, but soon Leslie hears that another man has been paying Diane's bills and he leaves her. Eventually everything is explained.

The Confidence Man

(Paramount—Six Reels)

(Review by Laurence Read)

THIS formula has been going the rounds for many, many years — and since it is a favorite with screen producers there is no question but what it will continue to serve for screen expression. Thomas Meighan has found the "come back" type of character particularly suitable to his personality and talent — and he can make it interesting if there is a substantial plot behind it — a plot well fortified with incident and compelling situations.

Unfortunately "The Confidence Man" is a single track picture. There is no ingenuity nor invention about it — the director taking the script as written and playing safe. There was opportunity to balance the obvious development with amusing incident — and to inject some capital "business." But the highlights are contained in the titles — for which George Ade is responsible.

The central idea is built around a Wallingford character who journeys down from New York to a Florida village in order to fleece a crabbed miser out of his money. When he comes in contact with the simple, honest natives and, particularly a girl, who has unbounded faith in him, his regeneration is in sight. The action is confined to the groupings of the characters — and they do little, but stand around while the camera grinds. Close-ups are balanced with medium shots in catching the same views of the star and his leading woman, Virginia Valli — and the director doesn't give her many chances to register emotion or to be photographed to advantage. The story drags because Mr. Heerman fails to fortify his cut and dried situations with any incident. He provides but one humorous situation — when two bearded characters dress themselves in Laurence Wheat's checkered pajamas and tumble into his bed. Speaking of Mr. Wheat — he plays the hero's partner and he appears to be employed for no other reason than to cut to some figure as the romance is being developed.

The plot sort of vanishes into thin air — for it fails to register any stirring climax. The hero is willing to go to prison and face the music when he appreciates the honesty and trust of these gullible natives. The development is slow and methodical — and often tiresome. The mechanics of atmosphere, photography and lighting are first rate. And the interpretation is competent enough. Tom Meighan deserves bigger stories on the order of "Back Home and Broke."

THEME. Treats of a city swindler's regeneration when he encounters the faith and honesty of simple villagers — much of his "about face" being influenced by romance.

PRODUCTION HIGHLIGHTS. George Ade's titles. The character sketches of Charles Dow Clark and Margaret Seddon. The lighting and photography. Moment when hero decides to go straight. The spoiling of the bazaar by the rain.

DIRECTION. Is uninspired. Had opportunity to inject some capital business and overcome plot shortcomings — but fails to lighten the monotonous development. Romance is almost negligible. Too many cuts to unimportant details.

EXPLOITATION ANGLES. Feature this as a typical Meighan story. Bill as picture of redemption. Play up Virginia Valli.

DRAWING POWER. Star's popularity will attract them everywhere.

SUMMARY. We expect more from Meighan. Not in the same class as "Back Home and Broke." Conventional, uninspired treatment — with scarcely any incident. Titles are the best points about it. Has no situations of consequence. Mediocre.

THE CAST

Dan Corvan	Thomas Meighan
Margaret Leland	Virginia Valli
Larry Maddox	Laurence Wheat
Godfrey Querrit	Charles Dow Clark
Mrs. Bland	Helen Lindroth
Jimmie Bland	Jimmie Lapsley
Mrs. X	Margaret Seddon
Wade	George Nash
Mrs. O'Brien	Dorothy Walters
The Minister	David Higgins

By Laurie York Erskine. Scenario by Paul Sloane. Directed by Victor Heerman.

SYNOPSIS. Swindler from city goes to Florida town to fleece miserly skinflint. With the co-operation of his partner he succeeds in his venture, but refuses to profit by it when he appreciates the honesty and faith of the humble villagers. Meets a native girl who inspires him to go straight. His redemption assured he is willing to go to prison.

The Woman Who Sinned

(Finis Fox—F. B. O.—Seven Reels)

(Review by Laurence Read)

TELLING a story of redemption — and carrying elements of appeal in its pathos, heart interest and melodramatic conflict — to say nothing of a convincing characterization, this picture is destined to meet with popular approval. There is unfolded a plot which, while unoriginal, is forceful in its treatment. The author and director has manipulated his characters so that they appear like everyday folks. In other words he has subordinated his plot to make his figures vital and dominant. And they are subject to the virtues and vices found in every community.

It makes moving and interesting drama — even with its time lapse of fifteen years — which is an accomplishment because the continuity is unimpaired. The theme, based upon the triangle (featuring a home-loving wife, innocently compromised) contains sufficient elemental action to quicken the pulse of the spectator — and enough humanities to tug at his heart-strings.

Mr. Fox, who believes in contrast and conflict, sees to it that these ingredients are firmly projected. He shows us a humble home occupied by a husband, his wife and child — and for contrast he guides the youngster aboard a rich philanderer's yacht — which is at anchor in the harbor of this New England coast village. The conflict enters when the young mother frantically searches for the child and finds him aboard the ship. The heroine's degradation is complete when she realizes that she has been victimized. Feeling herself an outcast she refrains from going home. The rest of the story reveals her revenge after experiencing severe trials in the city. Her regeneration is effected through the aid of her son who has become a clergyman — and the sequences building to it are embroidered with human touches so that sympathy for the distressed heroine is never lost.

With its theme of retribution and redemption it carries pathos and drama. And there are no gaps in its logic and treatment. The acting is convincing — especially Mae Busch's performance — while Irene Rich, Rex Lease and Lucien Littlefield are always in character. Morgan Wallace, on the other hand, is a theatrical villain, playing his part with too much emphasis. We call it a sure-fire audience picture. It is finely photographed — several of its scenes flashing a pictorial appeal. The patron will be attracted by the title — and once in his seat he will follow a well-timed story, told progressively and vigorously.

THEME. Domestic drama featuring a wronged wife who gains retribution after being forced to carry on liaison with philanderer. Her redemption follows.

PRODUCTION HIGHLIGHTS. The scenes aboard the yacht. The heart appeal. The good acting turned in by well balanced cast. The regeneration of heroine. The detail. The atmosphere of coast village

DIRECTION. Having written the story, the director has known just how to treat it to bring out all the values. Keeps it moving — and emphasizes human note. Makes characters dominant over plot.

EXPLOITATION ANGLES. The title is certain to arouse interest. Play it up — and also concentrate upon cast which comprises well known players. Bill it as a dramatic document of a wronged woman who finds regeneration.

DRAWING POWER. A good audience picture. Should appeal to any type of patron.

SUMMARY. A heart drama is featured here which carries a strong sympathetic note for central figure — a wronged wife. While theme is familiar it has been treated so that its dramatic values are well emphasized. Well staged and finely acted — and contains vital situations.

THE CAST

A Wall Street Operator	Morgan Wallace
His Wife	Irene Rich
A Minister	Lucien Littlefield
His Wife	Mae Busch
Their Son	Dicky Brandon
An Evangelist	Rex Lease
A Queen of Burlesque	Cissy Fitzgerald
Mitzi	Ethel Teare
Tutu	Hank Mann

Written and directed by Finis Fox. Photographed by Hal Mohr and Jean Smith.

SYNOPSIS. Treats of a wronged wife, who leaves her husband and their baby, because of the disgrace of being compromised by a philanderer aboard his yacht. After being discarded by him she plans revenge which she executed fifteen years later when she sends the trespasser to prison. Her son, an evangelist aids her in finding redemption.

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NEW THEATRE
CONSTRUCTION & EQUIPMENT
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P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Milwaukee Hails The New Wisconsin Theatre

New $2,000,000 Saxe Bros. House Called "Showplace of The Northwest"

THE opening of the New Wisconsin theatre at Milwaukee, was an event which attracted visitors from far and wide and was a real triumph for the Saxe Brothers. Thomas and John Saxe, who are pioneer motion picture theatre men, have named this 3,500 seat house, which cost nearly $2,000,000, "The Showplace of the Northwest". It is the twenty-eighth theatre in the chain of the Saxe Operating Company, and is similar in design to the Chicago and Tivoli theatres.

Six Story Building

The building is a six-story affair, located at the corner of Sixth Street and Grand Avenue, one of the busiest downtown intersections. Its furnishings, hangings, and equipment are said to be unexcelled in theatres of similar type in larger cities. Each seat is in clear view of the screen and stage. The enormous gallery is of the cantilever type. The lighting system is of the most comprehensive kind, every known effect of harmonious coloring being possible. The orchestra pit is lighted by direct rays from the roof. Behind the scenes on the stage is sufficient rigging to hang twenty different scenes, and the dressing rooms, rest rooms and offices, are complete in every way.

Presentations A Feature

In complete charge of art and production is Ed. J. Weisfeldt, who has been a member of the Saxe forces for fifteen years. Mr. Weisfeldt leaves the managership of Saxe's Strand in Milwaukee, to assume the stage presentation direction of the new theatre.

The front of the house has the grand stairway and beautiful mezzanine popular with Messrs. C. W. and Geo. L. Rapp, the architects, and these make of the lobby a truly gorgeous setting. Harry Davey, director of the front of the house, is formerly of the Mark Strand Theatre, New York.

The orchestra is comprised of sixty able musicians under the direction of Rudolph G. Kopp, formerly of the Los Angeles Symphony theatre, Grauman's Million Dollar theatre at Los Angeles, and later of the Chicago theatre, Chicago. The members of the orchestra sit in a specially designed pit, the floor of which is a resonance chamber for increasing and enriching the tone values of the music.

Twin Organs Installed

On either side of the orchertra pits are the organ consoles, comprising the Barton twin organ, the last word in organ perfection. Bernhard Cowham, one of the best known organists in the country, has been engaged by the New Wisconsin, but with this new instrument two persons are able to play at the same time and a volume equal to a hundred piece symphony orchestra thus produced.

The seating arrangements are of the latest design. The auditorium chairs were furnished by the Heyward Wakefield Company of Boston.

The heating, cooling, and ventilating systems of the Wisconsin theatre are said to be masterpieces of engineering. They alone represent an expenditure of $157,000. The projectors were installed by the Enterprise Optical Manufacturing Co.

Despite blizzardy weather, with the opening scheduled for 6:30 p.m., in half an hour the entire house was filled. More than two thousand invitations had been issued by Messrs. Saxe, but the remaining seats were quickly filled by the crowds who stood in the rain and snow forming a line a block long to gain admittance, and more than 2,000 persons were turned away.

Opening Gala Affair

The program was opened by the Orchestra playing Wagner's Overture to Tannhauser, supplemented by a chorus of 75 voices of the Lyric Male Chorus of Milwaukee singing the Pilgrim's Chorus. The entire stage was arranged to represent a path in the heart of the mountains, along which the entire pilgrim chorus descended, singing as they came. It was a magnificent piece of staging.

Stage Novelties

This was followed by a film showing various features of Wisconsin, and was concluded by a tableau representing the state's crest against a drop showing the state Capitol. Next came Plastigrams, the duo color films.

An organ solo, both organs being played at the same time, was one of the most attractive features of the opening program.

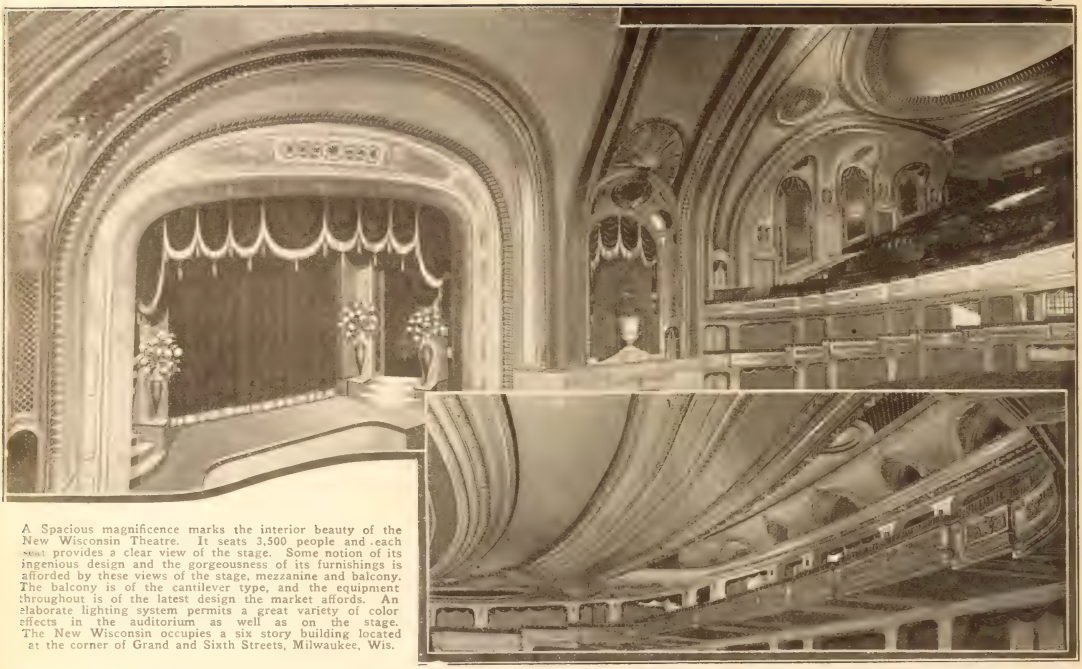
A musical fantasy called Banjo Land was next presented. A gigantic banjo on the back drop, with two banjoists seated on the neck of the instrument, huge daisies and a harvest moon were part of the attractive setting. Dancing and singing of southern and old fashioned songs completed the act.

"Why Men Leave Home", was the feature picture, and a comedy concluded the program.

Features of the opening included a beauty contest throughout the state to determine the most beautiful girl in Wisconsin. Miss Dorothy Jabavy of Two Rivers, Wis. was selected. Miss Jabavy was presented with $100 in gold, a life-time pass to the Wisconsin in a gold case, and presided as queen in a big parade just previous to the Friday evening opening.



The New Wisconsin in Milwaukee is the Twenty-eighth house in the Saxe Brothers string and one of the finest picture theatres in the country. Above an exterior view and at the right a view of the spacious and beautifully decorated lobby, taken from the balcony.



A Spacious magnificence marks the interior beauty of the New Wisconsin Theatre. It seats 3,500 people and each seat provides a clear view of the stage. Some notion of its ingenious design and the gorgeousness of its furnishings is afforded by these views of the stage, mezzanine and balcony. The balcony is of the cantilever type, and the equipment throughout is of the latest design the market affords. An elaborate lighting system permits a great variety of color effects in the auditorium as well as on the stage. The New Wisconsin occupies a six story building located at the corner of Grand and Sixth Streets, Milwaukee, Wis.

Milwaukee Hails the New Wisconsin Theatre

(*Continued from preceding page*)

members of clubs, various civic organizations, etc. were participants in the parade. At the conclusion of the program a string orchestra played on the mezzanine and Miss Wisconsin presided.

An artistic program booklet, said to be the first of its kind, was presented to each person at the theatre Friday night. It contained the entire history of the building of the theatre and photographs of the theatre personnel and was arranged by Albert Coppock formerly an art designer and technical man with Balaban and Katz.

A regular feature of the Wisconsin will be Sunday noon concerts by the Wisconsin Theatre Symphony orchestra under Mr. Kopp's direction.

Mr. Thomas Saxe is President and General Manager of the Saxe Operating Corporation, Mr. John Saxe, Vice President, and Oscar Brachman, prominent realtor and builder of several theatres in the city and state, Secretary and Treasurer.



Thomas Saxe, President and General Manager of The Saxe Operating Corporation.

Says Movies of Future Will Reproduce Sound and Color

In an interview with the art editor of the Washington Post, Leon Bakst, famous Russian scenic artist, predicts that the motion picture of tomorrow will be in natural colors and reproduce sound by means of radio.

Bakst, who recently paid a visit to Hollywood, did not say by what particular means these effects will be obtained, but states that following a return visit to his Paris studio he will go to Hollywood to devote himself entirely to motion picture work.

The artist is well known in this country through the settings and costumes he designed for numerous stage productions offered here. Among these were the "Cleopatra," "Scheherazade," and other ballet presentations brought to America by the Ballet Russe.

Paying his respects to the spectacular scenes of motion pictures for their artistic and emotional effectiveness, Bakst goes on to say that these huge scenes are too expensive and that the inventiveness of the artist is necessary to produce the effect of "immensity by the employment of only a part of immensity."

Butterfield Will Remodel Theatre in Fort Wayne

Mr. and Mrs. W. S. Butterfield returned on March 29th from a two months' trip to California. They found theatrical conditions very good on the Coast. While in Chicago, Mr. Butterfield O. K'd the plans for the new million dollar theatre in Flint. He also announces the leasing of the Orpheum Theatre at Fort Wayne, Indiana, and will take possession of same for next season. This house will be remodelled, with new stage, seats, scenery, dressing rooms and equipment, at an expense of $40,000. It will be renamed The Capitol and placed in the Michigan Circuit of Theatres.



Oscar Brachman, Secretary and Treasurer of the Saxe Operating Corporation.



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Does the Public Want Talking Pictures?

By *W. E. Waddell*

There has been much discussion recently as to whether or not there is a demand for other than pantomime motion pictures. In the opinion of many the silent drama fills every requirement.

The old-timer is wont to say, "O, yes, I've seen talking pictures and they are no good — the people don't want them." He is guessing when he says the people do not want them, for no one in the history of amusements has yet been able to successfully guess what the public wants, and when he refers to talking pictures he has seen in the past he is thinking of various combinations of phonograph and motion picture machines. By this method there has been no illusion, no perfect tone production.

In addition there are still more vital reasons why this method is doomed to failure. A phonograph record is limited to time of running, and no change of scene can take place. The motion picture of today consists of many quick changes of scene and settings. Many of the "shots" are not over ten feet (ten seconds) in length. Therefore a picture that talks cannot successfully compete with its silent brother if it be limited to a single set.

What happens when the film breaks with the phonograph-motion picture combination? There is only one answer to that. Burn it up, and get another print, for synchronism has been permanently destroyed.

But a new talking picture has arrived in the remarkable adaptation of radio to motion pictures, invented by Dr. Lee DeForest, who calls it the Phonofilm. There is no phonograph used in connection with the Phonofilm. The film itself literally talks and reproduces music. The actor performs exactly as he does upon the speaking stage. While the camera lens is catching every movement of his lips a tiny gas-filled tube by its side is faithfully catching every sound he utters.

By the Phonofilm method pictures may be made with all the latitude of the silent drama except that the director must discard his megaphone.

Long shots, close-ups, interior and exterior scenes may be made without regard to continuity. Then they are assembled in the usual way, with perfect synchronization.

What happens when the film breaks? Nothing. Simply patch it together and a fraction of a word with its accompanying action is missing as in a regular motion picture; but synchronization is not disturbed.

Many stage successes are useless for the reason that their charm lies in clever repartee. Therefore a world of splendid material is available for the talking picture that has been considered useless for the silent drama. In addition, musical comedies, light and grand operas, great orchestra concerts, may be reproduced.

Do the people want talking pictures? There is but one answer to that question now, and that a question: would the people of Kokomo like to see and hear Ziegfeld's Follies, the Metropolitan Grand Opera and the great dramas and comedies of Broadway at their local movie house?

Barker Hall Installs New Projection Equipment

New and thoroughly modern projection equipment has been installed by H. L. Lewis at the Barker Hall motion picture theatre, North Grafton, Mass.

Decatur House Features New Type Barton Organ as Drawing Attraction

INSTALLATION of the newest type Barton organ equipped with two consoles and embodying the "pitless console lifts," which is the latest invention of Dan Barton, has been completed at the Lincoln Square Theatre of Decatur, Ill. The management of the Lincoln Square will feature the new instrument as a drawing card in a vigorous advertising campaign.

A series of special numbers featuring the novelty and improved musical effects obtainable with the double console, which permits one organist to operate the instrument from either console or two organists to play simultaneously, has been prepared.

In the Lincoln Square Theatre the consoles have been installed in the orchestra pit at either side of the stage. By means of the electrically operated lifting devices both consoles may be elevated to a position which will permit a full view of the organist or organists from any part of the auditorium.

The new installation has attracted widespread interest among theatre men because of the lifting device, which the Bartola Musical Instrument Company declares is proving a very successful box office attraction

This new pitless electrically-operated console-lift, which by the pressing of a single button raises the console five feet during the organ numbers, then lowers it completely below the sight-lines again for the showing of the picture.

Mr. Dan Barton points out that this type of lift which is his own invention, and sold exclusively with the Barton Organ makes it possible for practically every theatre to own a "lifting console" organ. This is true because of the ease of installation. Instead of being located in a deep, specially-constructed pit, as heretofore required, these lifts, which he calls Pitless Console Lifts, occupy only 12 inches of vertical space and can be set directly on the floor of the orchestra pit.

Granada, New Santa Barbara Theatre, Opened

The Granada theatre, built and operated by the California Theatre Company, in Santa Barbara, Calif., was opened to the public on the night of April 9, with a program headed by Mae Murray in "Mlle. Midnight."

The new structure, which is a combination theatre and office building, was erected at a cost of $450,000. It is located at 20 West Canon Perdido Street.

The Granada will be operated as a combination picture and high class road show and vaudeville house. The opening attraction featured the Mae Murray starring vehicle on a program containing stage features, the leading number of which was a Theodore Kosloff ballet.

The officers of the California Theatre Company are Edward A. Johnson, president; Geo. D. Geib, vice-president, and J. F. Hansen, secretary and treasurer.

Hollywood to Have a New $500,000 Theatre

West Coast Theatres, Inc., operators of a big string of picture theatres in Southern California, have selected the site and completed plans for a new house with a seating capacity of 1,800 in Hollywood.

The plans call for a building costing $500,000 and it is expected the theatre will be ready by August or early in September.



The front of the Cameo Theatre, Brooklyn, N. Y. The photograph reveals the unusual facade which has won considerable praise for its color and design. The Cameo is owned by Herman Weingarten. Lobby displays and frames shown in the picture were supplied by Libman-Spanger Corporation.

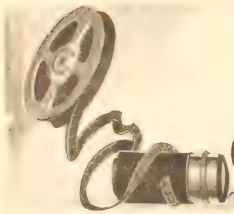
Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

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Projection

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PARABOLIC MIRROR

Lesson II — Part VIII

Its Physical Properties

THE parabolic mirror is essentially a *light projecting* device as distinguished from mirrors having a spherical curve which are intended, primarily, for image formation.

To be sure, separate images are formed by each individual point on any polished reflector in accordance with the Law of Regular Reflection, but the resultant, or composite image from the entire surface will vary considerably, depending upon the curvature of the mirror.

Parabolic mirrors are finding wide application today for projecting light to comparatively remote distances. Flashlights, automobile and locomotive headlights, searchlights and floodlights are but a few of the uses to which this form of reflector is being put.

Recently, serious efforts were made to extend its use to the projection of motion pictures. The result was that several forms of so called "reflecting arcs" were placed on the market which already give indication of being extensively used. More will be said on this subject later.

How It Works

It will be recalled, in the case of the concave spherical mirror, that all the rays of light approaching the mirror parallel to the axis were not reflected thru the focus of the mirror. Those rays striking the edges of the reflector were turned back so as to cross the axis between the mirror and its focal point. This was described as the "spherical abberation" of the concave mirror.

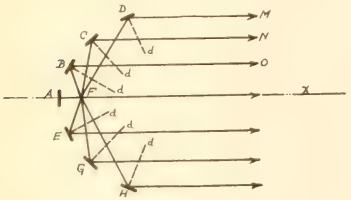


Figure 27

Naturally, since all the parallel axial rays were not reflected back through the focus, if a point source of light were placed at the focal point, the rays of light issuing from it would not be reflected parallel to each other along the axis.

Suppose, however, that a large number of very small flat (plane) mirrors were arranged around this point of light in such a manner that each mirror picked up *one ray* of light and reflected it parallel to a certain direction. The appearance of these mirrors would be as in Fig. 27, where F represents the point source of light. The mirrors are indicated by the letters, A, B, C, D, etc., and AX represents the axis of these mirrors.

In accordance with the Law of Regular Reflection, the light rays from point F strike each of the mirrors in such a manner that the angle of incidence is equal to the angle of reflection. Thus, angle FBD equals angle DBO; angle FCD equals DCN; FDB equals BIM, etc.

In this manner a *true beam of parallel rays* result from this special grouping of mirrors around point F. Now, point F is called the *focal point* of this combination and the shape of the curve formed by the mirrors when so placed is called a *parabola.* If this parabola is revolved about AX as an axis the result will be a parabolic reflector. This type of mirror really consists of thousands of pinpoint mirrors, each reflecting a ray of light

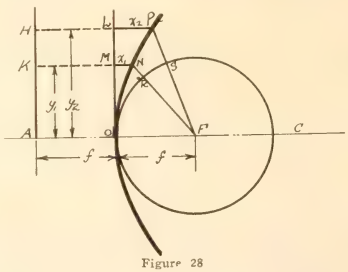


Figure 28

from a point source at F, the focus, parallel to the axis.

The Parabolic Curve

It is possible to consider the parabolic curve in a number of ways. Mathematically, it is written as follows: $y^2 = 4fx$ where y equals the vertical distance (Fig. 28) measured from the axis to any point on the curve; f equals the focal distance measured the center of the reflector to the focal point, F; x equals the horizontal distance from the center of the reflector to the same point on the reflector from which the y distance is measured. All of these distances are shown in Fig. 28.

From this we see that distance AK (y_1) multiplied by *itself* is equal to distance MN (x_1) times 4f (four times OF).

The graphical way of constructing the parabola is to select a point, O, to represent the *center,* or origin, of the curve. On each side of this point, along the axis AC measure off a distance f equal to the focal distance selected. AD will then represent one f distance and OF the other. Draw perpendicular AH through A and OL through O. Now any point on the parabola will be equally distant from line AH and the focal point F.

Thus, KN will be equal to NF and HP equal to PF. In this manner any required section of the parabolic curve, for the particular focal distance, f, chosen may be drawn.

Another graphical method can be employed as follows. Select the center, O, of the curve, on the axis AC. Erect perpendicular ON at this point. Using F as a center and the focal distance f as a radius, describe a circle (fig. 28). Now all points on the parabola will be equally distant from perpendicular OL

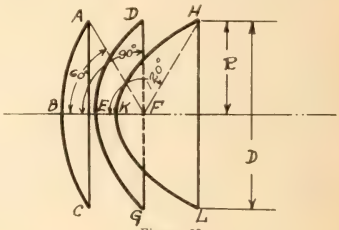


Figure 29

(measured horizontally) and the circumference of the circle. For example, MN (x_1) will be equal to NR and LP (x_2) equal to PS. This is the same as saying that NF equals $f + x_1$ and PF equals $f + x_2$.

Effect of Focal Distance

In view of the fact that all parabolic curves have the same general formula, $y^2 = 4fx$, it may seem strange that a variety of shapes can exist. In Fig. 29 we see three different shapes of parabolas, all having the same diameter, D. Curve ABC has an *angular opening* of 60 degrees measured about the focus F, as a center. Curve DEG has an angular opening of 90 degrees and that of HKL is 120 degrees. The focal distances of the three parabolas are BF, EF and KF respectively.

It is obvious that the thing which causes this difference in shape is the change in focal distance since the diameter, D, is the same for all three shapes. Now, R, the radius of the reflector, is equal to y in the formula $y^2 = 4fx$.

Since R is constant for all three types, the only other elements which can change are f and x (the depth of the reflector, or the distance from K to line HL). These two elements vary inversely with respect to each other. Thus, if f is *increased,* x must be *decreased,* in order to keep y^2 at a constant value. From this we can see that as a focal distance of a parabolic reflector is *increased* the depth of the reflector is made *smaller.* Conversely, if the focus is made *short,* the depth is made *greater.* This explains the difference in shape between two reflectors having different focal distance.

This change in shape, however, is only *relative* since all the curves have the *same formula.* For instance, if the *diameter* of reflector ABC (Fig. 29) were *increased* sufficiently this reflector would have exactly the *same shape* as either reflector DEG or HKL. If, on the other hand, the diameter of reflector DEG were made *small enough,* it would have exactly the *same shape* as that of ABC. The only difference between the re-

(Continued on page 1933)



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Architect's drawings of a suburban motion picture theatre, storerooms and apartments combined which is to be constructed in Kansas City, Mo. The theatre is shown in the extreme right of the building.

Combination Theatre, Stores and Apartments for Kansas City

THE combination suburban motion picture theatre and store room building in Kansas City has been shaded in the background by the plans of a new theatre to be erected at Seventy-fifth and Washington streets. W. C. Gunn, owner of the site upon which the structure is to be built, announced this week that in addition to a 900-seat modern motion picture theatre, the building would contain nine kitchenette apartments on the second floor and six ground floor store rooms.

"I am convinced that only in conjunction with such a building could a motion picture theatre 'break the ice' in a thinly settled neighborhood which heretofore has had no theatres," Mr. Gunn said. "It is the revenue to be derived from the building that will make possible the gradual development of theatre patronage. A theatre under such circumstances should be a community center in every respect. There will be some obstacles to overcome at first, to be sure, and that is why store room and apartment space is unusually valuable. I intend to give patrons of my district the best pictures possible for a small suburban house and I hope in this manner to build up a theatre that some day will compare with the best suburban houses."

The contract date for completion of the building is June 30, but an effort will be made to have the theatre ready for occupancy a month earlier, despite the fact that the work started only this week. The walls will be brick with terra cotta trim. S. B. Tarbet of Kansas City is the architect. The total cost of the building will be about $85,000. The structure will be 90 x 110 feet. Detailed arrangements for equipment of the theatre have not yet been made.



Photo by Tenschert & Flack.
A line up one block long formed for the opening of the sale of seats for the opening of Crandall's Tivoli Theatre, Washington, D. C.

McFall Buys Liberty in Terre Haute

The Liberty theatre in Terre Taute, Ind., has been bought by John McFall of that city. Under its new management the Liberty will be operated as a first run motion picture theatre.

The former owners of the theatre were the Consolidated Theatre and Realty Corporation.

Fiesta Celebrates Opening of Crandall's Tivoli

The official opening of Harry M. Crandall's new Tivoli Theatre in Columbia Heights, Washington, D. C., fired the spirit of community pride to a fever pitch and the 100,000 souls reputed to be residents of that section of the National Capitol celebrated the event with a two-day fiesta in which the glories and achievements of Columbia Heights were fittingly extolled with yards and yards of bunting draperies and a parade of motor cars, floats and so forth.

The official opening took place Friday night, April 5. But the Tivoli could not accommodate anything like a part of the Columbia Heights residents on that night when scores of prominent members of the film industry journeyed from various parts of the country to be present at the celebration in honor of Mr. Crandall and his new cinema palace. So the festivities carried on and the next evening, Saturday, crowds sufficient to make a dense, impenetrable mass collected in front of the Tivoli.

The parade, which opened the community Tivoli celebration on Friday night, was composed of nearly three hundred floats representing as many civic and commercial organizations, and an uncharted number of private automobiles which joined in the line of march. Prizes were awarded the best decorated floats and window displays.

Entering the house on the opening night, the perspective of the lobby and mezzanine lounges was obscured by the huge banks of floral respects sent from exchanges, studios, New York Home Offices, First National franchise holders, officers, and theatres, and the officers and employes of the Crandall organization.

Introductory remarks were made by Manager Lohmeyer, Joshua P. Evans of the Riggs Bank, Father Gavin, whose Sacred Heart church stood on the property, and the Reverend Morgan of the Congregational Church of Mount Pleasant, Commissioner Rudolph, and others.

Stockholders of the Tivoli Theatre Company met in the Metropolitan Saturday and elected the following officers of the company and of the board: Harry M. Crandall, president; Joseph P. Morgan, vice-president, and Fritz Hoffman, secretary-treasurer. Members of the Board of Directors are: Joshua Evans, Jr., Frank V. Killian; Joseph P. Morgan, W. Wallace Chiswell, Fritz D. Hoffman, Wilton J. Lambert, A. M. Nevius, J. E. Mayfield, A. F. Jorss, Harry M. Crandall. Wilton J. Lambert was chosen counsel.

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Liberty in Sumner One of Best Small Town Theatres in State of Washington

AMONG the newest and most modern small town theatres in the state of Washington is the Liberty theatre at Sumner, opened recently under the ownership and management of Dominick Constanti, operator of a string of motion picture houses in several of the small towns of the state.

The Liberty is housed in a strictly brick building, one story in height. At each side of the entrance there are small stores, rented to candy and tobacco firms. The ticket booth of the theatre projects out into the lobby, and is in the center of that space. It is equipped with automatic ticket machines.

One of the features of the house on the inside is the spacious foyer, which extends the entire width of the building. Entrance to the main auditorium is gained through three doors leading from the foyer. The rest of the space between the foyer and auditorium is separated by glass, with drapes on both sides.

The color scheme of the house is blue and old ivory. All drapes and curtains, including the main stage curtains, are blue, with a lighter shade of trimming. Carpets throughout the theatre are all a dark shade of gray. The auditorium has a seating capacity of slightly more than five hundred, including the special loge seats situated at the rear of the lower floor.

At each end of the foyer there are steps leading to the mezzanine floor. At one side on the mezzanine is situated the ladies rest room, lightly decorated in cretonnes with wicker furniture and light curtains. At the other side is the men's smoking room, opening onto the auditorium of the house, like a balcony, and inclosed in glass. It is furnished in keeping with the rest of the house, in dark shades.

The projection booth in the Liberty is situated at the rear of the mezzanine floor. It is completely equipped with two new Simplex projection machines, a Hertner transverter, and a board controlling all the house, stage and garden lights, and curtain controls. There are two circuits of lights in the theatre, both circuits controlled on dimmers.

The stage of the Liberty is equipped with a full stage set, and is covered with light blue velvet drapes. The main curtain is in darker blue, corresponding to the other drapes. At each side of the stage are two gardens, which, along with the stage, are lighted from the board in the projection room. An innovation in these gardens is the scenes that are painted on each of the rear walls, in place of a plain wall that calls for extra decorations in the gardens themselves.

All the lighting of the auditorium, foyer, rest room, smoking room, etc., is indirect, being done from the side walls in the auditorium and from the ceilings in the other parts of the house.

The Liberty represents a total cost of more than $40,000, including the cost of a type "B" Wurlitzer organ which furnishes the music for the house. Peter Constanti is at present acting manager of the theatre, which is operated under a first run policy for that city, with program changes twice or three times weekly. The house was entirely furnished, decorated, lighted and equipped by the B. F. Shearer Theatre Equipment Company of Seattle and was dedicated the last part of March with a showing of "Sporting Youth."

Sommers Plans New Picture Theatre for Green City

Plans to build a new motion picture theatre in Green City, Mo., have been started by George Sommers, who owns and manages the Opera House in that city.

The location of the new structure will be on the corner of a square. It is expected that the building will be started soon.

"Alhambra" to Be Erected in Commerce Building

A second motion picture theater known as "The Alhambra," is being promoted by James Fulks, manager of the Rockwood branch of the Jellico Grocery Co., and R. D. Fulks, Knoxville representative of the A. B. C. Bakery, of Chattanooga, Tenn. Work of equipping a section of the Commerce Building for the theater is now in progress.

Projection Department

(*Continued from page* 1930)

flectors would be that one would be *larger* than the other. If the larger reflector were drawn to a *reduced scale* it could be made identically of the same shape and size as the smaller one.

Thus, holding the diameter constant and changing the focal distance provides a convenient means of altering the *beam characteristics* of a projector as far as *spread of beam* and *intensity off the axis* are concerned. The full effect of this will be shown later.

NEW YORK

Brooklyn—Architect Reilly and Hall, 405 Lexington Ave., N. Y. C., are drawing sketches for a theatre, stores office building and roof garden, $500,000, 6 story, 100 x 176, on Surf Ave., of brick and terra cotta for the Chanin Const. Co., 105 Court St., Brooklyn.

New York City—Arc. G. Keister, 56 W. 45th St., N. Y. C. is drawing plans for a theatre and office building, $750,000, 12 story, 208 x 143 x 97 on 241 West 42nd St., of brick and stone for the H. E. Holding Co. Inc., Pres. Max Hart, 51 Chambers St., N. Y. C.

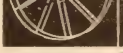
Syracuse—Arch. Paul Wolter, Wieting Block is drawing plans for the remodelling of a theatre on S. Warren St., conc. blk. and brick owner, Harrison and Fitzer, c/o Empire Theatre, S. Salina St., Syracuse.



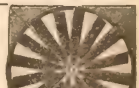




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Newspaper Opinions on New Pictures

"Three Miles Out"—Associated Ex., Alhambra, Ogden

Standard-Examiner:—"All you lovers of realism, thrills and the kind of story that makes you grip the seat tighter, hoping that the rescuers of the pretty heroine in great peril make haste, will receive more than you bargained for by seeing Madge Kennedy in 'Three Miles Out,' the feature attraction which held the Alhambra patrons spellbound last night. Not only is it jammed, crammed and chockful of exciting adventures, but it has Miss Kennedy in the most irrestible role she ever enacted before the camera."

"Poisoned Paradise"—Preferred Rialto, Los Angeles

Record:—"Here is a romantic kaleidoscope. Many characters—quaint, crafty, sympathetic—sliding and falling into new patterns like the colored glass of the children's optical toy. Interesting; at moments fascinating. That's 'Poisoned Paradise'.

Express:—"'Poisoned Paradise' is interesting. The cast is composed of well known players and they give a good account of themselves. Clara Bow is an excellent choice. Kenneth Harlan plays with a nice distinction of light and shade. Carmel Myers is again a siren. Her beauty and grace fit her admirably for these roles."

Herald:—"Filling all expectations 'Poisoned Paradise' is a picture only too true of the comedy, tragedy and drama that is to be found in any great gambling centre."

Times:—"'Poisoned Paradise' is a peach of a title and will probably lure people into Grauman's Rialto. Brilliant touches introduced by Waldemar Young and Louis Gasnier seem truely inspired. They have an ease and pertinence and naturalness to them that are a joyous revelation."

"Nellie The Beautiful Cloak Model"—Goldwyn Capitol, New York

Louella O. Parsons, New York American: "I got a terrible kick out of seeing Nellie tied on the elevated tracks with the 'L' train thundering down upon her. I also found Lew Cody the last word in villains. 'Nellie, the Beautiful Cloak Model' is a melodrama of the first water."

Aileen St. John Brenon, Telegraph: "The screen has certainly done right by our Nell! 'Nellie, the Beautiful Cloak Model' has all the laughs and thrills of the ten-twenty-thirty and, best of all, is played just that way. The producers have made a frank, unashamed melodrama and the result is that they are 'eating it up' at the Capitol theatre this week."

Harriette Underhill, Herald-Tribune: "There is a perfectly grand picture at the Capitol theatre called 'Nellie, the Beautiful Cloak Model' . . . If we were you, we should not miss it for anything."

F. W. Mordant Hall, Times: "When Owen Davis mapped out the thrills for his old melodrama, 'Nellie, the Beautiful Cloak Model,' some fifteen years ago, he undoubtedly had his tongue in his cheek, but little did he think then that people long afterward would shake their sides with laughter in a theatre like the Capitol at the sight of Nellie's hairbreadth escapes in film form."

Don Allen, Evening World: "An out-and-out melodrama. If you like frank melodrama go up and call on Nellie."

Evening Post: "A real movie. After all, the purpose of a movie is to entertain, isn't it? 'Nellie' gives you seventy-two minutes of fast action, thrills, human interest stuff and laughs—lots of laughs—and if that isn't a good movie there never was one made."

"King of Wild Horses"—Pathe Rialto, New York

Tribune: "One of the best—no, we can safely say the best—animal picture we ever saw. "Many men had tried to capture the black in the five years of his life, "but he only laughed and gayly eluded them by jumping a yawning chasm fourteen feet wide, which yawned over thousands of feet of nothingness. This black horse would do anything, and to prove it he did. He jumped fifty feet off a cliff into a raging torrent, galloped up the edge of a mountain till you got so dizzy you couldn't look any longer, and was extremely entertaining in many ways."

Telegraph: "Pathe came to the rescue of the Rialto audiences this week with one of the most interesting features that we have seen in many moonshines. It is the tale of a black stallion, produced by Hal Roach and expertly directed by Fred Jackman. This picture of the courageous leader of a herd of wild horses who was eventually tamed and made a pal of by his human captor, is a beautiful story for all lovers of horseflesh. It is thrilling and contains real drama that holds the interest to such a degree that one wishes that it were a part of a continued story."

Evening Post: "It is an interesting and frequently amazing story of the life of a wild horse on the Western plains, featuring a black equine wonder of the most unbelieveable intelligence. Pictorially beautiful, replete with thrills and holding attention every foot of the way, it is a picture which nobody should miss."

Morning World: "'The King of Wild Horses' is a picture in which a black stallion, proud, haughty, sensitive, brave and daring, makes a real hero. This is one of the finest pictures made with an animal in a leading role and is thrilling whenever he is on the screen."

"Virtuous Liars"—Vitagraph Rialto, New York

Morning World: "Maurice Costello seems to have retained much of the charm and personality which made him such a popular idol."

The Times: "The setting in this film was favorable as is the lighting and photography in most of the sequences. Edith Allen acquits herself very well as the attractive young 'widow.' David Powell has the part of the devoted surgeon who gets into a muddle and as usual he is sympathetic. Dagmar Godowsky is one of the ideal vampires."

Morning Telegraph: "Every effort has been made to give this story a luxurious setting. There are fine big sets and a choice of furnishings and a cast of old favorites."

Herald-Tribune: "Miss Allen is good looking, sincere and has a sense of humor."

Evening World: "It has Dagmar Godowsky as one of its features. She does excellent work with the material furnished her, as do Burr McIntosh and Naomi Childers."

Brooklyn Eagle: "There are two performances that are really better than average screen characterizations. They are those of Edith Allen and David Powell. Miss Allen is a comparative newcomer to the shadowed drama but she leaves no room for doubts about the future on the screen. As for Powell he can always be depended upon for a thoroughly satisfactory interpretation."

"Don't Doubt Your Husband"—Metro—Park—Mall, Cleveland

Plain Dealer—"Don't Doubt Your Husband," Viola Dana's latest out of the movie mill, is bad propaganda for interior decorators—especially if they chance to be young, pretty and blond."

Press—"The story itself has the merit of keeping one wondering what is going to happen next. The audience Sunday seemed to like it."

"The Humming Bird" Paramount Eastman, Rochester

Democrat and Chronicle—"Miss Swanson is less of a clothes model and more of an actress in "The Humming Bird" than she has been in any other picture in which she has been starred."

Herald—"In other words, it is a much overdone thing including a satiety of cheap emotionalism, the wolves of the Montmartre, the World War, and a fine close up of Gloria Swanson's upper teeth."

Journal—"Not only does Gloria Swanson eschew fine feathers, she acts—actually acts. She abandons all restraint and throws herself whole-heartedly into the role of Toinette, the Apache girl."

Times Union—"The Humming Bird,' is a picture of such technical excellence that one overlooks the improbability of its theme."



Pat O'Malley, signed to appear opposite Viola Dana for Metro.

"The Light That Failed"—Paramount—Alhambra, Milwaukee

Journal—"The picture is fairly interesting and has some outstanding moments but it has some dull ones as well. And somewhere—can't just put your finger on the spot!—it just misses the Kipling spirit, and a miss is as good as a mile."

Sentinel—"The staging throughout consistently carried out the atmosphere of the story and the balance of the support is capable."

"Women Who Give"—Metro Warfield, San Francisco

Bulletin—"There is all the thrill and go of the old-time melodrama with a modern finish in 'Women Who Give' at the Warfield this week."

Call and Post—"Those who like their drama of the human sort will find a great deal to applaud in 'Women Who Give."

Chronicle—"'Women Who Give' is a good picture and even better than that, and should fill the Warfield to its capacity during its run there."

Examiner—"'Women Who Give' will never go down into screen annals as one of the 'great' pictures of the year, but it provides interesting entertainment."

Herald—"With a story of surpassing interest, a cast that challenges comparison, genuine thrills, romance and pathos, and with excellent comedy relief, 'Women Who Give' is truly a remarkably fine production."

News—"If you like the sea, plenty of storm scenes, and fisher folk and old salts with your romance of true young love, here it is."

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Desire	Special Cast	First National	5 reels	
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	Sept. 29
Bill		Red Seal Pictures	5 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Broad Road, The	Allison-Travers	Lee-Bradford	6 reels	July 28
Broadway Broke	Mary Carr	Selznick	6 reels	Nov. 3
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Call of the Wild	Buck (dog)	Pathe	6 reels	Oct. 6
Capt. Kleinschmidt's Adventures in Far North		Lee-Bradford	5 reels	
Cause for Divorce	Special Cast	Selznick	7 reels	Feb. 16
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Cyclone Jones	Big Boy Williams	Aywon		
Daring Years	Special Cast	Equity	7 reels	Aug. 11
David Copperfield	Special Cast	Asso. Exhib.	7 reels	Nov. 17
Daytime Wives	Derelys Perdue	Film Book. Offices	7 reels	Sept. 8
Defying Destiny	Blue-Rich	Selznick	6 reels	Oct. 27
Drivin' Fool, The	Wally Van	Hodkinson	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	Barrymore-Rubens	Goldwyn-Cosmo	10 reels	April 14
Eternal Three, The	Special Cast	Goldwyn-Cosmo	6 reels	Oct. 13
Fair Cheat, The	Dorothy Mackaill	Film Book. Offices	6 reels	Sept. 29
Fighting Blade, The	Rich. Barthelmess	First National	9 reels	Oct. 6
Frame Up	J. Livingston	Independent Pict.-S.R.		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Going Up	Douglas MacLean	Asso. Exhib.	6 reels	Oct. 20
Gold Diggers, The	Hope Hampton	Warner Bros.	8 reels	Sept. 22
Green Goddess, The	George Arliss	Goldwyn-Cosmo	9 reels	Aug. 25
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of the Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	May McAvoy	First National	7 reels	Sept. 22
Is Money Everything?	Special Cast	Lee-Bradford	6 reels	
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	6 reels	Sept. 22
Merry-Go-Round	Phillips Kerry	Universal	10 reels	July 14
Modern Matrimony	Owen Moore	Selznick	5 reels	Sept. 22
Monna Vanna	Lee Parry	Fox	9 reels	Aug. 4
Mothers-in-Law	Special Cast	Preferred Pict.	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	8 reels	Sept. 15
Puritan Passions	Special Cast	Universal	6 reels	Oct. 20
Red Lights	Special Cast	Goldwyn-Cosmo	7 reels	Aug. 18
Rosita	Mary Pickford	United Artists	9 reels	Sept. 15
Rouged Lips	Viola Dana	Metro	5 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Shattered Reputations	Walker-Saunders	Lee-Bradford	5 reels	
Silent Command, The	Special Cast	Fox	8 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Six Days	Griffith-Mayo	Goldwyn-Cosmo	9 reels	Sept. 22
Sou - in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	7 reels	Sept. 15
Tango Cavalier, The	George Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Harlan-Taylor	Preferred Pict.	8 reels	Nov. 24
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22
Why Worry?	Harold Lloyd	Pathe	6 reels	Sept. 15

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
April Showers	Harlan-C. Moore	Preferred Pict.	7 reels	Nov. 17
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Bad Man, The	Holbrook Blinn	First National	7 reels	Oct. 20
Big Dan	Charles Jones	Fox	5 reels	Nov. 10
Breaking Into Society	Bull Montana	Film Book. Offices	4 reels	
Cameo Kirby	John Gilbert	Fox	7 reels	Oct. 27
Dancer of the Nile	Carmel Myers	Film Book. Offices	6 reels	Nov. 17
Day of Faith, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Desire	Special Cast	Metro	7 reels	Oct. 13
Does It Pay?	Hope Hampton	Fox	7 reels	Sept. 8
Drifting	Priscilla Dean	Universal	7 reels	Sept. 8
Eagle's Feather, The	Special Cast	Metro	7 reels	Sept. 29
Eternal Struggle, The	Special Cast	Metro	8 reels	Sept. 22
Exiles, The	John Gilbert	Fox	5 reels	Jan. 5
Foolish Parents	Special Cast	Asso. Exhib	6 reels	
Governor's Lady, The	Special Cast	Fox	8 reels	Jan. 5
Grail, The	Dustin Farnum	Fox	5 reels	Sept. 29
In the Palace of King	Special Cast	Goldwyn-Cosmo	9 reels	Nov. 24
Lights Out	Ruth Stonehouse	Film Book. Offices	7 reels	Sept. 22
Lone Fighter, The	J. B. Warner	Sunset-S. R.	5 reels	
Marriage Maker, The	Special Cast	Paramount	7 reels	Sept. 29
Meanest Man in World	Special Cast	First National	6 reels	Sept. 29
Men in the Raw	Jack Hoxie	Universal	5 reels	Nov. 10
Midnight Flower, The	Glass-Vale	Aywon Film		
Mile-a-Minute Romeo	Tom Mix	Fox		
Miracle Makers, The	Leah Baird	Asso. Exhib	6 reels	Feb. 23
No Mother to Guide Her	Genevieve Tobin	Fox	7 reels	
Ponjola	Special Cast	First National	7 reels	Oct. 27
Ramblin' Kid, The	Hoot Gibson	Universal	6 reels	Oct. 20
Richard the Lion-Hearted	Wallace Beery	Allied Prod. & Dist.	7 reels	Nov. 3
Ruggles of Red Gap	Special Cast	Paramount	8 reels	Sept. 22
Shattered Faith	Special Cast	Independent Pict.	6 reels	
Six-Fifty, The	Welsh-Adoree	Universal	5 reels	Sept. 29
Slave of Desire, The	Special Cast	Goldwyn-Cosmo	7 reels	Oct. 27
Social Code, The	Viola Dana	Metro	5 reels	Sept. 29
Steadfast Heart, The	Special Cast	Goldwyn-Cosmo	7 reels	Sept. 3
Sting of the Scorpion	Edmund Cobb	Arrow	5 reels	
Thundergate	Special Cast	First National	7 reels	Nov. 17
Times Have Changed	William Russell	Fox	5 reels	Oct. 6
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	Dec. 22
Way of the Transgressor	Special Cast	Independent Pict.	5 reels	Sept. 29
What Love Will Do	Ken. McDonald	Sunset-S. R.	5 reels	
Wild Party, The	Gladys Walton	Universal	5 reels	Oct. 13
Woman of Paris, A	Edna Purviance	United Artists	8 reels	Oct. 13
Woman-Proof	Thos. Meighan	Paramount	8 reels	Nov. 10
Zaza	Gloria Swanson	Paramount	7 reels	Sept. 29

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Acquittal, The	Windsor-Kerry	Universal	7 reels	Oct. 27
At Devil's Gorge	Edmund Cobb	Arrow	5 reels	
Bag and Baggage	Special Cast	Selznick	6 reels	Nov. 24
Blow Your Own Horn	Lewis-Peacock	Film Book. Offices	6 reels	Oct. 20
Country Kid, The	Wesley Barry	Warner Bros.	6 reels	
Crooked Alley	Special Cast	Universal	5 reels	Nov. 17
Dangerous Maid, The	C. Talmadge	First National	8 reels	Nov. 24
Drums of Jeopardy	Elaine Hammerstein	Truart Film		
Extra Girl, The	Mabel Normand	Asso. Exhibitors	7 reels	Dec. 1
Flaming Youth	Colleen Moore	First National	9 reels	Nov. 24
Held to Answer	Special Cast	Metro	6 reels	Nov. 3
His Children's Children	Special Cast	Paramount	7 reels	Nov. 17
Is Love For Sale	Special Cast	Aywon		
Jealous Husbands	Special Cast	First National	7 reels	
Let's Go		Phil Goldstone		
Light That Failed, The	Special Cast	Paramount	7 reels	Nov. 17
Little Old New York	Marion Davies	Goldwyn-Cosmo	11 reels	Aug. 18
Long Live the King	Jackie Coogan	Metro	10 reels	Nov. 10
Million to Burn, A	Rex Lease	Universal	5 reels	Nov. 3
North of Hudson Bay	Tom Mix	Fox	4973 feet	Feb. 23
Offenders, The	Margery Wilson	Independent Pict.-S. R.		
On the Banks of Wabash	Special Cast	Vitagraph	6 reels	Nov. 3
Our Hospitality	Buster Keaton	Metro	7 reels	Nov. 24
Pioneer Trails	Special Cast	Vitagraph	6 reels	Nov. 24
Pleasure Mad	Special Cast	Metro	6 reels	Dec. 1
Prince of a King, A	Dinky Dean	Selznick	6 reels	Oct. 27
Rendezvous, The	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 29
Scars of Hate	Jack Livingston	Independent Pict.	5 reels	
Seventh Sheriff, The	Dick Hatton	Arrow	5 reels	
Shifting Sands	Special Cast	Hodkinson	6 reels	Oct. 27
Shepherd King, The	Special Cast	Fox	9 reels	Dec. 22
Six Cylinder Love	Ernest Truex	Fox	7 reels	De. 22
South Sea Love	Shirley Mason	Fox	5 reels	Dec. 22
Spanish Dancer, The	Pola Negri	Paramount	9 reels	Oct. 20
Stephen Steps Out	Doug. Fairbanks, Jr.	Paramount	6 reels	Dec. 1
Thrill Chaser, The	Hoot Gibson	Universal	6 reels	Dec. 1
Thundering Dawn	Kerrigan-Nilsson	Universal	7 reels	Oct. 6
Unseeing Eyes	L. Barrymore-Owen	Goldwyn-Cosmo	8 reels	Nov. 3
Valley of Lost Souls	Special Cast	Independent Pict.-S. R.		
Wanters, The	Special Cast	First National	6 reels	Jan. 1
When Odds Are Even	William Russell	Fox	5 reels	Dec.

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Anna Christie	Sweet-Russell	First National	8 reels	Dec. 1
Around the World in the Speejacks		Paramount	6 reels	Mar. 1
Beaten	Jack Livingston	Independent Pict.	5 reels	
Big Brother	Special Cast	Paramount	7 reels	Dec. 22
Border Musketeers	Jack Livingston	Independent Pict.	5 reels	
Call of the Canyon	Special Cast	Paramount	7 reels	Dec. 22
Chastity	Kath. MacDonald	First National	6 reels	Jan. 26
Courtship of Myles Standish	Charles Ray	Asso. Exhib	9 reels	Nov. 3
Cupid's Fireman	Charles Jones	Fox	5 reels	Dec. 29
Darling of New York	Baby Peggy	Universal	6 reels	Nov. 10
Devil's Partner	Norman Shearer	Independent Pict.-S. R.		
Don't Call it Love	Special Cast	Paramount	6 reels	Jan. 5
Eyes of the Forest	Tom Mix	Fox		
Fashionable Fakers	Johnnie Walker	Film Book. Offices	5 reels	Dec. 22
Fashion Row	Mae Murray	Metro	7 reels	Dec. 8
Gentle Love	Special Cast	Fox	8 reels	Jan. 19
Her Temporary Husband	Special Cast	First National	7 reels	Feb. 23
His Mystery Girl	H. Rawlinson	Universal	5 reels	Dec. 29
Hoodman Blind	David Butler	Fox	5 reels	Jan. 26
In Search of a Thrill	Viola Dana	Metro	6 reels	Nov. 3
Kentucky Hours	Dustin Farnum	Fox		
Lucretia Lombard	Irene Rich	Warner Bros.	7 reels	Dec. 8
Mailman, The	Ralph Lewis	Film Book. Offices	7 reels	Nov. 24
Man Life Passed By, The	Special Cast	Metro	7 reels	Dec. 29
Maytime	Shannon-Ford	Preferred Pict	8 reels	Dec. 8
Near Lady, The	Gladys Walton	Universal	5 reels	Dec. 8
Net The	Special Cast	Fox		
Old Fool, The	James Barrows	Hodkinson	6 reels	Dec. 29
Printers' Devil, The	Wesley Barry	Warner Bros.	6 reels	Jan. 12
Pure Grit	Roy Stewart	Universal	5 reels	Jan. 5
Red Warning, The	Jack Hoxie	Universal	5 reels	Dec. 15
Reno	Special Cast	Goldwyn-Cosmo	7 reels	Dec. 8
Shattered Faith	Special Cast	Independent Pict.-S. R.		
This Freedom	Fay Compton	Fox		

Feature	Star	Distributed by	Length	Reviewed
Tiger Rose	Lenore Ulric	Warner Bros	8 reels	Dec. 3
To the Ladies	Special Cast	Paramount	4 reels	Dec. 1
Twenty-One	Rich. Barthelmess	First National	7 reels	Dec. 1
White Tiger	Priscilla Dean	Universal	7 reels	Nov. 24
Wife's Romance, A	Special Cast	Metro		
Wild Bill Hickok	Wm. S. Hart	Paramount	6 reels	Dec. 1
You Can't Get Away With It	Percy Marmont	Fox	6 reels	Nov. 24

JANUARY

Feature	Star	Distributed by	Length	Reviewed
After The Ball	Gaston Glass	F. B. O.	7 reels	Feb. 16
Black Oxen	Griffith-Tearle	First National	8 reels	Jan. 5
Boy Of Mine	Ben Alexander	First National	7 reels	Dec. 15
Conductor 1492	Johnny Hines	Warner Bros	7 reels	Dec. 29
Eternal City The	Special Cast	First National	8 reels	Dec. 29
Flaming Barriers	Special Cast	Paramount	6 reels	Jan. 19
Fool's Awakening, The	Special Cast	Metro	6 reels	Feb. 16
Grit	Glenn Hunter	Hodkinson	6 reels	Jan. 12
Half-A-Dollar Bill	Special Cast	Metro	6 reels	Nov. 24
Heart Bandit, The	Viola Dana	Metro		
Heritage of the Desert, The	Special Cast	Paramount	6 reels	Jan 26
Hook and Ladder	Hoot Hibson	Universal	8 reels	Jan. 12
Humming Bird, The	Gloria Swanson	Paramount	7 reels	Jan. 26
In the Spider's Web	Special Cast	Independent Pict. Corp		
Judgment of the Storm	Special Cast	F. B. O.	7 reels	Dec. 1
Just Off Broadway	John Gilbert	Fox	6 reels	Feb. 9
Lady of Quality, A	Valli-Sills	Universal	8 reels	Dec. 22
Lullaby, The	Jane Novak	F. B. O.	7 reels	Jan. 12
Man From Wyoming, The	Jack Hoxie	Universal		
Mask of Lopez	Special Cast	F. B. O.	5 reels	Nov. 24
Name the Man	Special Cast	Goldwyn Cosmo	8 reels	Dec. 15
Not A Drum Was heard	Charles Jones	Fox	5 reels	Feb. 9
Painted People	Colleen Moore	First National	7 reels	Feb. 9
Phantom Justice	Special Cast	F. B. O.	6 reels	Jan. 26
Roulette	Special Cast	Selznick	5 reels	Feb. 9
Shadow of the East	Special Cast	Fox	6 reels	Feb. 16
Song of Love, The	Norma Talmadge	First National	8 reels	Jan. 5
Trouble Trail	N. Gerber-R. Hatton	Arrow	5 reels	
Under the Red Robe	Special Cast	Goldwyn-Cosmo	13 reels	Nov. 24
West of the Water Tower	Special Cast	Paramount	7 reels	Jan. 12
Wild Oranges	Valli-Mayo	Goldwyn-Cosmo	7 reels	Jan. 12
Woman to Woman	Betty Compson	Selznick	7 reels	Jan. 12

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Alimony	Baxter-Darmond	F. B. O.	8 reels	
Blizzard, The	Special Cast	Fox	5890 feet	Mar. 29
Baffled	Franklyn Farnum	Independent Pict.-S. R.		
Breath of Moment, The	Wm. Desmond	Universal	6 reels	Feb. 9
By Divine Right	Dexter-Harris	F. B. O.	7 reels	Jan. 26
Daddies	Special Cast	Warner Bros	7 reels	Feb. 9
Daughters of Today	Special Cast	Selznick	7 reels	Mar. 8
Flapper Wives	Special Cast	Selznick		
Flowing Gold	Nilsson-Sills	First National	8005 feet	Mar. 1
Gambling Wives	Marjorie Daw	Arrow	7 reels	
George Washington, Jr.	Wesley Barry	Warner Bros	6 reels	Feb. 2
Happiness	Laurette Taylor	Metro	8 reels	Mar. 8
Hoosier Schoolmaster, The	Special Cast	Hodkinson		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Ladies to Board	Tom Mix	Fox	6112 feet	Mar. 1
Lily of the Alley	Edwards-White	Hepworth		
Love Letters	Shirley Mason	Fox	4749 feet	Mar. 8
Love Maker, The	Stronghearted (dog)	First National	7 reels	Jan. 19
Loving Lies	Brent-Blue	Allied P. & D.	7 reels	
Marriage Circle, The	Marie Prevost	Warner Bros	7 reels	Feb. 16
Nellie, the Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo	7 reels	Mar. 8
Next Corner, The	Tearle-Mackaill	Paramount	6 reels	Feb. 23
Night Hawk, The	Harry Carey	Hodkinson	5 reels	
North of Nevada	Fred Thomson	F. B. O.	5 reels	Apr. 19
No More Women	Special Cast	Allied P. D.	6 reels	
On Time	Richard Talmadge	Truart		
Pied Piper Malone	Thos. Meighan	Paramount	7 reels	Feb. 9
Poisoned Paradise	Bow-Harlan	Preferred	7 reels	Mar. 15
Ride for Your Life	Hoot Gibson	Universal	5310 feet	Mar. 1
Scaramouche	Special Cast	Metro	14 reels	Oct. 13
Shadows of Paris	Pola Negri	Paramount	7 reels	Jan. 26
Sporting Youth	Reginald Denny	Universal	7 reels	Feb. 2
Stranger, The	Special Cast	Paramount	7 reels	Feb. 9
Three Miles Out	Madge Kennedy	Assoc. Exhib.	6 reels	Jan. 12
Torment	Owen Moore - Bessie Love	First National	6 reels	Mar. 22
Thy Name is Woman	Special Cast	Metro	9087 feet	Mar. 15
Uninvited Guest, The	Special Cast	Metro	6145 feet	Mar. 1
Western Feuds	Edmund Cobb	Arrow	5 reels	
When A Man's A Man	Special Cast	First National	6 reels	Feb. 16
White Sin, The	Special Cast	F. B. O.		
White Sister, The	Lillian Gish	Metro		Sept. 15
Wolf Man, The	John Gilbert	Fox	5145 feet	Mar. 15
Woman's Secret, A	Mae Marsh	Allied P. & D.	10 reels	
Yankee Consul, The	Douglas MacLean	Assoc. Exhib.	6 reels	Feb. 23

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Express, The	Special Cast	Fox	6316 feet	Apr. 5
Beau Brummel	John Barrymore	Warner Bros	10 reels	Mar. 8
Beware, The Woman		F. B. O.		
Blasted Hopes	Edmund Cobb	Arrow	5 reels	
Blood and Gold	Special Cast	Goldwyn-Cosmo		
Broadway After Dark	Special Cast	Warner Bros	7 reels	Apr. 19
Crossed Trails	J. P. McGowan	Independent Pict.-S.R.		
Damaged Hearts	Sara Mullen & Mary Carr	F. B. O.	6175 feet	Mar. 8
Don't Doubt Your Husband	Viola Dana	Metro		
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists		
Enchanted Cottage, The	Richard Barthelmess	First National	7926 feet	April 19
Fool's Highway	Mary Philbin	Universal	8 reels	Mar. 15
Galloping Ace, The	Jack Hoxie	Universal	5 reels	
Galloping Fish, The	Special Cast	First National		
Galloping Gallagher	Fred Thomson	F. B. O.	4700 feet	Apr. 5
Great White Way, The	Anita Stewart	Goldwyn-Cosmo	10 reels	Jan. 19
Greed	Special Cast	Goldwyn-Cosmo		
His Darker Self	Lloyd Hamilton	Hodkinson	5 reels	Apr. 5
Lilies of the Field	Griffith-Tearle	First National	8510 feet	Mar. 22
Lone Wolf, The	Dalton-Holt	Asso. Exhib.	6 reels	

Feature	Star	Distributed by	Length	Reviewed
Love's Whirlpool	Kirkwood-Lee	Hodkinson	6 reels	Mar. 22
Man's Mate, A	John Gilbert	Fox	5041 feet	Apr. 19
Mrs. Erricker's Reputation	A. Taylor	Hepworth		
Nellie, Beautiful Cloak Model	Special Cast	Goldwyn-Cosmo		
Pagan Passions	Special Cast	Selznick	6 reels	Mar. 29
Paying the Limit	Ora Carew	Gerson Pict.		
Phantom Horseman	Jack Hoxie	Universal	4399 feet	Mar. 15
Plunderer, The	F. Mayo & Spec. Cast	Fox	5812 feet	Apr. 5
Right of the Strongest	E. K. Lincoln	Selznick	6 reels	Apr. 5
Sage Brush Gospel	N. Gerber-R. Hatton	Arrow	5 reels	
Secrets	Norma Talmadge	First National	8363 feet	Apr. 5
Shooting of Dan McGrew	Barbara LaMarr	Metro		
Stolen Secrets	Herbert Rawlinson	Universal	4742 feet	Mar. 22
Three Weeks	Special Cast	Goldwyn-Cosmo	8 reels	Feb. 16
Try and Get It	Washburn-Dove	Hodkinson	4302 feet	Mar. 22
Two Fisted Tenderfoot	J. P. McGowan	Independent Pict.-S. R.		
Vagabond Trail, The	Charles Jones	Fox		
What Three Men Wanted	Miss Dupont	Indepen. Pict	5200 feet	
Why Get Married	Andree Lafayette	Asso. Exhib		
Why Men Leave Home	Special Cast	First National		
Yankee Madness	Special Cast	F. B. O.		
Yolanda	Marion Davies	Goldwyn-Cosmo	10 reels	Mar. 1

APRIL

Feature	Star	Distributed by	Length	Reviewed
Arab, The	Special Cast	Metro		
Beloved Vagabond, The	Carlyle Blackwell	F. B. O.		
Borrowed Husbands	Florence Vidor	Vitagraph		
Boy of Flanders, A	Jackie Coogan	Metro	7 reels	Apr. 5
Crossed Trails	Franklyn Farnum	Independ. Pict. Corp.		
Cytherea	Special Cast	First National		
Dancing Cheat, The	Herbert Rawlinson	Universal		
Excitement	Laura La Plante	Universal	4913 feet	Apr. 19
Fighting for Justice	Art Accord	Madoc Sales		
Forty Horse Hawkins	Hoot Gibson	Universal	6 reels	
Girl of the Limberlost, A	Special Cast	F. B. O.		
Gur Shy	Harold Lloyd	Pathe		
Goldfish, The	Constance Talmadge	First National		
His Forgotten Wife	Madge Bellamy	F. B. O.		
If Winter Goes	Raymond Griffith	Independent.-S. R.		
King of Wild Horses	Special Cast		5 reels	Mar. 29
Law Forbids, The	Special Cast	Universal		
Lost	Special Cast	F. B. O	7 reels	
Mademoiselle Midnight	Mae Murray	Metro		
Marriage Cheat, The	P. Marmont-L. Joy	First National		
Miami	Betty Compson	Hodkinson		
Pipes of Pan	Alma Taylor	Hepworth		
Recoil, The	Special Cast	Goldwyn-Cosmo		
Second Youth	Special Cast	Goldwyn-Cosmo	6 reels	Mar. 29
Sherlock, Jr	Buster Keaton	Metro		
Silent Stranger	Fred Thomson	F. B. O		
Son of Sahara, A	Special Cast	First National		
Souvenir	Ayres-Marmont	Asso. Exhibs.		
That Man from Arizona	D. Revier-W. Fairbanks	F. B. O.		
Those Who Dance	Special Cast	First National		
Three Days To Live	Ora Carew	Gerson-S. R.		
True as Steel	Special Cast	Goldwyn-Cosmo		
Twenty Dollars a Week	Georgia Arliss	Selznick	6 reels	Apr. 5
What Three Men Wanted	Miss Dupont	Independent Pict. Corp		
Wildcat, The	Robert Gordon	Independent-S. R.		
Wandering Husbands	Kirkwood-Lee	Hodkinson		
Women Who Give	Special Cast	Metro	7500 feet	Mar. 29
Woman on the Jury, The	Sylvia Breamer	First National		

MAY

Feature	Star	Distributed by	Length	Reviewed
Babbitt	Special Cast	Warner Bros.		
Between Friends	Special Cast	Vitagraph		
Circus Cowboy, The	Charles Jones	Fox		
Danger Line, The	Sessue Hayakawa	F. B. O.		
Desperate Adventure, A	Franklyn Farnum	Independent Pict.		
For Sale	Special Cast	First National		
Getting Her Man	Art Accord	Madoc Sales		
Hold Your Breath	Devore-Hiers	Hodkinson		
Honor Your Mother	Carr-Walker	F. B. O		
John Forrest Finds Himself	Edwards-White	Hepworth		
Lightning Rider, The	Harry Carey	Hodkinson		
One Law for the Woman	Harris-Landis	Vitagraph		
One Night in Rome	Laurette Taylor	Metro		
Rejected Woman, The	Alma Rubens	Goldwyn-Cosmo		
Riders Up	Spec. Cast	Universal	5 reels	
Storm Daughter, The	Priscilla Dean	Universal		
Sundown	Roy Stewart	First National		
Untamed Youth		F. B. O		
Virtuous Liars	Edith Allen	Vitagraph		
What Shall I Do	Dorothy Mackaill	Hodkinson		
White Moth, The	Barbara La Marr	First National		
Woman Who Sinned, The		F. B. O		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Special Cast	Hepworth		
Another Scandal	Special Cast	Paramount		
Flaming Wives		First National		
Fools in the Dark	George O'Hara	F. B. O		
Perfect Flapper, The	Colleen Moore	First National		
Ragged Messenger, The		First National		
Western Vengeance	J. P. McGowan	Independent Pict.-S. R.		

JULY

Feature	Star	Distributed by	Length	Reviewed
Calibre Forty-Five	J. P. McGowan	Independent Pict.-S. R.		
Her Own Free Will	Helene Chadwick	Hodkinson		
Mist in the Valley	Ames-Dennes	Hepworth		
Tiger Thompson	Harry Carey	Hodkinson		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
About Face	Johnnie Fox	Educational	2 reels	Feb. 9
Adam's Rib	Special Cast	Pathe		
Aged in the Wood	Aesops Fables	Pathe	2/3 reel	Oct. 20

Feature	Star	Distributed by	Length	Reviewed
Aggravating Papa	Peter the Great (dog)	Educational	2 reels	Feb. 2
Aggravatin' Mama	Tincher-Murphy	Universal	2 reels	
All Hands on Deck	Buddy Messinger	Universal		
Almost Married	Eddie Lyons	Arrow	2 reels	Sept. 22
Always Late	Monty Banks	Grand-Asher	2 reels	
Among the Missing	Nigh-La Verne	Pathe	1 reel	
An All Star Cast	Aesop Fable	Pathe		
Andy's Vacation	The Gumps	Universal		
Animal's Fair, The	Aesop Fable	Pathe	1 reel	
Arabia's Last Race		Fox	2 reels	
Asleep at the Switch	Ben Turpin	Pathe	2 reels	Oct. 13
At First Sight	Charles Chase	Pathe	1 reel	Jan. 12
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Bar Fly, The	(Dippy Doo Dad)	Pathe	1 reel	Jan. 19
Bargain Day		Educational	2 reels	Mar. 29
Barnum, Junior		Educational	2 reels	Mar. 29
Barnyard Rodeo, A	Aesops Fables	Pathe	2/3 reel	Nov. 17
Be My Guest	Neely Edwards	Universal	1 reel	Nov. 3
Best Man Wins, The	Aesops Fables	Pathe	3 reels	Dec. 3
Be Yourself	Al St. John	Fox	2 reels	
Big Business	(Our Gang)	Pathe	2 reels	Feb. 9
Big Game	Sid Smith	Grand-Asher	2 reels	
Big Iden, The	Snub Pollard	Pathe	1 reel	Jan. 12
Big Moments from Little Pictures	Will Rogers	Pathe	2 reels	Mar. 29
Bill Collecter, The	Joe Rock	Grand-Asher	2 reels	
Bishop of Hollywood	Special Cast	Selznick		
Black and Blue	Jimmie Adams	Educational	2 reels	Mar.
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Boy in Blue	Monty Banks	Grand-Asher	2 reels	
Bringing Up Buddy	Buddy Messinger	Universal	2 reels	Oct. 13
Broncho Empress, The	Clyde Cook	Educational	2 reels	Feb. 2
Brothers-in-Law	Earle-McCoy	Universal	2 reels	Mar. 1
Brothers Under the Chin	Laurel-Finlayson	Pathe	2 reels	Apr. 19
Buccaneers, The	Our Gang	Pathe	2 reels	Mar. 8
Buckin' the Line	Buddy Messinger	Universal	2 reels	
Built on a Bluff	Sid Smith	Grand-Asher	2 reels	
Bumps		Educational	1 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Body, The		Hodkinson	2 reels	
Busy Buddies	Neal Burns	Educational	2 reels	Feb. 16
Caddy, The	Buddy Messinger	Universal	2 reels	Jan. 19
Cake Eater, The	Will Rogers	Pathe	2 reels	Mar. 1
Call The Wagon	Neil Burns	Educational	2 reels	Dec. 22
Camping Out	Buddy Messinger	Universal		
Cat Came Back, The	Aesops Fables	Pathe	2/3 reel	
Cat's Revenge, The	Aesops Fables	Pathe	2/3 reel	
Cat's Whiskers, The	Aesops Fables	Pathe	2/3 reel	
Cat That Failed, The	Aesops Fables	Pathe	2/3 reel	
Cave Ian	Special Cast	Educational	1 reel	Mar. 1
Chasing Wealth		Universal	1 reel	Jan. 12
Checking Out	Pal (dog)	Universal		
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus, The	Aesops Fables	Pathe	2/3 reel	Oct. 27
Cleopatra and Her Easy Mark		Lee-Bradford	1 reel	
Col. Heeza Liar, Detective	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar in Forbidden Fruit		Selznick	1 reel	
Col. Heeza Liar in the African Jungle	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Ancestors	(Bray Cartoon)	Selznick		
Col. Heeza Liar-Sky Pilot	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Treasure Island	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Burglar	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar and the Ghost	Bray Cartoon	Hodkinson	1 reel	
Col. Heeza Liar's Vacation	Bray Cartoon	Hodkinson	1 reel	
Columbus Discovers a New		Lee-Bradford	1 reel	
Corn-Fed Sleuth, A	Jack Earle	Universal	2 reels	
Covered Schooner, The	Monty Banks	Grand-Asher	2 reels	Oct. 31
Cowboy Sheik, The	Will Rogers	Pathe	2 reels	Feb. 2
Cow Boys, The		Fox	2 reels	
Cracked Wedding Bells	Chuck Reisner	Universal	1 reel	Oct. 20
Cream of Hollywood, The	Fred Caldwell	Selznick	2 reels	
Cuckoo	Edwards-Roach	Universal	1 reel	Oct. 6
Dance or Die		Fox	2 reels	
Dancing Love	Neely Edwards	Universal	1 reel	Sept. 15
Dandy Lions		Educational	2 reels	Apr. 19
Dare-Devil, The	Ben Turpin	Pathe	2 reels	Nov. 24
Darkest Hour, The	D'Albrook-Roessin-Butler	Pathe	2 reels	Dec. 20
Dark Horse, The	Aesops Fables	Pathe	2/3 reel	
Dark Knight, A	Joe Rock	Grand-Asher	2 reels	Dec. 3
Dear Ol' Pal	Snub Pollard	Pathe	1 reel	Nov. 10
Delivering the Goods	Pal (dog)	Universal		
Derby Day	Children	Pathe	2 reels	Nov. 17
Dog Detective, The	Pal (dog)	Universal	2 reels	
Done in Oil	Jimmie Adams	Educational	2 reels	Oct. 20
Don't Forget	Charles Chase	Pathe	1 reel	Mar. 22
Don't Hesitate		Educational	1 reel	Dec. 20
Don't Play Hookey	Sid Smith	Grand-Asher	2 reels	
Don't Scream	Pal (dog)	Universal	2 reels	Oct. 20
Down in Jungle Town	Joe Martin (monkey)	Universal	1 reel	Feb. 9
Down to the Sea in Shoes		Pathe	2 reels	Oct. 13
Down to the Ship to See	Pal (dog)	Universal	2 reels	
Do Women Pay?	Aesops Fables	Pathe	2/3 reel	Nov. 10
Dusty Dollars	Bowes-Smith-Vance	Educational	1 reel	Apr. 5
Dying for Love	Billy West	Arrow		
Easy Work	Summerville-Dunn	Universal	1 reel	Feb. 23
Elite of Hollywood, The		Selznick	2 reels	
Exit Caesar		Educational	2 reels	Jan. 5
Explorers, The		Fox	2 reels	
Faint Hearts		Hodkinson	2 reels	
Family Life		Educational	2 reels	Mar. 29
Farmer Al Falfa's Pet Cat	Aesops Fables	Pathe	2/3 reel	Nov. 17
Fashion Follies	Gorham Follies Girls	Universal	2 reels	Nov. 17
Fatal Photo, The		Hodkinson	2 reels	
Fearless Flanagan	Charles Murray	Hodkinson	2 reels	
Felix Fills the Shortage		Winkler-S. R.	1 reel	Nov. 17
Fiddling Fool, The		Hodkinson	2 reels	
Film Foolish		Educational	1 reel	Jan. 5
Finger Prints	Paul Parrott	Pathe	1 reel	Sept. 22
Fishy Tale, A	Jimmy Aubrey	Selznick		
Five Fifteen, The	Aesops Fables	Pathe	2/3 reel	
Five Orphans of the Storm	Aesop Fable	Pathe	1 reel	
Flip Flops		Pathe	2 reels	
Flying Finance		Educational	2 reels	Jan. 5
Fly Time		Arrow	1 reel	
Fold Up		Educational	1 reel	Apr. 19
Fool Proof	Neal Burns	Educational	2 reels	Oct. 20
Forward Pass	Buddy Messinger	Universal	2 reels	
Four Orphans, The		Hodkinson	2 reels	
Fraidy Cat, The	Charles Chase	Pathe	1 reel	Mar. 29
Friend Husband	"Snub" Pollard	Pathe	1 reel	Apr. 5
From Rags to Riches and Back Again	Aesops Fables	Pathe		
Front!	Poodles Hannaford	Educational	2 reels	Oct. 6
Frozen Hearts	Stan Laurel	Pathe	2 reels	ct. 27
Full Speed Ahead	Al St. John	Fox	2 reels	
Fully Insured	Snub Pollard	Pathe	1 reel	Dec.22
Gasoline Trail		Arrow	1 reel	
Getting Gertie's Goat	Dorothy Devore	Educational	2 reels	Mar. 1
Ghostly Night, A	Jimmy Aubrey	Selznick		
Girlies and Girlies		Universal		
Going South	Roach-Edwards	Universal	1 reel	
Golfmania	Engle-Earle	Universal	2 reels	Nov 17
Good Old Days	Aesop Fable	Pathe	1 reel	
Go West	Animals	Pathe	1 reel	Nov. 20
Gown Shop, The	Larry Semon	Vitagraph	2 reels	
Great Outdoors, The		Pathe	2 reels	
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 7
Halfback of Notre Dame, The	Harry Gribbon	Pathe	2 reels	Feb. 23
Hang On	Cliff Bowes	Educational	1 reel	Nov. 14
Hansel and Gretel	Baby Peggy	Universal	2 reels	Dec. 27
Happy Days	Buddy Messinger	Universal		
Happy Go Luckies	Aesops Fables	Pathe	2/3 reel	
Hard Knocks	Charles Chase	Pathe	1 reel	Mar. 1
Hats	Sid Smith	Grand-Asher	2 reels	
Heads Up	Cliff Bowes	Educational	1 reel	Nov. 17
Heart Seas		Pathe	2 reels	Oct. 13
Hello Bill	Billy West	Arrow	2 reels	Nov. 10
Help One Another	(Spat Family)	Pathe	2 reels	Jan. 26
Here and There		Educational	1 reel	Feb. 9
Herman, The Great Mouse	Aesop Fable	Pathe	1 reel	Mar. 1
He's My Pal	Monkey Cast	Fox		
High Fliers	Aesops Fables	Pathe	2/3 reel	
High Life	Lige Conley	Educational	2 reels	Sept. 29
Highly Recommended	Al St. John	Fox		
His Master's Breath	Pal (dog)	Universal	2 reels	
His New Papa	Bowes-Vance	Educational	1 reel	Sept. 8
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hit 'Em Hard	Earle McCoy	Universal	2 reels	Apr. 5
Hit the High Spots	Spat Family	Pathe	2 reels	
Hold Everything	Bobby Vernon	Educational	2 reels	Sept. 1
Hollywood Kid, The	Special Cast	Pathe	2 reels	Apr. 19
Hollywood Bound	Sid Smith	Grand-Asher	2 reels	Dec. 29
Horseshoes	Larry Semon	Vitagraph	2 reels	Dec. 22
Hot Sparks	Cliff Bowes	Educational	1 reel	
Hunters' Bold	Spat Family	Pathe	2 reels	Mar. 22
Hustlin' Hank	Will Rogers	Pathe	2 reels	Nov.10
Hysterical History (Series)		Universal		
Ideal Man, The	Bert Roach	Universal	1 reel	Nov. 19
If Noah Lived Today	Aesop Fable	Pathe	1 reel	Apr. 19
Inbad the Sailor		Pathe	2 reels	Dec. 29
Income Tax Collector, The		Fox	2 reels	
It's A Boy	Snub Pollard	Pathe	1 reel	
It's A Gift	Snub Pollard	Pathe	1 reel	
Jack and the Beanstalk	Baby Peggy	Universal	2 reels	
Jail Bird, The	Roach-Edwards	Universal		
Jockey, The	Buddy Messinger	Universal		
Join the Circus	Snub Pollard	Pathe	1 reel	
Jollywood	Chuck Reisner	Universal	1 reel	
Jus' Passin' Thru	Will Rogers	Pathe	2 reels	Oct. 13
Just A Minute	Charley Chase	Pathe	1 reel	Feb.
Keep Going	Earle-McCoy	Universal	2 reels	Feb.
Keep Healthy	Slim Summerville-B. Dunn	Universal	1 reel	Mar. 15
Kidding Capt. Kidd		Lee-Bradford	3/4 reel	
Kidding Katie	Dorothy Devore	Educational	2 reels	Dec. 1
Kids Wanted	Monty Banks	Grand-Asher	2 reels	
Killing Time	Lloyd Hamilton	Educational	2 reels	Apr. 5
Knockout, The	Animals	Pathe	1 reel	
Lady Barber, The	Harry Langdon	Pathe		
Let's Build	D'Albrook-Roessinger-Butler	Pathe	2 reels	Sept. 15
Life of Reilly, The	Charles Murray	Hodkinson	2 reels	Nov. 17
Lightning Love	Larry Semon	Vitagraph	2 reels	
Limit, The	Bowes-Vance	Educational	1 reel	Sept. 29
Lion and the Souse, The	Smith-Dent	Pathe		
Little Miss Hollywood	Baby Peggy	Universal	2 reels	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lobbygow, The	Jimmy Aubrey	Schnick	2 reels	
Lofty Marriage, A	Earle Murdock	Universal	2 reels	
Lonesome	Lloyd Hamilton	Educational	2 reels	Feb. 16
Lost Control	Special Cast	Universal		
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love in a Cottage	Aesops Fables	Pathe	2/3 reel	Sept. 29
Love's Detour	Charley Chase	Pathe	1 reel	Mar. 8
Love's Reward	Animal Cast	Pathe	1 reel	Mar. 15
Lovey Dovey	Animals	Pathe	1 reel	Dec. 22
Lucky Dutch, The	Sid Smith	Grand-Asher	2 reels	Nov. 10
Lunatic, The	Jimmy Aubrey	Selznick		
Making Good	Sid Smith	Grand-Asher	2 reels	
Mama's Baby Boy	Sid Smith	Grand-Asher	2 reels	
Man About Town, A	Stan Laurel	Pathe	1 reel	Sept. 15
Mandarin, The	Roach-Edwards	Universal	1 reel	Feb. 2
Man Pays, The	(Dippy Doo Dads)	Pathe	1 reel	Feb. 16
Man of Position, A	Sid Smith	Grand-Asher	2 reels	Aug. 13
Man's Best Friend	Rex (horse)	Pathe		
Mark It Paid	Joe Rock	Grand-Asher	2 reels	Nov. 17
Marry When Young	Jimmy Aubrey	Selznick	2 reels	Apr. 5
Matter of Policy A	Neely Edwards	Universal	1 reel	Dec. 3
Marry When Young	Jimmy Aubrey	Selznick	1 reel	
Midnight Blues	Lige Conley	Educational	2 reels	Mar. 22
Miles of Smiles	Baby Peggy	Universal	2 reels	Dec. 1
Mock'n Farm, The		Fox	2 reels	
Monks a la Mode		Fox	2 reels	
Morning After, The	Aesops Fables	Pathe	2/3 reel	
Mother's Joy	Stan Laurel	Pathe	2 reels	Dec. 22
Movie Fantasy, A		Universal	1 reel	
Moving	Bowes-Vance	Educational	1 reel	Sept. 15
My Buddy	Buddy Messinger	Universal	2 reels	
My Friend	Lloyd Hamilton	Educational	2 reels	Jan. 5
My Pal	Pal (dog)	Universal	2 reels	
Napoleon Not So Great		Lee-Bradford	1 reel	
Nature Fakir, The (Heeza Liar)		Hodkinson		
Navy Blues	Dorothy Devore	Educational	2 reels	Sept. 1
Neck and Neck		Educational	2 reels	Jan. 26
New Sheriff, The		Educational	2 reels	Mar. 8
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nobody to Love	Edwards-Roach	Universal	1 reel	Mar. 22

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No Loafing	Poodles Hannaford	Educational	2 reels	Nov. 24
No Noise	Children	Pathe	2 reels	Sept. 22
No Parking Aloud	Neely Edwards	Universal	1 reel	Nov. 24
No Pets	Paul Parrott	Pathe	1 reel	Oct. 13
North of 36	Ben Turpin	Pathe		
Obey the Law	Jack Earle	Universal	2 reels	
Oh, Captain		Educational	1 reel	Feb. 23
Oh, Girls		Educational	1 reel	Jan. 26
Oh Min	Tincher-Murphy	Universal	2 reels	
Oh Teacher	Billy Dunn	Arrow	2 reels	
Oh What a Day	Tincher-Murphy	Universal	2 reels	
One at a Time	Earl Mohan	Pathe		
One Cylinder Love		Pathe	2 reels	Nov. 2
One Day in Hollywood	Hank Mann	Selznick		
One Exciting Day	Earle-Eagle	Universal	2 reels	Oct. 6
One Exciting Evening	Billy West	Arrow	2 reels	
One Night It Rained	Tighe-Sparks	Educational	2 reels	Jan. 12
One of the Family	Charley Chase	Pathe	1 reel	Jan. 26
One Spooky Night		Pathe	2 reels	Jan. 26
One Wet Night	Edwards-Roach	Universal	1 reel	Apr. 19
On the Job		Fox	2 reels	
Optimist, The	Lloyd Hamilton	Educational	2 reels	Sept. 15
Orphan, The	Clyde Cook	Fox	2 reels	
Our Little Nell	Dippy Doo Dads	Pathe	1 reel	Apr. 19
Over the Fence		Educational	2 reels	Jan. 5
Own a Home	Neely Edwards	Universal	1 reel	Oct. 13
Own a Lot	Harry Sweet	Universal	2 reels	Jan. 26
Paging Love	Monty Banks	Grand-Asher	2 reels	Aug. 13
Pal's Clever	Pal (dog)	Universal		
Paris Lights		Educational	1 reel	Jan. 12
Past and Present		Universal		
Pat's Patients	Charles Murray	Hodkinson	2 reels	Aug. 25
Peg of the Mounted	Baby Peggy	Universal	2 reels	Mar. 1
Perfect 36, A	Bobby Vernon	Educational	2 reels	Nov. 17
Perfect Lady, A	Charley Chase	Pathe	1 reel	Feb. 23
Picking Peaches	Harry Langdon	Pathe	2 reels	Feb. 2
Pinhead, The	Clyde Cook	Fox	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	Sept. 1
Political Pull	Spat Family	Pathe	2 reels	Feb. 23
Postage Due	Stan Laurel	Pathe	2 reels	Feb. 16
Powder and Smoke	Charley Chase	Pathe	1 reel	Feb. 9
Pretty Plungers	Special Cast	Universal		
Quit Kidding	Buddy Messinger	Universal	2 reels	Frb. 23
Racing Kid, The	Buddy Messinger	Universal	2 reels	Apr. 19
Regular Boy, A	Buddy Messinger	Universal	2 reels	
Reno or Bust	Spec. Cast	Educational	2 reels	Mar. 15
Restless Rest, The	Neely Edwards	Universal	1 reel	
Rich Pup, The	Pal (dog)	Universal	2 reels	
Ride Em Cowboy	Bobby Vernon	Educational	2 reels	Jan. 5
Riding Master, The		Fox	2 reels	
Rip Without a Wink		Lee-Bradford	1 reel	
Rivals, The	Slim Sommerville	Universal	1 reel	
Roaring Lion, The		Fox	2 reels	
Robinson Crusoe Returns on Friday		Lee-Bradford	1 reel	
Rolling Home	Joe Rock	Grand-Asher	2 reels	Aug. 13
Roughest Africa	Stan Laurel	Pathe	2 reels	Sept. 29
Roughing It		Pathe	2 reels	
Round Figures	Jack Cooper	Universal	2 reels	Sept. 22
Running Wild	Lige Conley	Educational	2 reels	Apr. 5
Rustlin' Rustlers	Jack Moore	Universal	2 reels	Dec. 29
Safe and Sane	Jimmie Adams	Educational	2 reels	Apr. 19
Save the Ship	Stan Laurel	Pathe	1 reel	Nov. 17
Scarem Much		Pathe	2 reels	Mar. 22
School Pals	Animal Cast	Fox	2 reels	Mar. 1
Scorching Sands	Stan Laurel	Pathe	1 reel	Dec. 3
Seein' Things	Our Gang	Pathe	2 reels	Apr. 5
Shanghaied Lovers	Harry Langdon	Pathe	2 reels	Mar. 29
Sheik of Hollywood, The	Fred Caldwell	Selznick	2 reels	
She's a He	Buddy Messinger	Universal	2 reels	Nov.
Ship Ahoy	Summerville-Dunn	Universal	1 reel	Mar. 29
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 24
Should Poker Players Marry	N. Edwards-B. Roach	Universal	1 reel	Mar. 15
Simple Sadie	Cliff Bowes	Educational	1 reel	Oct. 20
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skylarking		Pathe	2 reels	Sept. 3
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleepwalker, The	Joe Rock	Grand-Asher	2 reels	Oct. 13
Slow and Sure	Al St. John	Fox	2 reels	
Smile Please	Harry Langdon	Pathe	2 reels	Mar. 1
Smithy	Stan Laurel	Pathe	2 reels	Jan. 19
Snooky's Covered Wagon	Animal Cast	Universal	2 reels	Jan. 5
Soilers, The	Stan Laurel	Pathe	2 reels	Nov. 24
So Long Sultan	Chuck Reisner	Universal	1 reel	Nov. 10
Somebody Lied		Fox	2 reels	
Some Tail	Pal (dog)	Universal		
Son of Ananias, A	Geo. K. Arthur	Universal	1 reel	Jan. 12
Sons In Law	J. Earle-H. McCoy	Universal	2 reels	Mar. 8
Southbound Limited	Monty Banks	Grand-Asher	2 reels	Nov. 17
Spring Fever		Fox	2 reels	
Stage Fright	Children	Pathe	2 reels	Oct. 20
Stay Single	Dorothy Devore	Educational	2 reels	Jan. 19
Stepping Out	Animals	Pathe	1 reel	
Stilts Man, The	Earle-McCoy	Universal		
Such is Life	Roach-Edwards	Universal	1 reel	Feb. 2
Suite Sixteen	Century Girls	Universal	2 reels	
Sunday Calm	Children	Pathe	2 reels	Dec. 22
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 3
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taxi, Please	Monty Banks	Grand-Asher	2 reels	
Taxi, Taxi	Harry McCoy	Universal		
Ten Dollars or Ten Days	Ben Turpin	Pathe	2 reels	Jan 12
That Oriental Game	Pal (dog)	Universal	2 reels	Mar. 15
That's Rich	Arthur Trimble	Universal	1 reel	Mar. 29
There He Goes	Lige Conley	Educational	2 reels	Apr. 19
Three Lovers	Roger Keene	Educational	2 reels	Nov. 3
Tin Type, A	Buddy Messinger	Universal		
Tired Business Men	Special Cast	Universal		
Tire Trouble (Our Gang)		Pathe	2 reels	Jan. 12
Tom's First Flivver		Arrow	1 reel	
Traffic Jams	Harry McCoy	Universal		
Trailing Trouble	Buddy Messinger	Universal		
Trouble Brewing	Larry Semon	Vitagraph		
Turn to the Left	Kingston-Day	Pathe		
Two Johns, The		Fox	2 reels	
Two Wagons — Both Covered	Will Rogers	Pathe	2 reels	Jan. 12
Uncensored Movies	Will Rogers	Pathe	2 reels	Dec. 1
Uncle Bim's Gift	Tincher-Murphy	Universal	2 reels	Sept. 2
Uncle Sam	Lee Moran	Educational	2 reels	Nov. 17
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Cover		Educational	1 reel	Dec. 1
Under Orders	Clyde Cook	Educational	2 reels	Mar. 15
Under the White Robe		Universal	1 reel	
Unknown Boy	Universal		2 reels	

Feature	Star	Distributed by	Length	Reviewed
Unreal News Reel		Fox	2 reels	
Up in the Air		Fox	2 reels	
Very Bad Man, The		Universal	1 reel	Mar. 1
Walkout, The	Snub Pollard	Pathe	2 reels	Sept. 15
Walrus Hunters, The	Aesops Fables	Pathe	2/3 reel	
Watch Papa	Tincher-Murphy	Universal	2 reels	
Weakling, The		Fox	2 reels	Mar. 8
Wedding Rings	Monty Banks	Grand-Asher	2 reels	
Wet and Weary	Clyde Cook	Fox	2 reels	
What's the Use	The Gumps	Universal	2 reels	
When Knighthood Was in Tower	Special Cast	F. B. O.	2 reels	Mar. 8
White Wing Monkey, A	Joe Martin (monkey)	Universal	1 reel	Jan. 19
Whole Truth, The	Stan Laurel	Pathe	1 reel	Nov. 13
Wild Bill Hiccoug	Stan Laurel	Pathe	2 reels	
Wilder and Woolier	Buddy Messinger	Universal		
Wide Open		Educational	2 reels	Feb. 23
Why Pay Rent?		Fox	2 reels	
Why Wait?	Slim Summerville	Universal	1 reel	Jan. 17
Winner Take All	Paul Parrott	Pathe	1 reel	Oct 29
Yankee Spirit	Bennie Alexander	Educational	2 reels	Sept. 8
Yes, We Have No Bananas	Century Girls	Universal	2 reels	
Young Tenderfoot, A	B. Messinger	Universal	2 reels	Mar. 22
You're Next		Universal		
Zev vs. Paprika	Stan Laurel	Pathe	2 reels	Mar. 15

Short Subjects

Feature	Distributed by	Length	Reviewed
Alexander Hamilton (Chr. of America)	Pathe		
Almost Good Man, The	Universal	2 reels	Jan. 29
Among the Missing (Nigh-La Verne)	Pathe	1 reel	Feb. 16
Animal Athletes (Sportlight)	Pathe	1 reel	Feb. 9
Ant, The (Secrets of Life)	Principal Pict.	1 reel	Nov. 17
Ant Lion, The (Secrets of Life)	Educational	1 reel	Mar. 8
Australia's Wild North West	Lee-Bradford	2 reels	
Babes in Hollywood (Fighting Blood)	Film Book. Offices	2 reels	
Beasts of Paradise (Serial)	Universal	15 episodes	Oct. 27
Beauty and the Beast (Fighting Blood)	Film Book. Offices	2 reels	
The Bee (Secrets of Life)	Educational	1 reel	
Big Boy Blue (Leather Pushers)	Universal	2 reels	Mar. 15
Bil Brennan's Claim	Universal	2 reels	
Birds of Passage (Novelty)	Pathe	3 reels	Apr. 5
Black Caesar's Clan (Serial)	Pathe		
Black Sheep (Aesop Fable)	Pathe	1 reel	Jan. 19
Black Sunlight (Bray Romance)	Hodkinson	1 reel	
Blue Wing's Revenge (Indian)	Universal	2 reels	
Boss of Bar 20 (Western)	Universal	2 reels	
Bottom of the Sea (Hodge Podge)	Educational	1 reel	Dec. 8
Broad Highway, The (Bray Romance)	Hodkinson	1 reel	
Bull Tosser, The (Pete Morrison)	Universal	2 reels	
Butterfly, The (Secrets of Life)	Educational	1 reel	Jan. 26
Call of the Game (Sportlight)	Pathe	1 reel	Jan. 12
Canadian Alps, The (Educational)	Fox	1 reel	
Captain Kidder (Aesop Fable)	Pathe		
Cartoon Factory, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Christopher of Columbus (Fighting Blood)	Film Book. Offices	2 reels	
Cloisters in the Clouds (Educational)	Fox	1 reel	
Code of the Mounted, The	Universal	2 reels	
Columbus (Chr. of America)	Pathe	2 reels	Oct. 6
Comedy of Terrors (Fighting Blood)	Film Book. Offices	2 reels	
Companions (Sing Them Again Series)	Educational	1 reel	Sept. 3
Daniel Boone (Chr. of America)	Pathe	3 reels	Dec. 29
Days of '49 (Serial)	Arrow	15 episodes	Apr. 5
Declaration of Independence, The (Chronicles of America)	Pathe		
Dirty Little Half Breed (Indian Series)	Pathe	2 reels	Mar. 29
Discontent (Wilderness Tales)	Educational	1 reel	Nov. 3
Down in Texas, Kent Sanderson	Universal	2 reels	
Einstein's Theory of Relativity	Red Seal Pictures	2 reels	
Ex-Bartender Retires, The (Bruce Scenic)	Educational		
Face to Face, Edmund Cobb	Universal	2 reels	Sept. 15
Farewell, The (Bruce Scenic)	Educational		
Fast Express, The	Universal	15 episodes	Feb. 23
Feathered Fishermen (Educational)	Fox		
Field of Glory (Sportlight)	Pathe	1 reel	Mar. 22
Film Memorial to Woodrow Wilson	Universal	1 reel	Feb. 16
Fly, The (Secrets of Life)	Educational	1 reel	Apr. 5
Fortieth Door, The (Serial)	Pathe		
Free Trader, The	Universal	15 episodes	
Frogland (Novelty Film)	Fox		
Frontier Woman, The (Chr. of America)	Pathe	3 reels	Jan. 26
Gambling With the Gulf Stream (Bray Romance)	Hodkinson	1 reel	
Gateway to the West (Chr. of America)	Pathe		
Gentlemen of the West, Pete Manson	Universal	2 reels	
Ghost City, The (Serial)	Universal	15 episodes	
Girls and Records (Sportlight)	Pathe	1 reel	Jan. 5
Girls Will be Girls (Leather Pushers)	Universal	2 reels	Feb. 2
Gold Digger Jones	Universal	2 reels	
Golden Gems (Sing Them Again Series)	Educational	1 reel	Oct. 9
Gold, Gold (Way of a Man Serial)	Pathe	2 reels	
Good Old College Days (Aesop Fable)	Pathe	1 reel	Feb. 9
Grim Fairy Tale (Fighting Blood)	Film Book. Offices	2 reels	June 16
Guest, The (Nigh Miniature)	Pathe		
Hail to the Chef (Leather Pushers)	Universal	2 reels	
Hard Luck Jack, Pete Morrison	Universal	2 reels	Oct. 12
Hats Off (Pete Morrison)	Universal	2 reels	Feb. 9
Haunted Hills (Wilderness Trails)	Educational	1 reel	Feb. 23
Heart Throbs (Sing 'Em Again)	Educational		
He Loops to Conquer (Leather Pushers)	Universal	2 reels	Jan. 1
Her Memory	Pathe		
Home Again (Sing Them Again Series)	Educational	1 reel	Jan.
Homemaker, The	Educational	1 reel	Feb. 2
Honor of Men (Western)	Universal		
House of David	Lee-Bradford	2 reels	
Immortal Voice, The (Bray Romance)	Hodkinson	1 reel	
Indian's Lament, Marie Walcamp	Universal	2 reels	Nov. 17
Ireland Today (Educational)	Fox	1 reel	
Iron Man, The			
Is Conan Doyle Right?	Pathe	2 reels	Sept. 15
Jamestown (Chr. of America)	Pathe	4 reels	Nov. 3
Jean of Heceta Head (Wilderness Tales)	Educational	1 reel	
Johnny's Swordfish (Educational)	Fox	1 reel	
Jumping Jacks (Hodge Podge)	Educational	1 reel	Mar. 1
Just-A-Little-Late Club (Farton Editorial)	Selznick	1 reel	

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Just Waiting (Bruce Scenic)	Educational		
Kid From Madrid, Mich., That (Leather Pushers)	Universal	2 reels	Jan. 12
King Leary (Telephone Series)	F. B. O.	2 reels	
Last Outlaw, The	Universal	2 reels	Jan. 12
Laugh-O-Graphs (Novelty)	Grand Asher		
Leatherstocking Tales	Pathe	Serial	Mar. 8
Lest We Forget (Sing Them Again Series)	Educational	1 reel	Jan. 19
Liquid Lava (Hodge Podge)	Educational	1 reel	
Lone Larry ..... Kingsley Benedict	Universal	2 reels	
Long Ago (Sing Them Again Series)	Educational	1 reel	Mar. 8
Long Live the King (Fighting Blood)	Film Book. Offices	2 reels	
Love's Round-Up (Western)	Universal	2 reels	
Mandan's Oath, The (Indian Series)	Pathe	2 reels	Mar. 15
Man Who Would Not Die (Indian Series)	Pathe	2 reels	Feb. 2
Man Who Smiles (Indian Series)	Pathe	2 reels	Feb. 16
Masquerade, The (Out of the Inkwell)	Red Seal Pictures	1 reel	
Medicine Hat (Indian Series)	Pathe	2 reels	Apr. 19
Memories (Sing Them Again Series)	Educational	1 reel	
Merchant of Menace (Fighting Blood)	Film Book. Offices	2 reels	
Midnight Sun	Fox		
Midsummer Night's Scream (Fighting Blood)	Film Book. Offices	2 reels	
Miscarried Plan (Bob Reeves)	Universal	2 reels	Feb. 2
Morning After, The (Aesop Fable)	Pathe		
Mother Goose Land (Out of the Inkwell)	Red Seal Pictures	1 reel	
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
My Boy Bill (Wilderness Tale)	Educational	1 reel	Dec. 1
Mystery Box, The (Bray Romance)	Hodkinson	1 reel	
Mysteries of Yucatan (Educational)	Fox	1 reel	
National Rash, The (Sportlight)	Pathe	1 reel	Mar. 8
New England Farm, A (Educational)	Fox	1 reel	Apr. 19
No Tenderfoot, Edmund Cobb	Universal	2 reels	Oct. 20
Old Friends (Sing Them Again Series)	Educational	1 reel	Feb. 16
Olympic Mermaids (Sportlight)	Pathe	1 reel	Feb. 23
Payroll Thief, Jack Mower	Universal	2 reels	Nov. 24
Perilous Leap, Helen Gibson	Universal	2 reels	
Peter Stuyvesant (Chr. of America)	Pathe	3 reels	Feb. 23
Plastigrams (Novelty)	Educational		
Poor King Midas (Barton Editorial)	Selznick	1 reel	
Puritan, The (Chronicles of Amer.)	Pathe		
Rare Revenge, The (Aesop Fable)	Pathe	1 reel	Feb. 16
Realms of Sport ..... Hodge Podge	Educational	1 reel	Apr. 19
Riddle Rider, The	Universal	15 episodes	
Rivers of Song	Fox	1 reel	
Rock Bound Brittany (Educational)	Fox		
Romance of Life (Bray Romance)	Hodkinson	1 reel	
Rural Romance, A (Aesop Fable)	Pathe	1 reel	Feb. 16
Rustlin' Buster, Jack Mower	Universal	2 reels	
Ruth of the Range (Serial)	Pathe	15 episodes	Sept. 29
Sailor's Life, A	Educational	1 reel	Jan. 29
Sculptor's Paradise, A (Novelty)	Fox	1 reel	Mar. 15
Shootin' Em Up, Pete Morrison	Universal	2 reels	
Sky Splitter, The (Bray Romance)	Hodkinson	1 reel	
Slippery Decks (Educational)	Fox	1 reel	
Society Sensation, A (Valentine re-issue)	Universal	2 reels	Mar. 1
Some Sense and Some Nonsense (Hodge-Podge)	Educational	1 reel	Sept. 29
Song Cartoons	Red Seal Pictures	1 reel	
Sons of Swat (Educational)	Fox		
Something for Nothing (Barton Editorial)	Selznick	1 reel	
Speedville (Hodge-Podge)	Educational	1 reel	
Spider, The (Secrets of Life)	Educational	1 reel	Jan. 5
Stolen Gold, Jack Mower	Universal	2 reels	
Sun and Snow (Sportlight)	Pathe		
Sunshine and Ice (Educational)	Fox	1 reel	Oct. 20
Swift and Strong, The ... Sportlight	Pathe	1 reel	Apr. 5
Swing Bad the Sailor (Leather Pushers) Billy Sullivan	Universal	2 reels	Mar. 8
Switching Hour (Fighting Blood)	Film Book. Offices	2 reels	
Taking a Chance (Sportlight)	Pathe	1 reel	Jan. 26
Taming of the Shrewd (Fighting Blood)	Film Book. Offices	2 reels	Nov. 17
Ten Scars Make a Man (Serial)	Pathe		
Three Orphans (Fighting Blood)	Film Book. Offices	2 reels	Oct. 20
Thru Yellowstone Nat'l Park with Late Pres. Harding	Arrow	2 reels	Sept. 22
Toilers of the Equator (Educational)	Fox	1 reel	
Tough Tenderfoot, The (Leather Pushers)	Universal	2 reels	Feb. 23
Trader Keeps Moving, The (Bruce Scenic)	Educational		
Twilight Trail, Bob Reeves-Ruth Roy, Morris	Universal	2 reels	
Unhappy Husbands (Barton Editorial)	Selznick	1 reel	
Universities of the World (Educational)	Fox	1 reel	
Vincennes (Chr. of America)	Pathe	3 reels	
Wages of Cinema (Fighting Blood)	Film Book. Offices	2 reels	
Way of a Man, The (Serial)	Pathe	10 episodes	Dec. 29
Western Skies, Jack Mower	Universal	2 reels	
While the Pot Boils (Wilderness Tales)	Educational	1 reel	Sept. 29
White Man Who Turned Indian, The (Indian Series)	Pathe	2 reels	Mar. 1
Why Elephants Leave Home (Animal Life)	Pathe	2 reels	Dec. 1
Why the Globe Trotter Trots (Hodge Podge)	Educational	1 reel	
Why Mice Leave Home (Cartoon)	Pathe	1 reel	Mar. 15
Wild and Western (Sportlight)	Pathe	1 reel	
Wild and Wooly (Sportlight)	Pathe	1 reel	Dec. 3
Winning a Bride	Universal	2 reels	
With the Movie Camera thru Russian Bolshevik Revolution	Mondial Film	3 reels	
Wolfe and Montcalm (Chr. of America)	Pathe	3 reels	Mar. 22
Wolf Trapper, The, Jay Morley	Universal	2 reels	Oct. 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abraham Lincoln	Special Cast	Rockett-S. R	12 reels	Feb. 2
Adorable Scoffaw, The	Bow-Harlan	Preferred		
After A Million	Kenneth McDonald	Sunset Prod		
Against the Grain	Special Cast	First National		
Age of Innocence, The	Special Cast	Warner Bros.		
Alaskan, The	Thomas Meighan	Paramount		
Along Came Ruth	Viola Dana	Metro		
America	Special Cast	United Artists	14 reels	Mar. 8
An Old Man's Darling	Laura La Plante	Pathe		
Aren't We All		Paramount		
Average Woman, The	Special Cast	C. C. Burr	7 reels	Feb. 9
Back of the Beyond		Grand-Asher		
Back Trail, The	Jack Hoxie	Universal		
Bandolero	Special Cast	Goldwyn Cosmo		
Barbara Freitchie	Special Cast	First National		
Beauty Prize, The	Viola Dana	Metro		
Bedroom Window		Paramount		
Beggar of St. Sulpice, The	Special Cast	Vitagraph		
Ben Hur	Special Cast	Goldwyn-Cosmo		
Beyond the Last Frontier	Special Cast	Paramount		
Bird of Paradise, The	Special Cast	First National		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas. Educ. Co.		
Bluff	Ayres-Moreno	Paramount	6 reels	Apr. 19
Boden's Boy	Special Cast	Hepworth Dist.		
Boomerang, The	Special Cast	Preferred Pict.		
Born Rich		First National		
Bread	Special Cast	Metro		
Breaking Point, The	Special Cast	Paramount		
Breath of Scandal, The	Special Cast	Preferred Pict.		
Broken Barriers	Special Cast	Metro		
Buddies	Marion Davies	Cosmo		
Bugler of Algiers	Charles de Roche	Universal		
Butterfly	Special Cast	Universal		
Captain January	Baby Peggy	Principal Pict.		
Chechakos, The		Asso. Exhib.		
Circe	Mae Murray	Metro		
Claim No. 1	Special Cast	Universal		
Clean Heart		Vitagraph		
Code of the Sea	Rod La Rocque	Paramount		
Confidence Man, The	Thomas Meighan	Paramount		
Covered Trail, The	J. B. Warner	Sunset Prod.		
Dante's Inferno	Special Cast	Fox		
Dark Stairways	Herbert Rawlinson	Universal		
Dark Swan, The		Warner Bros.		
Daughters of Pleasure	Blue-Prevost	Principal Pict.		
Dawn of a Tomorrow	Special Cast	Paramount	6 reels	Apr. 5
Discontented Husbands	Special Cast	C. B. C.-(S. R.)		
Dollar Down	Ruth Roland			
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.		
Double Dealing	Charles Jones	Fox		
Driftwood	Elaine Hammerstein	Truart		
Druscilla With a Million	Special Cast	Film Book. Offices		
Dust in the Doorway	Special Cast	First National		
Dust of Desire	Special Cast	First National		
End of the World, The	Jack Pickford			
Enemy Sex, The	Betty Compson	Paramount		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro		
Family Name				
Faint Perfume	Special Cast	Preferred Pict.		
Fair Week	Special Cast	Paramount	5 reels	Mar. 1
Feet of Clay	L. Joy-R. La Roque	Paramount		
Fighting Coward, The	Special Cast	Paramount	7 reels	Mar. 15
Fighting Tylers, The	Spec. Cast	Hal. Roach		
Fire Patrol, The	Madge Bellamy	Chadwick Pict.		
Fires of Fate		Truart (S. R.)		
First Violin, The		Grand-Asher		
Flames of Romance	Special Cast			
Flattery	Special Cast	C. B. C.		
Floodgates	John Lowell	Blazed Trail Prod.	6500 feet	Mar. 8
Fool, The	Special Cast	Fox		
Forbidden Lover, The	Special Cast	Selznick	5 reels	Dec. 29
Forgive and Forget	Special Cast	C. B. C. (S. R.)	6 reels	Feb. 23
Free Love		Metro		
Furnace of Life, The		Grand-Asher		
Good Bad Boy, The		Principal Pict.		
Goof, The	Special Cast	First National		
Guarded Woman, The	Richard Dix	Paramount		
Guilty One, The	Agnes Ayres	Paramount		
Gulliver's Travels	Special Cast	Universal		
Haunted Hours	Olive Hammerstein	Fred Weihl Prod.		
Hearts of Oak		Fox		
Helen's Babies	Babby Peggy	Principal Pict.		
Hill Billy, The	Jack Pickford	Allied P. & D.	7 reels	Feb. 2
How to Educate a Wife	Special Cast	Warner Bros.		
Human Mill, The		Metro		
Hunchback of Notre Dame	Special Cast	Universal	12 reels	Sept. 15
Hunted Woman, The		Fox		
Icebound	Dix-Wilson	Paramount	5145 feet	Mar. 15
In Fast Company	Richard Talmadge	Truart		
In The First Degree	Special Cast	Paramount		
Inner Sight, The	Kirkwood-Lee	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.-S. R.		
Innocent	Special Cast	Universal		
In the Shadow of the Moon	Dorothy Chappell	Lee-Bradford	5 reels	
It Is the Law	Special Cast	Fox		
It's a Boy	Special Cast	Weber and North		
Jack O'Clubs	Herbert Rawlinson	Universal	5 reels	Feb. 16
Janice Meredith	Marion Davies	Goldwyn-Cosmo		
K	Valli-Marmont	Universal		
King, The	Adolph Menjou	Paramount		
Lash of the Whip	Ashton Dearholt	Arrow		
Last Frontier, The	Special Cast	First National		
Last of the Duanes	Tom Mix	Fox		
Leavenworth Case, The	Special Cast	Vitagraph	6 reels	Nov
Leave It to Gerry	Special Cast	Grand-Asher		10
Lend Me Your Husband	Doris Kenyon	C. C. Burr		
Let Not Man Put Asunder	Fredericks-Tellegen	Vitagraph		
Little Jesse James	Special Cast	Weber and North		
Little Robinson Crusoe	Jackie Coogan	Metro		
Listen Lester	Special Cast	F. B. O.		
Lone Chance, The	John Gilbert	Fox		
Lone Fighter, The	J. B Warner	Sunset Prod.		
Love of Women	Special Cast	Whitman Bennett		
Lover's Lane	Special Cast	Warner Bros.		
Love Trap, The	Special Cast	Grand-Asher		
Loyalties	Special Cast	Fox		
Lure of the Yukon				
Madame Satan	Theda Bara			
Man from Brodney's	Special Cast	Vitagraph	7 reels	Dec. 3
Manhandled	Gloria Swanson	Paramount		
Mansion of Aching Hearts	Special Cast	Preferred Pict.		
Man Who Came Back, The		Fox		
Man Who Sold Himself	Richard Dix	Paramount		
Man Without a Country, The		Fox		
Marriage Market, The	Special Cast	C. B. C.-S. R.	6 reels	Mar. 1
Marry Anne		Pathe		
Mary the Third	Special Cast	Goldwyn-Cosmo		
Men	Pola Negri	Paramount		
Merton of the Movies	Glenn Hunter	Paramount		
Mrs. Dane's Confession	Special Cast	F. B. O.	5 reels	Apr. 19
Missourian, The	Reginald Denny	Universal		
Misunderstood	Special Cast	First National		
Monsieur Beaucaire	Rudolph Valentine	Paramount		
Montmartre	Pola Negri	Paramount	7 reels	Mar. 15
Mountebank, The	E. Torrence-A. Q. Nilsson	Paramount		
Moral Sinner, The	Dorothy Dalton	Paramount	6 reels	Apr. 19

Feature	Star	Distributed by	Length	Reviewed
My Ladies Lips		Preferred		
My Man	Special Cast	Vitagraph	5600 feet	Feb. 23
Never Say Die	Douglas McLean	Assoc. Exhib.		
Night Message	Special Cast	Universal	4591 feet	Mar. 29
North of Alaska	Matty Mattison	Sanford Prod		
Nose of 36	Special Cast	Paramount		
Open Places	John Lowell	John Lowell		
Other Men's Daughters	Special Cast	Grand-Asher		
Out of the Dark	Special Cast	Goldwyn-Cosmo		
Pages of History		J. R. Bray		
Parson's Woman, The	Kirkwood-Lee	Hodkinson		
Pair of Hellions, A	Miller-Palmer	Lee-Bradford	6 reels	
Pal O' Mine	Special Cast	C. B. C.		
Passionate Adventurer	Alice Joyce	Selznick		
Peter Pan	Pauline Garon	Paramount		
Potash and Perlmutter in Hollywood	Bernard-Carr	First National		
Pony Express, The	Special Cast	Universal		
Racing Luck	Monty Banks	Grand-Asher	5 reels	Apr. 19
Range Boss, The	Bowers-Calhoun	Vitagraph		
Reckless Age, The	Reginald Denny	Universal		
Relativity	Laura La Plante	Universal		
Restless Wives	Doris Kenyon	Mastodon		
Riders Up	Special Cast	Universal		
Ridgeway of Montana	Jack Hoxie	Universal		
Roles	Agnes Ayres	Paramount		
Romola	Gish Sisters	Inspiration		
Rose of the Ghetto	Marie Prevost	Warner Bros.		
Sandra	Barbara La Marr	First National		
Sands of Time	Special Cast	First National		
San Francisco		Grand Asher		
Satin Girl, The	Special Cast	Grand-Asher		
Sea Hawk, The	Special Cast	First National		
Sheriff of Tombstone	Fred Thomson	Monogram Pict		
Signal Tower, The	Special Cast	Universal		
Singer Jim McKee	William S. Hart	Paramount	7 reels	Feb. 23
Sinners in Heaven	Special Cast	Paramount		
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod		
Smith	Charles Ray	Thos. H. Ince		
Society Scandal, A	Gloria Swanson	Paramount	6 reels	Mar. 22
Souls that Pass in the Night	Special Cast	Universal		
Southern Love	Betty Blythe			
Stepping Lively	Richard Talmadge	Truart		
Stranger of the North	Richard Travers	Lee-Bradford	5 reels	
Strange Woman, The	Shirley Mason	Fox		
Strathmore		Fox		
Superstition	De la Motte-Bowers	Creative Prod		

Feature	Star	Distributed by	Length	Reviewed
Take It or Leave It	Leatrice Joy	Paramount		
Taming of The Shrew	Bebe Daniels	Principal Pict		
Tarnish	May McAvoy	Paramount		
Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Tenth Woman, The	Special Cast	Warner Bros.		
Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo		
Thief of Bagdad, The	Douglas Fairbanks		12000 feet	Apr. 5
Three O'clock in the Morning	Special Cast	Assoc. Exhibitors	7 reels	Feb. 9
Through the Dark	Colleen Moore	Goldwyn-Cosmo	8 reels	Jan. 8
Throwback, The	Pat O'Malley	Universal		
Thy Name is Woman	Special Cast	Metro	9087 feet	Mar. 15
Tiger Love	E. Taylor-Moreno	Paramount		
Treasure Canyon	J. B. Warner	Sunset Prod		
Tree in the Garden	Special Cast	Goldwyn-Cosmo		
Triflers, The	Special Cast	Preferred Pict.		
Triumph	Special Cast	Paramount		
Trouble Shooter, The	Tom Mix	Fox		
Unguarded Woman, The	R. Dix-B. Daniels	Paramount		
Venus of the South Seas	Annette Kellerman	Lee-Bradford	5 reels	
Virtuous Crooks	Herbert Rawlinson	Universal		
Virtuous Laws	Special Cast			
Visions		United P. & D.		
Wanderer of the Waste-land		Paramount		
Wanted by the Law	J. B. Warner	Sunset Prod.		
Warrens of Virginia		Fox		
Way of All Flesh		Grand Asher		
Way of a Man	Special Cast	Pathe	9 reels	Dec. 1
Weavers The		Goldwyn-Cosmo		
Week End Husbands	A. Ruben-M. Love	Equity	6700 feet	Feb. 23
Welcome Stranger	Special Cast			
Westbound	J. B. Warner	Sunset Prod		
When A Girl Loves	Special Cast	Asso. Exhib.		
When a Woman Reaches Forty		Preferred		
Which Shall It Be?	Special Cast	Hodkinson	4600 feet	Apr. 19
Whipping Boss, The	Special Cast	Monogram		
White Shadows	Betty Compson	Selznick		
Who's Cheating	Dorothy Chappell	Lee-Bradford	5 reels	
Woman of Hollywood, A	Special Cast	Vitagraph		
The Wise Son	Special Cast	Universal		
Worldly Goods	Leatrice Joy	Paramount		
Write Your Own Ticket	Thomas Meighan	Paramount		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		
Youth to Sell		C. C. Burr		

: : Picture Paragraphs : :

THE Cosmopolitan Trading Corp. with headquarters in Rangoon, Burma, has completed an important contract with the Lee-Bradford productions by which all Lee-Bradford productions will be distributed in Burma, Ceylon and India. The following productions are among those shipped for immediate release: "Determination," "The Unconquered Woman," "Flesh and Spirit," "Superstitution," "Orphan Sally," "Call of the Hills," "Insinuation," "A Man Worth While," "Is Money Everything," "The Broad Road," "Shattered Reputations," "The Image Maker," "A Pair of Hellions." "Who's Cheating," "In the Shadow of the Moon;" and 6 Squirrel comedies. The Cosmopolitan Trading Corp. also controls a chain of important first-run theatres in India, Burma and Ceylon.



An action scene from Bill Steiner's "Surging Seas," featuring Charles Hutchison.

JACK LONDON'S famous dog story, "The Call of the Wild," which has been translated to the screen in feature form by Hal Roach and is being distributed by Pathe, has lost none of its prestige, judging from the results of a questionnaire campaign recently conducted in Texas on the subject of the ten most popular works of fiction of the present day. The canvass, which involved replies from about 4,400 children, showed "The Call of the Wild" prominently listed among the most popular ten.

WARNER BROTHERS have prepared attractive lithographs for "Broadway After Dark." now ready for exhibitors. The collection presents a unique array of good paper possessing individuality. This organization steered from the temptation of merely presenting the Great White Way, and have managed to inject the drama of this adaptation of Owen Davis' melodrama in addition to suggesting the setting.

One twenty-four, one six, two three's and two one's complete the set. The twenty-four is a colored reproduction of Broadway seen from a high point of vantage and looking straight at Times Square. The upper and lower strata of society embodied in the picture and suggested by the contrasted figures right and left.

The six-sheet scintillates with half a dozen stars, against a typical New York skyline, the faces of the principal players inserted within the stars. The three-sheets, neatly colored, immediately attract the eye, as do the distinctive one-sheets, which in addition easily lend themselves for attractive cut-outs.

VITAGRAPH has issued a special campaign book on "Borrowed Husbands," the David Smith production in which Florence Vidor, Rockcliffe Fellowes, Earle Williams and Robert Gordon have the leading roles.

It tells concisely what the picture is, gives a synopis of the story, is profusely illustrated, with scenes from the action and presents a variety of art advertising illustrations to be used for newspaper copy. There are reproductions of the exceptional colored billing, twenty-four sheet, six sheet, three sheet, and three ones, as well as an attractive marquis banner. A special herald is illustrated in the booklet and there are press stories sufficient for all publicity needs.

THE Pathe special, "Birds of Passage," and the "Indian Frontier Series" were accorded an unusual tribute by John Farrar in the April issue of the Ladies Home Journal.

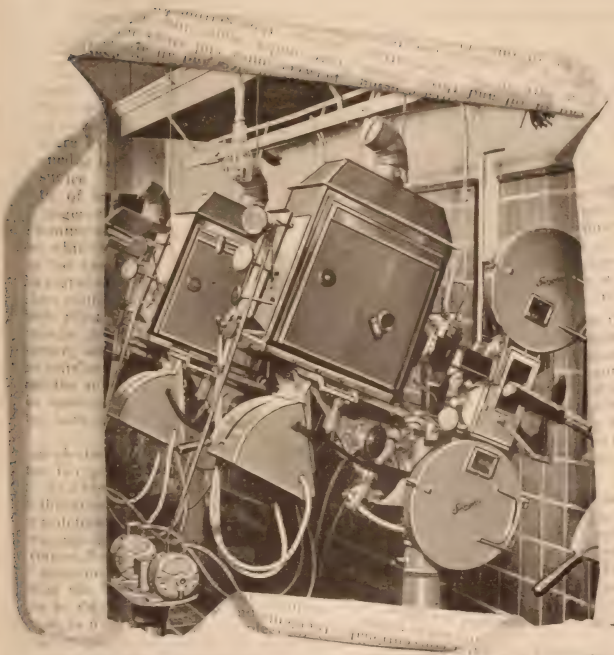
Mr. Farrar wrote: "More and more the explorer and the scientist play important roles in film production. Recently I saw a picture of this type which was most impressive. It was made by Bengt Berg, a Swedish ornithologist of note, who has charge of the Visual Instruction Department for the Swedish Bureau of Education. The film is called Birds of Passage and it shows the migration of European and Asiatic birds along the course of the Nile and into the heart of Africa. Even though you may not be so fond of birds as I am, you will find this drama of their life exceedingly beautiful, even exciting."

The "Indian Frontier Series" won the following encomium from Mr. Farrar:

"Of historical value, and blessed with many thrills, is the Indian Frontier Series. These are two-reel pictures made in the West, with actual Indians performing. They are said to be founded on actual happenings as told and vouched for by chiefs on the reservations where the filming is done. It is an interesting idea, and I must say that the one I saw, The Boy Who Turned Indian, gave me a very pleasant time as I remembered days when the chief ambition in life was to throw off the clothes and conventions of civilization and run away to play Indian in the woods."

The American Projectionist

The American Projection Society, Inc.



A RECORD IN MORE WAYS THAN ONE

The "Covered Wagon" which is still packing them in at the Criterion Theatre in New York City after 52 weeks continuous showing has broken all records for a Film Production in one house. The "Birth of a Nation" which had previously held the record being beaten by a big margin. Even to day after a years solid running, it being almost impossible to secure a seat except by advance booking. However this is not the only record in question, for 52 weeks the time of projection for the entire performance has not varied 45 seconds for the [illegible] altho there are numerous changes [illegible] during the run of the picture.

There has not been a machine stop, a misframe during that time, not even a patch opening up, the machines being so well adjusted that only two prints have been used during that time. The sprocket holes in the first copy are in perfect condition, the only reason for a second print being, that the stock had warped somewhat owing to the heat of the light beam.

This is a record to be proud of and Mr. Harry Rubin who is supervisor of Projection for the Rialto, Rivoli-Criterion Circuit and Mr. Max Hollander and Mr. J. D. Basson, the Projectionists, who are responsible for the many beautiful color effects in the presentation, are to be congratulated on their record breaking and excellent performance.

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